ANNUAL CONFERENCE ISSUE

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Vice-President, University of Calgary

Lynn Cavanagh  
Past President, University of Regina

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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.
Dear Colleagues,

In 2011, the federal government passed a new Canada Not-for-Profit Corporations Act (NFP Act) that requires all federally incorporated NFPs in Canada to replace their Articles of Incorporation (formerly letters patent) and By-Laws. In working with the board over the past six months to revise these documents, I have come to appreciate the profound wisdom of our founding directors, whose vision has enabled CUMS to flourish and adapt to unexpected circumstances (both creative and financial) over the past 24 years and, before this incarnation, for nearly 24 years as the Canadian Association of University Schools of Music (CAUSM). You can read a short history of the society on our website, under “About Us.” Our goals of collegiality, communication, and service remain vital, but what’s in a name? It appears that in this digital age, the answer is ‘a lot’, as our acronym (CUMS) has garnered considerable negative feedback for several years. In response to member requests, we are considering a change to the society’s URL and shortened society name (not the name itself) for other communications; although it reflects both our goals and our heritage, the society’s full name is unwieldy for these uses and we are seeking a more elegant solution.

In order to comply with the new NFP Act, draft Articles of Continuance have been sent to the Charities Directorate for approval and revised By-Laws are currently under discussion. We hope to have all of these materials ready soon for your consideration, to allow for the appropriate notice followed by presentation for ratification at our AGM in Victoria on June 8, 2013. Also at this year’s meeting, we will partner with our colleagues at CAML for two events: a plenary presentation and the Keynote address. On Friday morning at 9:00 am we share a special tribute to a friend and colleague Kathleen McMorrow at a plenary session entitled: “She came, She saw, She archived: Kathleen McMorrow, Librarian, Faculty of Music Library, University of Toronto.” And we are delighted to welcome Dean Gage Averill as this year’s Keynote Speaker on Saturday, June 9 from 2-3:30 pm, for a presentation of his research: “We’ve Been At Sea So Long: Repatriating the Lomax Haiti Archives in Post-quake Haiti.” The complete program is now posted to our website. We hope you will join us for the entire conference.

All of our activities are sustained by memberships, through our annual meeting registrations, and from individual donations and partnerships with other organisations. Revised membership services with Becker have become more streamlined and accurate over the past few months, but have revealed significant flaws in our renewal systems that we are working to correct. It is essential that we continue to build this ensemble of scholars to support the vision of our founders and the encouraging new partners with whom we now collaborate on new initiatives. For the latter, I thank the SOCAN Foundation for their continued financial support in enhancing the George Proctor Prize, the Awards for Writings on Canadian Music, and the Award of Excellence for the Advancement of Research in Canadian Music; thanks also to our host institution for this year’s conference—UVic School of Music—for their financial, creative, and administrative support for the Student Composer Competition. Congratulations the co-winners of the 2013 Student Composer Competition: Robert Hansler from the University of Victoria for “Broken Branch,” and André Mestre from the University of Alberta for “Zikr.” Both compositions will be performed at the Contemporary Music Concert on Friday evening of the conference.

As I reported in the fall newsletter, this is the first annual meeting in many years for which no SSHRC-related travel funding assistance (through the Aid and Attendance Grant to Scholarly Associations (AAGSA) program) is available for student presenters, a significant loss to the 12-15 students we have been able to support previously. Maintaining your presence through CUMS membership and participation at the
conference allows us to continue building funds for future efforts in this area and to lobby with our colleagues across the country for support for scholarly activities for all musicians in Canada. I encourage you to stay involved in our work and hope to see you in Victoria.

With regards,
Mary Ingraham

~

PAST PRESIDENT’S REPORT ~ Lynn Cavanagh, University of Regina

Two positions on the board of directors – society treasurer and English-language editor of Intersections – are coming open, each for a three-year term to begin June 2013. A nominating committee consisting of Marie-Hélène Benoît-Otis (U. Montréal), Ryan MacClelland (U. Toronto) and Alexander Fisher (U.B.C.), chaired by myself, is working on producing a short list of candidates, and will present a slate of nominees to the A.G.M. in Victoria in June.

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TREASURER’S REPORT ~ Aris Carastathis, Lakehead University

Membership in the Canadian University Music Society runs from January to December. If they have not already done so, members are urged to renew their annual memberships as soon 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: Canadian Journal of Music.

All presenters at the 2013 Congress must be paid members of their respective societies. Congress Registration fees do not include membership payments.

Tax-deductible contributions to the John Beckwith Fund are gratefully accepted at any time and can be made online by visiting the CUMS website.

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

As I reported in my last newsletter report, the digitization project of back issues of both Intersections (and the former Canadian University Music Review) is ongoing. While I had expected that this project would be completed by the time of this report, I have now been informed by Becker Associates that the project will extend until the end of the summer.

Volume 31 no. 2, came out in November. 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.

Volume 32 is scheduled to be published sometime in May or June and is slated to be a double issue. It will contain four English articles, five French articles, and a sizeable number of book reviews. In two of the four English articles, Christopher Moore explores Francis Poulenc’s repositioning as a “serious” composer in his post-1945 works; while Peter Frank provides an interesting study of how Classical composers utilize invertible counterpoint within standardized theme types, as defined by William Caplin’s theoretical treatise.
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.

Finally, my three-year tenure is nearing its conclusion and, as such, this will be my final report as English editor. I have appreciated the support of so many colleagues over the past three years and look forward to passing the torch on to the next editor.

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

Choses promises, choses dues ! Non seulement le prochain numéro, à paraître dans quelques semaines, sera double, mais mettra-t-il entre autres à l’honneur (tel qu’annoncé dans la précédente newsletter), les recherches récentes en matière de pédagogie musicale réalisées à la Faculté de musique de l’Université Laval : celles de Francis Dubé et de Jean-Philippe Després. En plus d’encourager les travaux d’étudiants, comme c’est le cas pour le 32/1 avec le texte de Paul Bazin (Québec), c’est également une fierté de pouvoir publier les travaux de chercheurs éminents comme Esteban Buch (EHESS, France), qui signe, pour la première fois dans *Intersections*, un texte consacré à Roman Ingarden, et Pierre Albert Castanet (CNSMDP/Université de Rouen, France), qui nous revient avec une recherche inédite sur le rock. C’est donc, une fois de plus, sous le signe de la diversité et du rapprochement des recherches en musique telles qu’elles s’effectuent dans la francophonie que le 32/1 a été conçu. Le 32/2 accentuera cette quête pour comprendre l’objet musical sous toutes ses formes avec un numéro qui sera consacré à la musique de film. Bonne lecture à tous!

**REPORT FROM THE WEB SITE EDITOR ~ Eric Hung, Rider University**

As many of you know from the Society’s email list and the recent job posting on www.cums-smuc.ca, we have begun the process of revamping our website. So far, the Board is working on a less problematic English acronym, and has solicited proposals for a redesigned website that is capable of online abstract submission and elections. We will have more information about this process at the AGM in Victoria. We now begin the process of generating new content. In particular, the new website will include an interview series and a blog about music in Canada (widely defined). If you have published a book or completed some other interesting project recently, please let me know. We would like to interview you for the website. If you are interested in being an interviewer, please email me as well. A call for blog proposals is forthcoming. In the mean time, I invite you to send me any material you would like to have posted on the website to the following email address: msumeric@gmail.com.

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

The Annual Meeting of the Standing Committee of Institutional Members will take place, in conjunction with the next CUMS Conference, at the University of Victoria. Our meeting is scheduled for **Friday, June 7, 2013, at 5:30 PM**. The venue, as is our custom, will be a restaurant in the vicinity of the campus. This year, we will meet at:

The Fireside Grill,
4509 W. Saanich Rd, Victoria, BC
Website: http://www.firesidegrill.com/

I will be in touch soon with a call for agenda items. All member institutions are invited to send their representative (usually Dean, Chair or Director or their proxy). 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.
look forward to re-connecting with you at our 2013 conference at U Vic!. Feel free to contact me at any time (bpower@brocku.ca).

~

REPORT FROM THE CUMS REPRESENTATIVE TO THE CANADIAN FEDERATION FOR HUMANITIES AND SOCIAL SCIENCES ~ James Deaville, Carleton University

The CFHSS continues its work as an advocate on behalf of the humanities and social sciences in Canada, as the organization that not only stages the Congress every year (in 2013 in Victoria), but also monitors and lobbies the federal government as a voice “for the university research and learning communities in these disciplines.” The revised wording of the Federation’s mandate emphasizes how it represents “85,000 students, scholars and researchers in the humanities, arts and social sciences,” thereby shifting the traditional emphasis on the constituent organizations and institutions. CUMS/SMUC is a member association of the Federation, and we normally hold our annual meetings at Congress, as is occurring this year. Future meetings of Congress are as follow: University of Victoria (2013), Brock University (2014) and the University of Ottawa (2015).

The CFHSS Annual Report for 2012 (http://www.ideas-idees.ca/sites/default/files/federation-annual-report-2012-en.pdf / http://www.ideas-idees.ca/sites/default/files/federation-annual-report-2012-fr.pdf) highlights its activities in terms of “Reach” (communications, especially through social media), “Relevance” (primarily the widely disseminated “Big Thinking” lecture series) and “Relationships” (partnerships on the policy front). In the Report, outgoing President Graham Carr notes how the Federation “enters this coming year (2013) continuing to envision how ideas can be mobilized to showcase the contributions that the arts, humanities and social sciences make to our society.” His address to the CFHSS General Assembly on March 23 (http://www.ideas-idees.ca/sites/default/files/carr_-_presidential_address_ssh_and_imagining_canadas_future.pdf) closed with the statement, “we in the arts, humanities and social sciences need to assume our proper role both in Imagining Canada’s Future, and in delivering the great ideas, the evidence-based research, and the creative talent to realize our potential.” However, more memorable talks at the AGM were those by Alex Usher and John Ralston Saul, the latter compellingly arguing for Canada’s “intercultural” (rather than “multicultural”) character.

Above and beyond the broad issue identified in the Annual Report, the Federation maintains its ongoing areas of concern: equity and diversity, open access, copyright and research policy. It produced a largely favourable, detailed response to the federal budget, but glossed over the scandalous temporary cessation of SSHRC’s Connections program. This year brought another round of competition for the Annual Prizes that were awarded to the “best scholarly books in the humanities and social sciences” in both official languages – eligible volumes had received funding from the very helpful Aid to Scholarly Publications Program, which provides $8000 to assist with production costs for a book published by a Canadian press. The number of music submissions is relatively small, and they are often made by faculty in non-Music departments (English, History, Sociology, etc.), so I encourage CUMS/SMUC members to seriously consider putting forward a proposal.

Replacing Graham Carr as President of the Federation is Antonia Maioni from Political Science at McGill. She will be at Congress and will undoubtedly meet with the Boards of the constituent societies, including CUMS/SMUC. Unfortunately (or fortunately), due to my sabbatical I will be in Europe at the time of Congress so will not be able to join you in Victoria. However, the program and activities look to be quite exciting, so I wish you all the best at Congress 2013! And remember that it is the Federation that is responsible for maintaining this important Canadian academic tradition.

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

CUMS CONFERENCE PROGRAM 2013

For the most recent version of the program, please visit our website: http://www.cums-smuc.ca/en/conference/conference-2013

The programme committee has put together a schedule filled with interesting papers and recitals, beginning with a plenary session Friday morning to celebrate the work of Kathleen Morrow, Librarian at the University of Toronto Faculty of Music Library. Gage Averill, Professor and Dean of the Faculty of Arts at the University of British Columbia will give the keynote address on Saturday, June 8th at 2:00 p.m.

In addition, all graduate students are invited to join us for a special session entitled “To Postdoc or Not to Postdoc” on Friday at 5:15. This topic will be of interest to all students and will focus on career choices and challenges graduate students face after completion of their degree.

All of the sessions will take place at the School of Music at the University of Victoria. Please consult your program and this Campus map for more details: http://www.uvic.ca/home/about/campus-info/maps/maps/Handout-Map-and-Directory-2012.pdf

Thanks to the members who gave their time to participate on the Programme Committee: Jonathan Goldman, UVic (chair); Chris Tonelli, MUN; Patricia Debly, Brock; Ryan McClelland, UofT; Hedy Law, UBC; Monica Fazekas, Music Librarian, Western University; Ariane Couture, UdeM, doctoral student; Greg Marion, USask.

CONFERENCE REGISTRATION FORM & BANQUET RESERVATION

To complete registration and sign up for the CUMS banquet, please go to: http://www.congress2013.ca/register

The CUMS fee you will pay through this webpage is for the conference registration only – your CUMS membership fees must be paid through the CUMS website: http://www.cums-smuc.ca

ACCOMMODATION & BOOKING

For recommendations on where to stay, please go to: http://www.congress2013.ca/plan-your-trip/accommodations
2013 AWARDS:

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

The purpose of this award 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 this award has passed for this year, and the recipient will be officially recognized at the 2013 Conference in Victoria, on Friday, June 7, 2013 at the Contemporary Music Concert.

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 has passed. Papers are currently being adjudicated and a winner will be announced at the CUMS AGM on June 8, 2013 in Victoria.

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 2013 deadline for submissions to this award has passed. Student papers are currently being considered and a shortlist of papers will be determined for final adjudication through presentation at the CUMS conference.

2013 CUMS STUDENT COMPOSITION PRIZE

The jury for the Student Composer Prize has selected two outstanding works to share First Prize: Robert Hansler’s “Broken Branch” and André Mestre’s “Zikr.” Both pieces will be performed by faculty members of the University of Victoria School of Music, as part of a concert of contemporary music to be presented on Friday evening, June 7, 2013 at UVic’s Phillip T. Young Recital Hall, and the financial prize will be split between the two composers.

Robert Hansler is completing his master’s degree in composition at the University of Victoria. His recent music is concerned with questions surrounding identity (of material, instruments, and performers); the physicality of the performers and instruments; the meanings and functions of utterance in the concert tradition, especially as they relate historically to religious practice; and the effects of historical and cultural context on musical meaning. His main teachers and mentors have included Dániel Péter Biró and John Celona. His works have been performed in Canada, the US, and Italy, with upcoming performances in Germany and North America.

André Mestre is a Brazilian composer and currently a Master’s student at the University of Alberta where he studies with Howard Bashaw, Mark Hannesson and Scott Smallwood. André has taken part in various Festivals and Workshops of new music and his works have been performed in Canada, Brazil, Italy, and the United States. Meant to engage on the level of rationality while still committing to a core poetic impulse, his works often incorporate brain-wave technology and scenic components in a copious semiotic affluence.

The Student Composer 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. The competition takes place in conjunction with the annual meeting of the Canadian University Music Society.
The Canadian University Music Society gratefully acknowledges the financial support of the University of Victoria School of Music in the awarding of this prize.

THE JURY OF THE COMPOSITION COMPETITION: Dániel Péter Biró, UVic (Chair); Wolf Edwards, Victoria; Eugene Dowling, UVic; Justin Christensen, Langley; Kristofer Covlin, Vancouver.
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 Fall 2013 issue of the CUMS Newsletter will contain news submitted by October 15, 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:

It is with great pleasure that the University of Ottawa School of Music announces the appointment of violinist Yehonatan Berick, who will join the School of Music on 1st July 2013. With an extensive teaching profile and a worldwide performing career, Professor Berick will play a key role as we strive for excellence in the violin class.

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Frédéric Chiasson has obtained a doctor degree in composition of the Music Faculty of Université de Montréal. Supervised by Isabelle Panneton and Caroline Traube, Frédéric Chiasson’s research was focused on orchestral and chambres music work composition according to orchestration principles from the Traité de l’orchestration by Charles Koechlin. The research included a review of several orchestration treatises and an experimental study on perception of extensity (the perceived auditive largeness or size) of instrumental timbres, as described by Koechlin (under the term «volume»).

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Dr. Robin Elliott (University of Toronto) received the 2012 Helmut Kallmann Prize from the Canadian Association of Music Libraries, Archives, and Documentation Centres.

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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), received the Cambridge University Press Award for “Sounding and Composing the Harbour: Recontextualizing and Repurposing the Soundscape and Sense of Place in the Harbour Symphony” at the 2013 Society for American Music meeting in Little Rock, AR.

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Dr. Susan Lewis Hammond (University of Victoria) was awarded an Insight Grant from SSHRC (2012-2016) for her work Claudio Monteverdi: A Research and Information Guide that will appear with Routledge Press.

NEWSLETTER : CUMS  
Spring 2013, 23/2
Dr. Elizabeth A. Wells (Mount Allison University) received the Music American Culture Award from the American Musicological Society for West Side Story: Cultural Perspectives on an American Musical (Scarecrow Press). Dr. Wells was also named Chair of the Council of 3M National Teaching Fellows.

Concerts, Publications & Recordings:

John Beckwith was composer-in-residence at the New Found Music Festival at Memorial University, St John’s, in early February. He gave a keynote talk, and staff and students of the Memorial music department performed eight of his works. Beckwith is the 2013 recipient of the Arts and Letters Award from the Arts and Letters Club of Toronto. The presentation on 11 April included a program of Beckwith’s compositions including the premiere of a commissioned work for flute and piano, Sonatina on “Mairi’s Wedding”, performed by Robert Aitken and William Aide.

Beckwith is the co-editor with Robin Elliott of Mapping Canada’s Music: Selected Writings of Helmut Kallmann (Wilfrid Laurier University Press), to be launched at the CUMS/CAML conference in June.

Marie-Hélène Benoit-Otis (University of Montreal) won an Opus Prize 2011-2012 (Prix Opus) from the Conseil québécois de la musique in the category “Article of the Year” for “Louis de Fourcaud, Richard Wagner, and a Path for French Opera in the 1880s”, ACT: Zeitschrift für Musik und Performance, no 3, May 2012.

THE AUCTION, a two-act chamber opera for seven singers, six instrumentalists and dancers by John Burge (Queen’s University), was premiered by the Westben Festival Theatre, Campbellford, Ontario on June 30 and repeated on July 1, 2012. With a libretto by Eugene Benson, the work was commissioned through funding provided by the Ontario Arts Council and is based on the well-loved children’s book of the same title by Jan Andrews.

In addition, CATHEDRAL ARCHITECTURE, for organ and brass band, was premiered by the Hannaford Street Silver Band, Edward Gregson, conductor and William O’Meara, organ at Metropolitan United Church, Toronto, Ontario, on November 3, 2012.


Alexander J. Fisher (University of British Columbia) presented a paper entitled “A Musical Dialogue in Bronze: Gregor Aichinger’s Lacrimae (1604) and Hans Reichle’s Crucifixion Group for the Basilica of SS. Ulrich
and Afra in Augsburg” at the triennial meeting of Frühe Neuzeit Interdiziplinär, Durham, NC, 30 March 2012; at the Annual Meeting of the Society for Seventeenth-Century Music, New York, NY, 21 April 2012; and at the Annual Meeting of the AMS Pacific Northwest Chapter, Edmonton, AB, 28 April 2012.

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**Dr. Kimberly Francis** (University of Guelph) announces the following forthcoming publications: “E-Publishing in the Undergraduate Music History Classroom: The University of Guelph Book Review Project” *Journal of Music History Pedagogy* and “A Parisian in Houston: Nadia Boulanger, ‘Minority Language,’ and the Rice Lecture Series, 1925.” *Journal of the Society for American Music*

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"Northern Mosaic: String Quartet No. 2, ” by **Dr. James Harley** (University of Guelph) was premiered by Madawaska String Quartet, Waterloo, ON, 27 January 2013.

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**Dr. Yoko Hirota** ( Laurentian University) launched new CD, “Voces Boreales” on Centrediscs label ([http://www.musiccentre.ca/node/70167](http://www.musiccentre.ca/node/70167)).

Voces Boreales (Northern Voices) signifies two ideas: Northern Ontario, Yoko Hirota’s residence (Sudbury) for the last twelve years, and Canada as a whole, which is seen as the Northern country to many Europeans. Having performed contemporary music in Canada and abroad for almost two decades, Hirota has had the privilege of meeting composers whose aesthetics and musical universes are helping to shape Canada’s musical identity. ‘Voces Boreales’ features solo piano works by five such distinguished Canadian composers – Brian Cherney, Brian Current, Robert Lemay, François Morel, and Laurie Radford. Two of these works, *Trinôme* by François Morel and *Nachtstücke* by Brian Cherney, were written for Hirota, and were premiered during her *Small is Beautiful* 2011/2012 solo recital tour at my Discovery Series (University of Calgary) and New Music Concerts (Toronto) recitals, respectively.

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A launch of the four-CD set, *Sounds of North: Two Centuries of Canadian Piano Music*, released by Gala Records, took place at the Canadian Music Centre, Toronto, on March 27. Its pianist, **Elaine Keillor**, explained how she selected previously unrecorded compositions for the set to include works created between 1807 and 2010. Also in March, Greenwood Press published *The Encyclopedia of Native American Music of North America* that Dr. Keillor authored assisted by Timothy Archambault and Dr. John Medicine Horse Kelly.

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**CHAPITRES DE LIVRE:**


**CONFÉRENCES AVEC ARBITRAGE :**
- “Ethno-pop according to Tanya Tagaq: An artistic approach as a manifestation of social balance among the Inuit”, conférencière d’honneur. Invitation de Stan Hawkins (University of Oslo) et de Tor Dybo (University of Agder) dans le cadre de l’événement : "Popular Music and Gender in a Transcultural Context «, University of Agder, Kristiansand (Norvège), 21 janvier 2013.


- « La voix et le corps musiquant dans les études sur le Nord canadien : ethno-pop vs world music », Journée d’études Le rôle et la place du corps en esthétique et dans la définition stylistique des musiques, Faculté de musique, Université Laval, 14-16 janvier 2013.

- "Tanya Tagaq in the Studio: Traditional Throat Singing meet Technology", Congrès annuel du Art of Record Production, Faculté de musique, Université Laval, 12-14 juillet 2013. Acceptée.

- "Improvisation According to Tanya Tagaq: Between Individual Contribution and the Continuation of the Katajjaq Tradition", International Conference on Analyzing Popular Music, University of Liverpool, 2-4 July 2013. Soumise.


- “Towards an “objectal” musicology: How Can We Analyze Tanya Tagaq’s Creative Process?”, Congrès annuel de la Société de Musique des Universités Canadiennes (SMUC), University of Victoria, 6 au 9 juin 2013. Acceptée.

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The University of Guelph’s Seventh Annual Creative Music Symposium took place March 6th-8th, 2013. The three-day annual event presented by the Music Students’ Association, Music faculty, School of Fine Art and Music, and the College of Arts showcased several student performances, presentations, open classes, composer and interdisciplinary forums, keynote speakers, and guest artists.

This year’s keynote guest scholars were Dr. Susan McClary (Case Western Reserve University), Dr. Robert Walser (Case Western Reserve University), and guest artist Glen Hall (multi-instrumentalist, composer, and arranger). Dr. McClary spoke in many of the classes and presented her talk entitled “Riffs ‘n’ Doo-Dads: The Politics of Baroque Ornamentation.” Dr. Rober Walser also attended many of the classes and presented a talk on jazz and improvisation entitled “Why are there so many Songs?” The Thursday At Noon Concert (TANC) featured multi-instrumentalist Glen Hall, and the University of Guelph’s own Joe Sorbara, Ken Aldcroft, and Dr. James Harley.

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The University of Guelph Critical Voices journal published a special edition this past winter semester of book reviews on recent publications concerning Arnold Schoenberg. Authors were students from the University of Calgary, and guest editors included Dr. Friedmann Sallis, Robbie Bailey, and Jonathan Gresl. Two new editions will be published in Summer 13 and Fall 13 with articles from students at Millikin University, University of Ottawa, Mount Allison University, and University of Guelph. https://journal.lib.uoguelph.ca/index.php/sofammj
Notices:

The Faculty of Information and Media Studies and The Don Wright Faculty of Music at Western University (London, Ontario, Canada) are currently accepting applications for our innovative MA program in Popular Music and Culture. Review of applications is ongoing and interested students are encouraged to get in touch with Dr. Jonathan Burston for more information (see below). Western’s MA in Popular Music and Culture draws on the scholarly strengths and resources of two faculties to provide students with a cross-disciplinary platform for studying popular music in its cultural, industrial, and musical forms.

Students work with distinguished faculty to harness a range of expertise that includes music history, music theory, musical performance, gender and feminist theory, copyright law, recording practice, songwriting, film music, gaming, television culture, journalism, visual arts, political economy, cultural theory, cultural history, information technology, cyberculture, music education, human-computer interaction, ethnomusicology, critical race studies, and more. Core Popular Music and Culture faculty include Dr. Jonathan Burston, Dr. Norma Coates, Dr. Jay Hodgson, Dr. Keir Keightley, Dr. Matt Stahl, and Dr. Robert Toft.

Students can choose one of three streams: a thesis stream, a creative project stream with research paper, or a course-based stream. Faculty work closely with students, one-to-one and in small seminars, to devise, develop, and deliver their final projects. Students can use this program to prepare for doctoral studies in Media Studies, Musicology and related disciplines, or to prepare for professional careers in media-related industries or government service.

Financial support includes a highly competitive funding package. Students have ample opportunities to act as Teaching and Research Assistants across both faculties.

Western University provides several state-of-the-art facilities for graduate research in popular music, including one of North America’s leading music libraries, a digital recording studio, and the Interdisciplinary Media Centre for multimedia work and research.

The University is located on a beautiful campus in London, halfway between Toronto and Detroit. Recognized in the areas of medicine, education, and the arts, London is an affordable, medium-sized city within a day’s drive of such major urban centres as Montreal, Chicago, Philadelphia, and New York.

Admission enquiries: Shelley Long (Graduate Programs Support), slong@uwo.ca
Program enquiries: Dr. Jonathan Burston (Program Coordinator), jburston@uwo.ca
Details are available here: http://www.fims.uwo.ca/acad_programs/grad/pmc.htm

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CNMN CALL FOR PROPOSALS
FORUM 2014 Calgary

The FORUM 2014 steering committee is pleased to announce a CALL FOR PROPOSALS for the Canadian New Music Network’s 6th national FORUM being held in January 24 to 26, 2014 in Calgary, Alberta.


CONTEXT
The goal of our FORUMs is to create greater networking and development opportunities for the entire new music community – composers, performers, improvisers, educators, presenters, ensembles, administrators, producers – everyone!

Our FORUMs are neither academic conferences nor arts markets/showcases; it’s a hybrid that seeks to create connections for everyone working in the new music field.

NEWSLETTER : CUMS

Spring 2013, 23/2
Ideally, proposals should build around the understanding of this context. Consult our web site for information on previous FORUMS.

FORMAT – We’re very open. It could be a technical paper, a hands-on workshop, a performance-demonstration (but not a concert), a panel discussion, a group activity, or something quite different and outside the box. It could last from 5 to 60+ minutes.

TOPIC – It should be about new music, but the scope is very open. It could range anywhere from something very specific to something much broader. Go ahead – surprise us!

HOW TO SUBMIT

Email your submission as ONE PDF FILE to Emily Hall - admin@reseaumusiquesnouvelles.ca by August 15, 2013.

Please include: your contact information; a short outline of what the proposal is about; duration; and a technical rider (equipment you will need, what kind of space, how much set-up time), equipment & production budget (if applicable). Do NOT attach large files. Where needed, provide direct links to your videos, music, photos, etc., on hosted sites (Youtube, Vimeo, Soundcloud, personal sites). Nothing to download please – only online!

Applicants whose proposals are accepted will be required to register for the FORUM.

The FORUM 2014 steering committee will try to integrate as many proposals into the FORUM schedule, but reserves the final programming rights. Acceptance notification: Sept. 15, 2013

UPCOMING CONFERENCES & EVENTS

Confounding Expectations – Themes and Variations of Interdisciplinary Musical Inquiry May 6-7, 2013: University of Calgary, Calgary, AB, Canada

IASPM-Canada May 23-26, 2013: McMaster University, Hamilton, ON, Canada.

Canadian Society for Traditional Music May 31 – June 1, 2013: University of Alberta, Edmonton, AB, Canada.

CUMS Conference 2013 June 6-9, 2013: School of Music, University of Victoria, Victoria, BC, Canada.

8th Art of Record Production Conference July 12-14, 2013: Université Laval, Ste-Foy, QC, Canada.

Tracking the Creative Process in Music / Analyser les processus de création musicale October 10-12, 2013: Université de Montréal / McGill University, Montréal, QC, Canada
**VIENT DE PARAÎTRE**

**L’orgue de 1753 renaît de ses cendres**

par Élisabeth Gallat-Morin

En 1753, le Chapitre de la cathédrale de Québec commande un orgue français pour accompagner les offices religieux. L’orgue pèrit dans l’incendie de la cathédrale pendant les bombardements du siège de Québec en 1759.

Après de longues et minutieuses recherches, Élisabeth Gallat-Morin découvre l’existence du contrat de vente de cet orgue au minutier central des notaires de Paris. Grâce aux fruits de ces recherches et à la complicité du réputé organiste et claveciniste Kenneth Gilbert et de plusieurs autres organistes, le projet de faire reconstruire cet orgue français voit le jour et va mettre près de dix ans à se concrétiser. 250 ans plus tard en 2009, l’orgue Juget-Sinclair, Opus 35, est offert au Musée de la civilisation.

Suivez le récit de cette reconstitution pleine de péripéties qui permet aujourd’hui au public québécois d’entendre la musique et les sonorités qui résonnaient dans la capitale de la Nouvelle-France au XVIIIe siècle.

**En vente**

à la Boutique du Musée de la civilisation
dès le 22 octobre 2012
418 646-1217 ou par courriel : boutiquemail@mcq.org
24,95 $