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Mary Ingraham  President, University of Alberta
Joelle Welling  Vice-President, University of Calgary
Lynn Cavanagh  Past President, University of Regina
Jane Leibel  Secretary, Memorial University of Newfoundland
Aris Carastathis  Treasurer, Lakehead University
Edward Jurkowski  *Intersections* English Editor, University of Lethbridge
Sophie Stévance  *Intersections* French Editor, Université Laval
Eric Hung  Website Editor, Rider University
Brian Power  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: Joelle Welling, University of Calgary, welling@ucalgary.ca.
PRESIDENT’S REPORT ~ Mary Ingraham, University of Alberta

Dear Colleagues,

Over the past summer, the CUMS Executive has been busy following through on actions arising from the AGM in June including the challenges of updating our membership lists, consideration of a significant website overhaul that will change our ability to communicate and interact with our members, and in discussion and preparations for CONGRESS 2013 in Victoria, BC.

We continue to communicate with our colleagues in other Canadian societies regarding our collective responses to recent cuts to the CBC, to changes in the mandate and services of Library and Archives Canada, and to funding issues that have befallen all of us with revised support from the federal government. Shortly after the AGM we learned of the cancellation of the Aid and Attendance Grant to Scholarly Associations (AAGSA) program that had allowed us to reimburse partial expenses to presenters at our meetings, and in particular that provided our students with well-needed funding support. Over the past five years we have assisted (on average) 12 students per year, and the distribution of our final 2012 grant included 15 students.

Like most non-profit organizations, CUMS has endured a challenging financial climate for the past several years. But despite the hurdles that the economy has thrown in our path, we have continued to thrive, largely through our creativity as individuals and as a society. We remain deeply appreciative of SSHRC funding support for our journal Intersections and to personal contributions to the Beckwith Fund as we build that endowment for the future. In an effort to do more with less, the board functions outside of our annual meeting largely via internet services, and our website is fast becoming the primary source for members seeking information. With a generous personal donation from one of our members, we now have the funds to move forward with a major revision of our website content and design that will enhance this service immeasurably.

As the incoming President, I am grateful to all who have held this position before me, for their wisdom and their long-term support for the society. In particular, I thank Past-President Lynn Cavanagh, with whom I have worked over the past two years, and without whom we would not be in the positive position we find ourselves today. Through her dedicated efforts, CUMS has established a strong partnership with the SOCAN Foundation for continuing funding support for several awards. I am referring here specifically to the SOCAN Foundation support for the George Proctor Prize that has grown from $500 to $2,500 annually; two new student awards of $2,500 each for research and writing about Canadian Music; and a new award this past year for a distinguished researcher in Canadian Music. I would like specifically to congratulate the 2012 recipients of these awards: Zoey Cochran (Université de Montréal), winner of the SOCAN Foundation/George Proctor Prize; Deanna Yerichuk, (University of Toronto) for the SOCAN Foundation/CUMS Award For Writings on Canadian Music; composer/performer Colin Labadie (University of Alberta) winner of the CUMS Student Composition Prize; and Dr. Beverley Diamond (Memorial University) as the recipient of the inaugural SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music. From the number and quality of submissions to these competitions, I am reassured that the pursuit of music studies in Canadian institutions and by our colleagues abroad is extremely healthy! And I encourage all eligible students to submit their work both for presentation at the conference in Victoria next year, and to indicate their interest in being considered for one or more of these generous awards. Note carefully the deadlines for each award: the conference abstract deadline is November 19, 2012.

Through the guidance of the CUMS board, the participation of individual researchers and support from institutional members, our annual meetings continue to be successful. The 2012 conference at Wilfrid Laurier University demonstrated clearly the breadth of members’ research interests and the vitality of our community. Programme and Local Arrangements Committee Chairs Kirsten Yri and Anna Ferenc, along with many of their colleagues and students, provided a superbly-organised framework for the diverse events that took place over the course of our meeting and our heartfelt thanks go to everyone involved, and to the Dean of the Faculty of Music, Glen Carruthers.
Our meeting in 2013 is at the University of Victoria, BC from June 6th to 9th, 2013. In keeping with this year’s Congress theme of “@ the edge”, I encourage you to consider the Calls for Papers, Round-Tables, Lecture-Recitals, Mini-Recitals and Scores as an invitation to propose a variety of topics and formats that will encourage us to think broadly and act creatively; to reflect around and across all boundaries and towards new approaches to our work together as a community of scholars in music and music-related fields. These Calls are intended to be inclusive of all of our work, and to inspire you to creative responses. Please let the programming committee know if you would like to explore a different format within the structure of our meeting: participant workshops and interdisciplinary seminars are just two ideas we have received from members thus far, and thus far for the 2013 meeting, we are in discussion with our institutional members to host a professional workshop and with our student members for dedicated panel discussion on career-related interests.

I look forward to hearing/reading/sharing your news and achievements in the coming months in print and on our website and I wish you a healthy and productive academic year.

With regards,
Mary Ingraham

~

TREASURER’S REPORT ~ Aris Carastathis, Lakehead University

The Canadian University Music Society was able to financially assist presenters at the 2012 Conference at Wilfrid Laurier through a SSHRC Travel Assistance to Presenters Grant. The entire fund amount of $4545 was distributed to fifteen students and four faculty members, all CUMS members who presented at the conference, as partial reimbursement of their travel expenses.

Membership dues represent a major part of the society’s income, which allows the society become stronger and more productive. Members are encouraged to renew their annual memberships as early as possible and also invite colleagues and students in their home institutions to become members at http://www.cums-smuc.ca/en/membership/join-us. Membership for full time faculty is $70, while part time faculty, retired faculty, independent scholars and students pay only $35. All members enjoy the same benefits and receive issues of the society’s music journal publication Intersections.

The John Beckwith Fund continues to grow and will eventually endow a research award for emerging Canadian music scholars. Tax-deductible donations to the fund are possible at any time and can be made online by visiting the CUMS website.

~

INTERSECTIONS ENGLISH EDITOR’S REPORT ~ Edward Jurkowski, University of Lethbridge

The major news item during the past six months is that plans are finally in place to begin the massive digitization project of all back issues of both Intersections (and the former Canadian University Music Review). If all goes well, I anticipate that this project will be completed by the next newsletter report.

Volume 31 no. 1, came out in May. While it contains the traditional collection of articles and book reviews in both English and French, of particular note is the substantial English portion entitled “Contemplating Caplin.” This unique segment has its origins in a session by the same name at the 2010 meeting of the Canadian University Music Society. Three papers were presented by myself, Mark Richards, and the late Carl Wiens; all three explored applications of the theoretical work of the Canadian music theorist William Caplin. Caplin was present in attendance at the session, and he responded to each of the three papers. My editorial colleague
Sophie Stévance and I investigated the opportunity of generating a published version of this extraordinary event. Two Canadian scholars, James Wright and Alexis Luko, both from Carleton University, were approached about guest editing this collection of articles and responses. Both were enthusiastically supportive of the initiative, and the excellence of the final version is due to the professional quality of their work. I wish to thank them for their hard labors in bringing to fruition this unique contribution to Intersections. Wright and Luko’s work did not extend to the fourth English article by James MacKay or the two French-language articles (Jean Molino outlines the fascinating genesis of Fauré’s L’Horizon chimérique, while Solenn Hellégouarch provides a valuable summary of the semiotic Molino’s views of historical discourse). While MacKay’s article does not employ Caplin’s theoretical work directly, its content provides further reflections on sonata form, and an intriguing complement to the “Contemplating Caplin” portion of the issue.

Volume 31 no. 2 is due out in October. It contains two English articles, one bilingual article by Jérome Blais, a more extensive version of his keynote address to the 2009 meeting of the Canadian University Music Society, three French articles (discussion of these articles appears under the French editor’s report) and a sizeable number of book reviews. With respect to the two English articles, Alan Dodson undertakes a performance analysis of three performances of J.S. Bach’s C Major keyboard Invention; and Timothy Maloney provides an interesting study of Glenn Gould’s sole recording of his work as a conductor—that of Wagner’s Siegfried Idyll.

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.

~

INTERSECTIONS FRENCH EDITOR’S REPORT ~ Sophie Stévance, Université Laval

Chers collègues, il y a plusieurs éléments importants dont j’aimerais vous faire part. Avec Edward Jurkowski, nous travaillons pour vous offrir trois numéros cette année, et ce malgré les récentes coupures du CRSH. Ainsi, pour l’année universitaire qui vient de s’écouler, nous avons publié le Volume 30/2, consacré à divers aspects de la musique populaire, puis le Volume 31/1 sorti l’été dernier ; enfin le Volume 31/2 est sur le point de paraître, et contiendra les articles de Charlotte Ginot (France), Benoit Delaune (France) et Anne-Sylvie Barthel (France). Nous accueillons également la version écrite de l’allocution que Jérôme Blais, alors conférencier d’honneur au Congrès SMUC 2010, avait prononcée : c’est un vrai privilège de pouvoir diffuser de cette façon la vision de cet éminent chercheur-créateur qui se consacre avec tant de passion à la transmission de connaissances touchant tant le domaine de la direction d’orchestre que celui de l’improvisation musicale. C’est donc une fois encore sous le signe de la diversité et du rassemblement entre la recherche francophone canadienne et internationale en musique que je consacre avec tant de passion à la transmission de connaissances touchant tant le domaine de la direction d’orchestre que celui de l’improvisation musicale. C’est donc une fois encore sous le signe de la diversité et du rassemblement entre la recherche francophone canadienne et internationale en musique que je placerai les prochains numéros. À présent Professeure adjointe de musicologie à l’Université Laval (où j’ai d’ailleurs rejoint deux anciens rédacteurs en chef francophones de la revue, Marc-André Roberge et Serge Lacasse, ainsi que notre ancien webmaster Jean-Benoît Tremblay), je souhaite profiter et encourager le dynamisme de la Faculté de musique de l’Université Laval en offrant une tribune aux travaux de nos excellents étudiants, et ce dès le Volume 32/1. Bref, de très belles choses dans l’air à Laval, pour le plus grand plaisir d’Intersections !

~

NEWSLETTER : CUMS
REPORT FROM THE WEB SITE EDITOR ~ Eric Hung, Rider University

The Society’s website is running smoothly. On the Conference 2013 section, you will find the call for papers, compositions, lecture-recitals and mini-concerts for the upcoming Victoria conference as well as a call for nominations for the SOCAN Foundation / CUMS Award of Excellence for the Advancement of Research in Canadian Music. In the Resources section, you will find job postings, conference announcements and other news that might be of interest. If you have something to announce on the Society’s website, please email me at msumeric@gmail.com.

Over the past year, the Board has discussed various ways to make the website more relevant to the Society and its members. To this end, Past President Lynn Cavanagh has generously donated $2,500 to upgrade our website. Please join me in thanking Lynn for her very generous donation. In the next few months, we will be adding a “news” section and a blog that discusses major issues surrounding music in Canada. If you are interested in contributing to the blog, please look out for the forthcoming “call for bloggers.” A small honorarium is available to regular contributors.

~

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

The Standing Committee met on June 1, 2012 as part of the CUMS conference at Wilfrid Laurier University. Twenty member institutions were represented by Deans, Chairs or their delegates. Topics of mutual interest to all members were discussed, including tuition surcharges, workload, and performance indicators, specifically with regard to applied music courses and faculty. Following a presentation from Lynn Cavanagh regarding injury prevention in post-secondary music curricula, it was decided that the committee would consider language on this topic as a possible addendum to the CUMS Institutional guidelines, to be ratified at next year’s meeting. We were joined via phone by Don Quantz, representing Ambrose University College (Calgary) who had submitted a dossier in support of their application for full membership in the Society. They currently offer a three-year and a four-year BA in Music and, as of 2010, a BMus. After discussion, a vote was taken; by unanimous consent, Ambrose was admitted as a full member. The Committee will continue to communicate via e-mail during the year and will next meet at the CUMS conference in Victoria in 2013. If you have had a recent change of Dean/Chair or feel your institution may not currently be in the communication loop, please feel free to contact me at bpower@brocku.ca.

~

SSHRC AID AND ATTENDANCE GRANTS TO SCHOLARLY ASSOCIATIONS (AAGSA) PROGRAM CANCELLED

As part of implementing Budget 2012 reductions, SSHRC’s Aid and Attendance Grants to Scholarly Associations (AAGSA) program was eliminated. This program, which had assisted on average 12 students per year and some faculty members, had allowed CUMS to reimburse partial expenses to presenters at our meetings. Unfortunately without this grant, CUMS will not be able to continue this practice. We sincerely hope that this will not dissuade people, students in particular, from attending and participating in our annual conferences.

SSHRC had to find $7 million in savings for reallocation to its partnership programs and, while personnel and operations cuts were made, so, too, was the AAGSA program. In their notifying CUMS of this decision, SSHRC noted that knowledge creation, mobilization and dissemination and support for new scholars need additional resources and they are already in contact with Minister Goodyear to make these points for next’s
year budget. CUMS is not the only academic association affected by this decision and we remain hopeful that this program will be reinstated in coming years.

~

CUMS ANNUAL CONFERENCE 2013 – University of Victoria, School of Music
Thursday, June 6 - Sunday, June 9, 2013

Join us at the School of Music at the University of Victoria in beautiful Victoria, British Columbia June 6-9, 2013 for our annual conference! Once again, our conference will take place in conjunction with the Congress of the Humanities and Social Sciences, the theme of which is @ The Edge. Proposals oriented to aspects of this larger theme are encouraged but not required.

All calls are available on the CUMS website: www.cums-smuc.ca

Submission deadlines are as follows:

Proposals for Papers, Sessions and Round Tables: November 19, 2012
Lecture Recitals and Mini Recitals: November 19, 2012
Scores for Performance: January 21, 2013

Registration and lodging details will be sent in the new year via the list-serve and will be included in the Spring 2013 newsletter.

~

2013 AWARDS

SOCAN FOUNDATION/CUMS AWARD OF EXCELLENCE FOR THE ADVANCEMENT OF RESEARCH IN CANADIAN MUSIC

The purpose of this is to recognize, on an annual basis, a mature scholar who has established a nation-wide profile in the field of research into Canadian music and its composers. Canadian music is understood to include art music (vocal, instrumental, electroacoustic), folk, jazz, and popular (all genres). The deadline for nominations for this award is February 28, 2013; nominations should be sent to Ed Jurkowski via email (jurkowski@uleth.ca). Complete details are available on the website: www.cums-smuc.ca.

2013 SOCAN FOUNDATION/CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC

This award consists of two prizes of $2,500, intended to encourage students’ research and writing on Canadian music topics and music professors’ mentorship of students in these endeavors. The 2013 deadline for submissions to these awards is April 15, 2013; submissions should be sent to Mary Ingraham via email (maryi@ualberta.ca). Complete details are available on the website: www.cums-smuc.ca.

2013 SOCAN FOUNDATION/ GEORGE PROCTOR PRIZE

This award consists of one prize of $2,500, awarded annually for an outstanding paper presented in French or English, by a graduate student, at the annual CUMS conference. The abstract deadline is November 19, 2012, with completed papers due by April 15, 2013. Submissions should be made to the programme chair, Jonathan Goldman via email (goldmanj@uvic.ca). Complete details are available on the website: www.cums-smuc.ca.
**2013 CUMS STUDENT COMPOSITION PRIZE**

This award consists of a $750 honorarium and a performance by faculty members of the University of Victoria School of Music. 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. Submissions should be made to Dániel Péter Biró at canadianmusic2013@gmail.com by January 21, 2013. Complete details are available on the website: www.cums-smuc.ca.
Canadian University Music Society
Annual General Meeting
Saturday 2 June 2012; 16:45
Wilfrid Laurier University
John Aird Centre, Room 431

Minutes

Present:

Philip Adamson
Jeff Arsenault
Jennifer Bain
Marie-Hélène Benoit-Otis
Jean Boivin
Eva Branda
Mindy Buckton
Aris Caristathis, Treasurer
Glen Carruthers
Lynd Cavanagh, President
Ariane Couture
James Deaville
Robin Elliott
Monica Fazekas
Anna Ferenc
Sean Ferguson
Catrina Flint
Kate Galloway
Christian Gier
Jonathan Goldman
David Gramit
Laura Gray
Anita Hardeman
James Harley
Eric Hung, Website Editor
Mary Ingraham, Vice President
Keith Johnston
Ivana Jokic
Edward Jurkowski, English Intersections Editor
Roe-Min Kok
Amanda Lalonde
Philippe Latour
Peter Lea
Charlotte Leonard
Florence Leyssieux
Stephanie Lind
Brian Locke
Vivian Luong
Russ Manitt
Zoey Mariniello Cochran
Don McLean
Ryan McClelland
François de Médicis

University of Windsor
University of Alberta
Dalhousie University
University of North Carolina at Chapel Hill
Université de Sherbrooke
University of Toronto
University of Victoria
Lakehead University
Wilfrid Laurier University
University of Regina
Université de Montréal
Carleton University
University of Toronto
Western University
Wilfrid Laurier University
McGill University
Vanier College
Memorial University
University of Alberta
University of Victoria
University of Alberta
University of Waterloo
Western Illinois University
University of Guelph
Westminster Choir College of Rider University
University of Alberta
University of Toronto
University of Victoria
University of Lethbridge
McGill University
Cornell University
McGill University
University of Western Ontario
Laurentian University
Université de Montréal
Queen’s University
Western Illinois University
McGill University
Université de Montréal
Université de Montréal
University of Toronto
University of Toronto
Université de Montréal
1. **Adoption of the Agenda**

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

2. **Approval of the Minutes of 4 June 2011**

Anna Ferenc moved approval of the minutes as amended. Seconded by Don McLean. Carried.

3. **Items for Information**

3.1 **Winners of 2012 Awards**

3.1.1 **SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music**

CUMS member, Dr. Beverley Diamond was the winner of the first SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music. The award was presented at the Friday evening concert.

3.1.2 **CUMS Student Composer Prize**

Colin Labadie, a student at the University of Alberta, was awarded the CUMS Student Composer Prize at Friday’s concert.

3.1.3 **SOCAN Foundation/CUMS Awards for Writings on Canadian Music (Mary Ingraham)**

Mary Ingraham noted that the committee was disappointed they did not receive any submissions in French for this award again this year. She asked that all CUMS/SMUC members encourage students writing on a topic of music in Canada to send their work to the committee.

The winner of this year’s SOCAN Foundation/CUMS Award for Writings on Canadian Music (English) is Deanna Yerichuk, a Ph.D. student in Music Education at the University of Toronto, for her paper “Music’s Social(ization)
goals: The Emergence of Community Music Education in Toronto’s Settlement Houses, 1915-1946.” Deanna’s paper will be posted on the CUMS/SMUC website in the coming months.

3.1.4 SOCAN Foundation/George Proctor Prize (Edward Jurkowski)

The jury considered four interesting and engaging papers. In their deliberations they considered the merits of the papers, originality, contribution to research, the presentation itself and the interaction afterwards.

The winner of the 2012 SOCAN Foundation/George Proctor Prize is Zoey Mariniello Cochrane, a master’s student at the Université de Montréal, for her presentation entitled “Resisting Foreign Domination through Laughter: The Nationalistic Implications of Multilingualism and Musical Characterization in Pergolesi’s Lo Frate ‘nnamorato’”.

3.2 President’s Report (Lynn Cavanagh)

Lynn expressed sincere thanks to Kirsten Yri and Anna Ferenc for their work on the programme and local arrangements respectively. Thanks, too, to Glen Carruthers and the Faculty of Music for their support of this conference.

The new, annual SOCAN Foundation/ CUMS Award of Excellence for the Advancement of Research in Canadian Music is now established. We are working on a mechanism that will allow nominations to carry forward for at least one year.

We had difficulty collecting membership fees this year. Becker Associates has promised a quick resolution of the issues we encountered. Expect membership renewal email reminders at appropriate times in the year.

It has been an honor to serve as President of CUMS/SMUC – thanks to the members of the Board for their work, particularly those whose terms of office are coming to an end: Deanna Oye as past president, Joelle Welling as secretary, and Mary Ingraham as vice-president.

3.3 Vice-President’s Report (Mary Ingraham)

Daniel Laxar’s 2011 winning paper in the SOCAN Foundation/CUMS Award for Writings on Canadian Music was posted to the website in January 2012.

Two newsletters were distributed this past year. Mary has recommended to the Executive that the practice of preparing and disseminating a separate newsletter be discontinued in order to provide more immediate dissemination of information via the website. It is her opinion that careful and continued oversight and input by the Vice President in consultation with the Website Editor, and regular reminders to members to visit the website, can serve to disseminate information in a more timely fashion.

A new graduate student liaison is being sought among members to replace Jillian Bracken, who is no longer able to continue as liaison. A Facebook group for student members has been established but is seeing limited traffic.

Last year the executive approved a dedicated session for graduate student professional development at conferences. This year’s panel on getting published was a success. David Gramit (Alberta), Beverley Diamond (Memorial) and James Deaville (Carleton) served on the panel.

Brian Locke moved acceptance of both the President’s Report and the Vice-President’s Report. Seconded by Kirsten Yri. Carried.

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

Deanna expressed thanks to members of the nominating committee: Gregory Marion (Saskatchewan), Gary Tucker (Mount Allison), and Robin Elliott (Toronto). The committee considered a broad range of candidates but ended up with only one person per position on the slate.
The proposed slate is as follows:

- President: Mary Ingraham, University of Alberta (2-year term)
- Vice-President: Joelle Welling, University of Calgary (2-year term)
- Secretary: Jane Leibel, Memorial University of Newfoundland (2-year term)
- French Intersections Editor: Sophie Stévéance, Université Laval (3-year term)

There were no nominations from the floor. Philip Adamson moved that nominations close. Seconded by Ed Jurkowski. Carried.

Deanna Oye moved that the proposed slate of candidates be approved. Seconded by Jean Boivin. Carried.

At the 2011 Sunday board meeting Eric Hung was approved as website editor for the period 2011-2014. Deanna Oye moved that the membership approve this appointment. Seconded by Brian Locke. Carried.

The current by-laws do not allow for electronic voting. The board is investigating the costs of such a move and may be proposing a by-law change for the 2013 AGM.

Deanna will continue to serve as the list-serve moderator – please send any information you want passed on to the membership to her.

Lynn expressed thanks to Deanna for her past and continuing work.

3.5 Treasurer’s Report (Aris Carastathis)

Overall the financial situation is improving – the accumulated deficit is shrinking and the Beckwith fund is growing. New donations to the Beckwith fund will be put into a GIC so that it can continue to grow.

3.5.1 Motion to accept report

Aris Carastathis moved to accept the financial report (Appendix #1) as presented. Seconded by James Deaville. Carried.

3.5.2 Motion to re-appoint auditor

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

Members should send travel claims and receipts directly to Becker Associates. The conference fee is non-reimbursable. Reimbursements for students and independent scholars will begin at 50% of expenses. Reimbursements for full-time faculty will begin at 30% of expenses. The deadline for receipt of travel claim forms and receipts is June 30, 2012. We will be looking into accepting electronic receipts in the future.

3.6 Editors’ Reports

3.6.1 Intersections Editors (Edward Jurkowski)

Ed announced that Intersections received a $62,000 Aid to Scholarly Journals Grant from SSHRC for a three-year period. This will allow for the digitization of the journal over a three-year period (based on 8 articles per issue), plus the digitization of all back issues. By this time next year, he hopes that the entire history of Intersections and CUMR (not including CAUSM) will be fully digitized.

Volume 30-2 came out in fall 2011. 31-1 should be in mailboxes shortly. This issue, which includes the Contemplating Caplin articles arising from the 2010 Regina conference, was guest-edited by James Wright and Alexis Luko. 31-2 contains 5 French and 4 English articles in various stages, plus 4 English book reviews and 4 French book reviews which are completely edited. 32-1/2 will be a double issue (possibly out by January 2013). Ed foresees that by next year, Intersections issues could be published in line with the calendar year.
The acceptance rate of articles for *Intersections* is 1 in 5. The quality of articles and reviewers has been good. The journal is in a healthy financial state. The look of the journal on the website needs to be changed over the next while. The editors hope to have two forms of the journal on the web: 1) book form; 2) an AV-rich form. The editors issue an on-going invitation to students, emerging scholars and senior scholars to submit their work to the journal.

3.6.2 Website Editor (Eric Hung)

Eric reported that he has tracked 10,949 visits to the website so far, many of which were for the conference programme. He announced that the website will be revamped to include much more than conference materials, and to attract more than just members. The website will become the place to look for information about music in Canada. It will take $2000 to get this started. The CUMS Board is thinking about ways to generate this.

Ed Jurkowski moved to accept both Editor’s Reports. Seconded by Russ Manitt. Carried.

3.7 Report from the chair of the Standing Committee of Institutional Members (Brian Power)

Deanna Oye read Brian’s report in his absence. The committee voted to approve moving Ambrose University College (Calgary) from Associate to Full membership status. Members were receptive to including in our guidelines “Injury Prevention in Music Curricula.” The committee will consider draft language in the coming months. The Committee has also resolved to prepare an open letter denouncing the cuts to the CBC Radio Arts programs. This letter is to be signed by the Chairs/Directors/Deans of Music programs in Canada. At the meeting, Don McLean noted the sudden passing of Dr. Johannes Johansson, principle of the Royal College of Music (Stockholm) and for six years President of the European Association of Conservatories. Lynn Cavanagh will ensure that a letter of condolence is sent to Dr. Johansson’s family on behalf of CUMS. A vigorous round-table discussion on various matters of concern to members concluded the meeting. Many ideas were exchanged and further ideas will be examined over the next year.

Deanna Oye moved to accept the chair’s report. Seconded by François de Médicis. Carried.

4. Items for Action

4.1 Notice of By-Law amendments to be considered at the 2013 AGM

James Deaville suggested the following wording for article 9b: “...if a director is found unable to carry out his or her duties or becomes incapacitated...” The committee was receptive to this wording and the French parallel would also be needed. Both French and English versions of the amendment will be send with at least 90 days notice before the 2013 AGM. Philip Adamson requested that the proposed new wording be run by a legal representative before being presented to the membership.

4.2 CBC Cuts in 2012 Federal Budget (action)

President Lynn Cavanagh read Tom Gordon’s (MUN) letter (appendix #2) denouncing the cuts to the CBC/SRC and calling for letters from the Society be written to the Federal Minister of Canadian Heritage and the President of the CBC/SRC.

Jean Boivin suggested a few revisions (taken into advisement by President Lynn Cavanagh) be made to the letter, but that most of the text of Tom’s letter be maintained and sent in two languages. Additions to be made would include pointing out the effect of the cuts on the dissemination of new music (Robert Rival) and strengthening all references to Canadian composers. Laura Gray pointed out that a two-hour session held in connection with Congress 2012 is available at friends.ca (Friends of Radio Broadcast).

Ellen Waterman moved that with permission from Tom Gordon, his letter be revised to reflect additional issues brought up at the AGM and sent by the CUMS Board to the Federal Minister of Canadian Heritage and President of the CBC/SRC, on behalf of all CUMS-SMUC members. Seconded by Kirsten Yri. Carried.

Robert Rival expressed his concern that there should be some measure of follow-up by CUMS beyond going on record with letter(s).
4.3  LAC Cuts (action)

President Lynn Cavanagh raised the issue of the impact of Federal Budget cuts on Library and Archives Canada. Jean Boivin noted that the Federal Budget cuts are also affecting the financing of Canadian Studies outside of Canada.

Don McLean moved that the CUMS-SMUC Board develop a letter (in conjunction with the appropriate partners) to send the Director of the LAC and the appropriate Federal Minister, to protest the destructive cuts being made to Library and Archives Canada. Seconded by Jennifer Bain. Carried.

Philip Adamson asked the President what the impact will be on CUMS history stored in LAC archives. The Board will look into this.

Mary Ingraham moved in principle that the CUMS Board seek advice for the best way to respond to the threat to funding of Canadian Studies outside of Canada. Seconded by Jean Boivin. Carried.

Jean Boivin suggested that the CUMS Board check the website for the Association d’Études Québécoises for further information on this topic.

4.4  Student Liaison to Board

This was covered in the Vice-President’s report.

4.5  Society acronym and spam filters

Significant discussion took place on this subject. The Society’s acronym causes some members not to receive emails from the Society because of spam filters. The point was made that the acronym can be changed without having to change the Society’s name. The CUMS Board is charged with looking into a solution for this issue.

5.  Announcement of 2013 Conference

Lynn Cavanagh announced that the 2013 conference will be held at the University of Victoria, June 6-9, 2013. Jonathan Goldman invited all members to attend.

6.  Adjournment

Glen Carruthers moved that the meeting be adjourned.

Respectfully submitted by Joelle Welling.
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 2013 issue of the CUMS Newsletter will contain news submitted by April 1, 2013 to: welling@ucalgary.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

Honoured

Marie-Hélène Benoit-Otis was appointed Assistant Professor of Musicology at the Université de Montréal, where she will start teaching in January 2013.

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Kate Galloway, SSHRC Postdoctoral Fellow at Memorial University of Newfoundland (Research Centre for the Study of Music, Media, and Place [MMaP] & School of Music) has been awarded the 2012 Postdoctoral Prize by the Social Sciences and Humanities Research Council of Canada (SSHRC). SSHRC’s Postdoctoral Prize is awarded each year to the most outstanding SSHRC Postdoctoral Fellowship recipient. Kate has received the prize for her project “Sounding Environmental Change: Representing the Environment and Environmentalism in Contemporary Canadian Music Practices.”

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Brian Locke received tenure from Western Illinois University in June, 2012. He was also elected to a two-year term as President of AMS-Midwest chapter that same month.

Concerts, Publications & Recordings

Durrell Bowman of Waterloo, Ontario is currently working on combining his backgrounds as a music scholar (Ph.D. in Musicology, UCLA) and software developer (Certificate in Computer Applications Development, Conestoga College) into the Music Scholars Network (MuSNet): http://music-scholars.net. See also the Music Scholars Web Survey: http://www.surveymonkey.com/s/VYRFHDQ.
Jonathan Goldman (University of Victoria) announces the publication of a new issue of *Circuit, musiques contemporaines*, published by the Presses de l’Université de Montréal. Vol. 22, no. 2, “Glenn Gould et la création,” in honour of the 80th anniversary of the pianist’s birth, looks at aspects of Glenn Gould’s career that intersect with the interests of our journal, including his work as a composer and his support for the music of his time.

All past issues, besides those from the last two years, are available free of charge online through the Erudit network.

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Pianist, Dr. Yoko Hirota’s (Laurentian University) new piano solo CD, "Voces Boreales," will be released by Centrediscs early 2013 and features works for solo piano by Brian Cherney, Brian Current, Robert Lemay, François Morel, and Laurie Radford. Three works (Cherney, Morel, Lemay) were written especially for Dr. Hirota. Dr. Hirota will also be giving a solo recital, "Voces Boreales," on February 5, 2013 at the Windsor Canadian Music Festival. This recital will include the premier of selections from "Eight Songs without Words" (2012) by Bruce Mather. Her CD launch recital will take place in Sudbury on February 9, 2013, at the 5-Penny New Music Concerts (http://www.5pennynewmusic.ca).

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Sophie Stévance (Université Laval) envoie les nouvelles suivantes:


CHAPITRES DE LIVRE:

CONFÉRENCES AVEC ARBITRAGE:
- «La recherche-création en musique : théorie, concept, enjeux et applications», Université de Provence, Département de musicologie et science du langage, 5-10 mars 2012.

Événements:
- Organisation du Congrès annuel du Art of Record Production, Faculté de musique, Université Laval, 12-14
SDHS Special Topics Conference Sacre Celebration: Revisiting, Reflecting, Revisioning
Call for papers
April 18–20, 2013, York University, Toronto, Canada

May 2013 will mark the 100th anniversary of the premiere of Le Sacre du printemps, created collaboratively by Vaslav Nijinsky, Igor Stravinsky, and Nicholas Roerich. Le Sacre du printemps (The Rite of Spring) is regarded by many artists and scholars as a seminal work in the histories of dance, music, and theatre. As part of a centennial celebration of this important interdisciplinary work, the Faculty of Fine Arts at York University is hosting a conference that will include scholarly papers, panels, and workshops as well as a performance featuring a revisioning of Le Sacre du printemps and musical works from the early twentieth century.

In keeping with the interdisciplinarity of Le Sacre du printemps, the conference program committee invites proposals for papers, panels, and workshop sessions by scholars and artists across all disciplines of the fine and performing arts. Topics may include, but are not limited to, the following:

- the interplay of collaboration, interdisciplinarity, and creativity
- historical and critical explorations of Le Sacre du printemps and other artistic works produced between 1900 and 1920
- the role and artistic influence of Dalcroze and his work on productions created in the early 20th century and beyond
- the impact/influence of Le Sacre du printemps on artistic works and creators in the early 20th century and beyond

Proposals are to be in the form of an abstract, maximum 250 words, not including the attached preliminary bibliography. Individual presentations should not exceed 20 minutes; panels and workshops can be proposed for 60 or 90 minutes. All proposals should include:

- full title of proposed paper/presentation
- the presenter’s full name, contact details and institutional affiliation (when applicable)
- brief bio, maximum 75 words
- a list of space (studio, classroom) and audiovisual/equipment requirements (data projector, CD/DVD player, piano, etc.)

All submissions must be received by November 15, 2012 and sent as email attachments to sacre@yorku.ca. Acceptances will be communicated in early January, 2013.

General Conference Information
Location: The conference activities and performances will all take place on the York University Keele campus, located in the north-west quadrant of Toronto. Blocks of hotel rooms will be available on or near the campus, as well as downtown (with access to the campus via subway and express bus).

Guest Presenters: Lynn Garafola (keynote address); Gregory Ristow (Dalcroze workshop sessions); Kevin “DJ Renegade” Gopie (co-choreographer of the BalletBoyz version of The Rite of Spring).

Prior to the release of the conference website, additional information is available through Norma Sue Fisher-Stitt, 416-736-2100 ext 22217, or email normasue@yorku.ca. Information also on the SDHS website: http://sdhs.org/conferences/upcoming-conferences

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Tracking the creative process in music: Call for papers – December 1st 2012

This conference brings together researchers interested in artistic creativity and the study of processes of musical and sound creation of the past and present. Researchers working on this cluster of problems from a wide variety of specialities (history, music analysis, genetic criticism, psychology, cognitive sciences, sociology, ethnomusicology, anthropology, etc.) are invited to assess the different methodologies developed in last thirty years in their respective areas in an interdisciplinary perspective. Each approach contributes in its
own way to the advancement of our understanding of the procedures, techniques, knowledge and know-how employed by musicians involved in creative projects.

Each conference talk proposal, in French or English, must include the following elements:

• First and last name of presenter
• Institutional Affiliation
• Short biography of presenter (maximum 150 words)
• Mailing Address, telephone number and email address
• Title of proposed conference talk
• Abstract, 800 to 1200 words in length, clearly presenting the subject, the main discipline in which the talk is inscribed, the theories and models of creative processes described in the talk, the goals, the methodology used and the results of the study
• Selected Bibliography (3 to 8 references) and main sources used (archives, experimental or ethnographic data, etc.).

The proposals must be received no later than 1 December 2012 as an email attachment MSWord file sent to tcpm2013@oicrm.org

More information on OICRM’s website: www.oicrm.org

Notice:

Observatoire interdisciplinaire de création et de recherche en musique presents a symposium on musical aesthetic « Qu’en est-il du goût musical dans le monde au XXIe siècle? », February 28th to March 3rd 2013 at Université de Montréal, Montreal, QC, Canada.

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John Weinzweig, His Contemporaries and Influence - Call for Papers
March 8-11, 2013, Faculty of Music, University of Toronto

John Weinzweig (1913-2006) was a leading composer, teacher, and advocate for contemporary music. On the occasion of the 100th anniversary of his birth, the Institute for Canadian Music, together with the John Weinzweig Centenary Committee and the University of Toronto Faculty of Music, announces a Call for Papers for the symposium “John Weinzweig, His Contemporaries and Influence,” to be held at the University of Toronto, March 8-11, 2013. There will be two concerts of music by John Weinzweig during the symposium: the first at 7:30 pm on March 8, 2013, and the second, by the Cecilia String Quartet, at 12 noon on March 11, 2013 (the actual 100th anniversary of his birth). We invite proposals in English or French covering any aspect of John Weinzweig’s career as a composer, educator, administrator, and activist, and also those that consider the work of his contemporaries or pupils.

Proposals (max. 250 words) are invited for 20 minute papers or 30 minute lecture-recitals. Panel discussion proposals are also welcome; these should be 250 words long and include the names of each intended participant. Proposals are to be sent via email to weinzweig100@gmail.com. Please include your name, email address, telephone number, and institutional affiliation, if any.

The deadline for the receipt of proposals is December 1, 2012; successful proposers will be notified by mid-December. Additional information about the symposium will become available online at www.johnweinzweig.com.

It is intended that a future issue of Intersections: Canadian Journal of Music will be devoted to selected conference proceedings.

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Confounding Expectations: Themes and variations of interdisciplinary musical inquiry
2013 Graduate Student Conference: Call for Papers and Lecture Recitals
The graduate students of the University of Calgary’s Faculty of Arts, Department of Music, are pleased to announce a call for papers for their 2013 Graduate Student Conference entitled *Confounding Expectations: Themes and variations of interdisciplinary musical inquiry*. The conference will take place on Monday, May 6, and Tuesday, May 7, 2013 in the Rosza Centre on the U of C campus.

The aim of the conference is to provide a collegial environment in which graduate students can present their research and form professional connections. We encourage submissions from graduate students in musicology, theory, music education, performance, and composition and from graduate students from other disciplines, who are working on music topics or music-related topics.

Presentations should be no longer than twenty minutes and lecture-recitals no longer than forty minutes. A ten-minute question period will follow each presentation. Abstracts should be approximately 350 words and must contain no information that could identify you or your institution. Be sure to attach the official submission form to your abstract. All abstracts will be evaluated anonymously and should be suitable for publication in the conference program. Submissions must be received by 23:59 *Friday, January 11, 2013*. The chosen presenters will be notified on or before *Friday, February 8, 2013*.

Proposals should be sent electronically to musicgradconference@gmail.com. Proposals may also be mailed to the address at the bottom of the page, attention John Bouz. If you have any questions regarding possible formats of submission, these may also be directed electronically to the above email address.

A description of the performance venue, forms and other general information can be found at our website [http://music.ucalgary.ca/gradconference/](http://music.ucalgary.ca/gradconference/)

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**Call for Research Papers**

The Editorial Committee for the Association of Canadian Choral Communities (ACCC) is now accepting research papers for the Spring 2013 issue of *Anacrusis*, the magazine of the ACCC. For submission guidelines, please visit the ACCC website at [http://choralcanada.org/ACCC_en/Guidelines.html](http://choralcanada.org/ACCC_en/Guidelines.html). Submissions should be forwarded to the attention of Carolyn Nielsen at [academic@choralcanada.org](mailto:academic@choralcanada.org). All papers will undergo a process of blind peer review.

**Submission deadline is February 15, 2013.**

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**The 7th Annual Creative Music Symposium, School of Fine Art and Music, University of Guelph, March 6th -8th , 2013.**

The three day annual event presented by the Music Students’ Association and Music faculty showcases student performances, presentations, interdisciplinary forums, keynote speakers, guest artists, and open classes. This year’s invited Keynote Guest Scholars are Dr. Susan McClary (Case Western Reserve University) and Dr. Robert Walser (Case Western Reserve University). This year’s invited Guest Artist is multi-instrumentalist, composer, and arranger Glen Hall.

A detailed schedule will be posted on the SOFAM website. For a glance at last year’s event please visit: [http://www.uoguelph.ca/sofam/music/symposium](http://www.uoguelph.ca/sofam/music/symposium)