

# NEWSLETTER :

## Canadian University Music Society

### ANNUAL CONFERENCE ISSUE

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**2010-2011 CUMS EXECUTIVE COMMITTEE :**

Lynn Cavanagh	President, University of Regina
Mary Ingraham	Vice-President, University of Alberta
Deanna Oye	Past President, University of Lethbridge
Joelle Welling	Secretary, University of Calgary
Aris Carastathis	Treasurer, Lakehead University
Edward Jurkowski	<i>Intersections</i> English Editor, University of Lethbridge
Sophie Stévançe	<i>Intersections</i> French Editor, Université de Montréal
Jean-Benoît Tremblay	Website Editor, Université Laval
Edward Jurkowski	Chair, Institutional Members, University of Lethbridge

*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), Mary Ingraham (Vice-President), Deanna Oye (Past President), Joelle Welling (Secretary), Aris Carastathis (Treasurer), Sophie Stévançe (French *Intersections* Editor), [missing: Edward Jurkowski (English *Intersections* Editor and Chair, Standing Committee)], [missing: Jean-Benoît Tremblay (Website Editor)], Jay Rahn, Advocacy Advisor**

## PRESIDENT'S REPORT ~ Lynn Cavanagh, University of Regina

Whether we are university faculty members, university students or independent researchers, near the end of a busy season we can look back on goals achieved, and those still in progress. Elsewhere in this newsletter, the Board of Directors of your national society will update you on goals achieved since last autumn. I wish to draw your attention to the following. One is a **new contract with Becker Associates**, the firm that handles the Society's business matters and publishes *Intersections*: coming to an updated agreement guarantees continuity and "business as usual." Another is the announcement, via our website, of the logistics and **program for the 2011 conference**. My sincere thanks go out to members of the Mount Allison University Department of Music who are heading the key committees: Elizabeth Wells chairs the local arrangements committee, and has put in place a multitude of arrangements to make the conference run smoothly. Gary Tucker chaired the program committee and is hard at work compiling the booklet of sessions and abstracts; Gary also chaired the judging panel for the **Canadian League of Composers/CUMS Competition Prize**, which is set to announce the student winner. We look forward to hearing New Brunswick's Motion Ensemble perform the Friday evening concert of contemporary music, and to the presence of the Atlantic region branch of the Canadian Music Centre on the same premises as Mount Allison's Department of Music. In 2011 CUMS again meets in tandem with the **Canadian Association of Music Librarians**; the CAML program committee has arranged that the **keynote address** for the joint conference will be delivered by **Robin Elliott**, who is Jean A. Chalmers Chair in Canadian Music at the University of Toronto.

Among related accomplishments, the Society's vice-president Mary Ingraham (University of Alberta) was chief negotiator for CUMS, this winter, in the final stage of discussion with the SOCAN Foundation in the establishment of the **SOCAN Foundation/CUMS Competition for Writings on Canadian Music**. With the offer of two \$2500 prizes annually, and the field open to undergraduate as well as graduate students, the CUMS Board expects that this annual competition will attract growing interest and become a factor in many members' teaching of courses on Canadian music and their students' course projects. CUMS is equally thankful to the SOCAN Foundation for entering into an agreement by which, beginning in 2011, it will quintuple the amount of the prize for the best paper read by a graduate student at the annual CUMS conference. The new, double-barreled name for the prize will continue to honour the memory of Dr. George Proctor, as intended when CUMS first established the prize over twenty years ago, while acknowledging the SOCAN Foundation's immensely generous financial contribution towards the support of graduate students in music. I look forward to speaking with student delegates during the conference, when we gather for the **Saturday, June 4 lunch-time meeting of CUMS's student members**.

Some of the more significant achievements you, yourself, can look back on likely involve your interaction with others over the past autumn and winter: the case of the student who rose to a challenge you posed and then even surpassed your expectations; or the student who, this past year, acknowledged that your mentorship—advice given and opportunities afforded—has contributed to his/her growth and advancement. Perhaps you have been rewarded for your research when a colleague in your discipline wrote to say how insightful s/he found your recently published article; perhaps you are the person who wrote to express admiration for someone's work, and made that research seem all the more worthwhile.

Our involvement in CUMS is an extension of our everyday work as university musicians and scholars of music. What better way to interact with the Canadian university music scene than to participate in the conference at Mount A. in Sackville, June 2 through 5, 2011. *What? You haven't been to New Brunswick in ages? I'll see you there!*

Lynn Cavanagh, President

## TREASURER'S REPORT ~ Aris Carastathis, Lakehead University

The newly established **John Beckwith Fund** is growing and will eventually endow a research award for emerging Canadian music scholars. Tax-deductible donations to the fund are greatly appreciated at any time and can be made on-line by visiting the CUMS website (<http://www.cums-smuc.ca/>).

## INTERSECTIONS ENGLISH EDITOR'S REPORT ~ Edward Jurkowski, University of Lethbridge INTERSECTIONS FRENCH EDITOR'S REPORT ~ Sophie Stévançe, Université de Montréal

**Volume 30/1** has finally gone to the printer and should be appearing in your mailbox in the near future. This issue contains six articles devoted to applying various aspects of **Claude Lévi-Strauss's** work to musical analysis. In addition, there is an editorial by Sophie Stévançe and four book reviews. If plans go according to schedule, two further issues will be published this year. The first is nearing the copy-editing stage and should reach the publisher by the end of May. The issue contains a variety of interesting articles that explore a variety of areas of popular music.

Not only do we hope to get the journal back on a correct time schedule by the end of this year, but 2011 is an important year for *Intersections* on another front: this is the year in which all scholarly journals put forward their respective tri-annual SSHRC scholarly journal grant applications. We have been successful receiving this grant in the past and naturally hope that the high quality of this publication will once again result in a positive outcome. Results of the application will be announced in October.

We have been receiving a healthy number of submissions, both from national as well as international authors. Thanks to a strong editorial board and very efficient reviewers, we are pleased to say that comments have been returned to the authors by six weeks time at the outset.

As you are no doubt aware, every issue *Intersections* is available in both print and electronic versions. One of our goals as editors will be to ameliorate the electronic version of the journal—specifically, to make this version not just a direct pdf version of the print journal, but to bring as much audio/visual interactivity to it. We will be working out the logistics of various ideas with our publisher, Becker Associates, throughout this year, and hope to have much more to say about this exciting transition in the near future.

Finally, we 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.

## REPORT FROM THE WEB SITE EDITOR ~ Jean-Benoît Tremblay, Université Laval

I invite you to send me any material you would like to have posted on the website to the following email address: [jbenoit.tremblay@gmail.com](mailto:jbenoit.tremblay@gmail.com).

## STANDING COMMITTEE OF INSTITUTIONAL MEMBERS REPORT ~ Edward Jurkowski, University of Lethbridge

Two surveys were undertaken during the latter part of 2010—one examined workloads specifically related to ear training classes, studio teaching, and ensemble teaching; the second survey studied what (if any) tuition surcharges existed for studio instruction.

I have approached three western Canadian institutions that have recently been given degree-granting status about becoming full members in the standing committee. While they have expressed interest, their applications will not be forthcoming until the 2012 Standing Committee meeting.

I have also been contacted by a few administrators about specific issues pertaining to curriculum matters, as outlined in the standing committee guidelines. Unfortunately, we live in those proverbial “interesting times,” and these guidelines have become an important document not just to build or modify curricula but increasingly, to help justify budgets and faculty positions. Let’s only hope that these trying times will soon pass.

A call for agenda items has been recently sent out for our upcoming **annual meeting** of the Standing Committee will take place on **Friday, 3 June 2011**. One item of business is the election of a new chair: I have now served two, two-year terms and it is time for someone new to assume this board position. The **nominating committee** consists of Joelle Welling from the University of Calgary (welling@ucalgary.ca) and Glen Carruthers from Wilfrid Laurier University (gcarruthers@wlu.ca). Please send your nominations or expressions of interest to either. I look forward to meeting you at the June 3<sup>rd</sup> standing committee meeting.

## **REPORT FROM THE ADVOCACY ADVISOR ~ Jay Rahn, York University**

As I write this, Canada is in the midst of a Federal election that will have profound consequences for music in post-secondary institutions. Far below the radar has been the government’s upcoming auction of wireless spectrum that will result in hundreds of millions of dollars of additional public revenue. In this regard, the Liberals have indicated that they would use part of the proceeds to directly support Canada’s creative community, including musicians. Similarly, the NDP has proposed that Internet service providers (ISPs) and such businesses as Netflix be required to subsidize the creation of Canadian content.

It is expected that soon after the election there will be yet another attempt to revise Canada’s **Copyright Act**. The most controversial aspects of the Conservatives’ recent attempt involved a) adding education to the list of legitimate, ‘fair dealing’ purposes for which one might make copies and b) a blanket prohibition against circumventing locks that vendors and distributors might place on digital material (e.g., e-books and iTunes downloads).

As many in the academic community protested, prohibiting the breaking of digital locks would have prevented several otherwise legitimate activities on the part of researchers, teachers, and librarians. These would have included making backup copies and transferring material that has already been paid for from one device to another (e.g., from a CD-player to an iPad). In this regard, the Liberals have said that a revised Copyright Act should specify that digital locks could be circumvented for any legitimate purpose, e.g., for a fair-dealing purpose of research, private study, criticism, review, or news reporting.

Although publishers’ groups raised a considerable outcry in the media, the effect of adding education to the list of fair-dealing purposes would have been quite slight for post-secondary faculty and librarians. In particular, most Canadian colleges and universities have begun to disengage from their longstanding contractual relationship with the licensing collective Access Copyright. As an alternative to paying Access Copyright millions of dollars annually, they have recommended that faculty assign their students electronic versions of readings (e.g., in journals and books for which digital licenses have already been paid) rather than the traditional ‘hard’ (paper) copies for which Access Copyright collects additional fees.

In contrast to the education exception, one of the revisions to the Copyright Act that government recently proposed would have implications for post-secondary musicians and has met with no opposition among the various Federal parties or the general public: specifically, that copying for the purpose of parody or satire be considered fair dealing. Including parody and satire among the fair-dealing exceptions would legitimize evolving practices among post-secondary creators—from composers of avant-garde concert music to students who create mashups—and would bring Canada in line with such other countries as the UK, France, and the USA.

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

For those of us who may be new to Canadian academe, I should note that the Canadian Federation for Humanities and Social Sciences (CFHSS) is the umbrella organization for the great majority of Canadian Learned Societies, which collectively hold their annual meetings under the aegis of the Federation at its Congress (hosted by a major Canadian university). As the CFHSS website (<http://www.fedcan.ca/content/en/320/home.html>) states, “representing more than 85,000 researchers in 80 scholarly associations, 79 universities and colleges, and 6 affiliates, the Canadian Federation for the Humanities and Social Sciences is the national voice for the university research and learning community in these disciplines.” CUMS is a member association of the Federation, and we normally hold our annual meetings at Congress. Future meetings of Congress are as follow: Wilfred Laurier University / University of Waterloo (2012), University of Victoria (2013) and Brock University (2014).

The Federation has undergone substantial changes over the last year. The new Executive Director Jean-Marc Mangin has taken an active role in initiating changes to CFHSS, while a new President, Graham Carr of Concordia, has just begun his term, replacing Noreen Golfman, whom some of you may remember from prior meetings. Perhaps the most important development has been the drafting of a new strategic plan, which has now become policy. It presents the following vision statement: *In advancing equity, diversity, knowledge, excellence and innovation, the Canadian Federation for the Humanities and Social Sciences contributes tangibly to a free and democratic society.* And here is the mission statement: *The Canadian Federation for the Humanities and Social Sciences promotes research, scholarship, creative activity and learning, and works to foster understanding of the contributions made by the humanities and the social sciences to Canada and the world.* To support them, the strategic plan outlines three goals: improve how we communicate and connect with members; increase our influence among Canadians; and ensure financial stability. The details (about dissemination, research funding, etc.) are quite interesting and valuable, so I highly recommend that CUMS members take a look at the strategic plan when it is officially posted on the CFHSS website.

One of the new initiatives this year was the first annual conference of the CFHSS that took place on March 26, in combination with its annual business meeting. The topic was “The Humanities Paradox: More Relevant and Less Visible than Ever?,” which featured several invited speakers. Perhaps the most interesting discussion of the weekend was a detailed explanation and discussion of the situation with **Access Copyright** (formerly CanCopy), which has caused major changes at postsecondary institutions, even if they have decided to remain with Access Copyright. The Federation is adopting a wait and see attitude about the changes, but it remains committed to monitoring developments. Indeed, CFHSS has had to put its activism on Capitol Hill on hold for the time being, given the looming election. However, its analysis of the Conservative budget did reveal some positive features, including increased spending on research.

I remain an active member of the **Equity Issues Steering Committee** and the **Aid to Scholarly Publications Program**. Like every year, I put out the plea for music scholars to take advantage of the program, which provides \$8000 to assist with production costs if you publish your book with a Canadian press. The Federation also launched a new series of book prizes (at the AGM) called the “Canada Prize” for the best monograph in French and English for the Humanities and the Social Sciences (four annual prizes in all). I encourage you to drop by the Congress this year in Fredericton on your way to Sackville!

## CUMS-CAML CONFERENCE 2011 : MOUNT ALLISON UNIVERSITY, SACKVILLE, NB JUNE 2-5, 2011

### CONFERENCE HIGHLIGHTS

Join us in Sackville, New Brunswick for the 2011 conference of the Canadian University Music Society (CUMS), in collaboration with the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML). Enjoy our small town, our residential university campus, and our renowned Waterfowl Park during the most beautiful time of the year.

The conference will feature concerts, performances, academic papers and stimulating discussions. Our program committee has planned over forty papers, five mini- and lecture- recitals, and two plenary sessions, including a keynote address by Dr. Robin Elliott, Jean A. Chalmers Chair in Canadian Music, University of Toronto.

The opening concert, by flutist Karin Aurell and organist Gayle h. Martin, will take place in our lovely University Chapel, followed by a reception in the Owens Art Gallery (the oldest university art gallery in Canada). The next evening will bring a performance of recent music by New Brunswick's Motion Ensemble. The conference banquet will be held in historic Tweedie Hall in the Wallace McCain Student Centre.

A block of rooms is on hold in our residences and there are several bed-and-breakfast and hotel accommodations available off-campus, only a few minutes walk from the Conference site.

Elizabeth Wells, Chair  
Local Arrangements Committee

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### CUMS-CAML PRELIMINARY 2011 CONFERENCE PROGRAM

*Revision dated for reference 21 April 2011*

CUMS/CAML Conference 2011

Mount Allison University, Sackville, NB  
2-5 June 2011

SMUC/ACBM Congrès 2011

l'Université Mount Allison, Sackville, N-B  
2-5 juin 2011

Schedule of Sessions

Programme des séances

Thursday, 2 June 2011 / Jeudi 2 juin 2011	
9:00-17:00	CUMS/SMUC Board Meeting / Réunion du conseil d'administration: Dunn Building 104
12:00-18:45	Welcome and Registration / Accueil et inscription: Music Conservatory, Room 100
14:00-17:00	CAML/ACBM Board Meeting / Réunion du conseil d'administration: R. P. Bell Library G7
19:00	<b>Opening Concert / Concert d'ouverture: Mount Allison University Chapel</b> Karin Aurell, flute; Gayle h Martin, organ
20:15	<b>Opening of the Conference / Ouverture du congrès: Owens Art Gallery</b> Elizabeth Wells, Peter Higham, Lynn Cavanagh, Kirsten Walsh
20:30	<b>Reception / Réception: Owens Art Gallery</b>

Friday, 3 June 2011 / Vendredi 3 juin 2011				
8:30–17:00	Welcome and Registration / Accueil et inscription: Music Conservatory, Room 100			
9:15–9:30	<b>Conference Welcome / Accueil au congrès: Brunton Auditorium</b> Lynn Cavanagh, Kirsten Walsh			
9:30–10:30	<p><b>CUMS/SMUC 1A: Conservatory 204</b></p> <p><b>Italian opera</b> Gregory Marion, chair Keith Johnston (University of Toronto): “The intermezzo, the siciliano, and the seriousness of comedy in the eighteenth century” Jamie Meyers-Riczu (University of Calgary): “Conrad’s Divided Self: Verdi’s vision of the Byronic hero in <i>Il Corsaro</i>”</p>	<p><b>CUMS/SMUC 1B: Conservatory 004</b></p> <p><b>Music in Consumer Culture</b> David Gramit, chair Stephanie Lind (Queen’s University): “Looping, elision, and historical precedents in casual game music” Steven Cannon (McGill University): “A bit of Bach with your brunch? Classical compilation albums packaged as background music”</p>	<p><b>CUMS/SMUC 1C: Brunton</b></p> <p><b>The Canadian avant- garde in the 60s and 70s</b> Chair tbc Sophie Stévanec (Université de Montréal): “La musique actuelle au Québec entre 1961-1979: constitution d’un courant musical” Jeremy Strachan (University of Toronto): “Udo Kasemets, <i>Canavangard</i>, and the 1960s”</p>	<p><b>CAML/ACBM 1: Music Library</b></p>
10:30–11:00	Break / Pause: Music Faculty Lounge			
11:00–12:30	<b>CUMS/SMUC and CAML/ACBM Plenary Session 1 / Séance plénière 1</b> <b>Brunton Auditorium</b> <b>Keynote Address / Conférence principale</b> Chair tbc Robin Elliott, Jean A. Chalmers Chair in Canadian Music, University of Toronto “Istvan Anhalt: A Portrait from Memory” with David Rogosin, piano			
12:30–14:00	Lunch: on your own / Dîner à votre choix			
13:30–14:00	<b>Lunchtime Mini-recital: Brunton Auditorium</b> Megumi Masaki (Brandon University), piano: “Canadian music 4 eyes & ears: interfacing solo piano, sound, images and technology for the concert setting”			

Friday, 3 June 2011 / Vendredi 3 juin 2011

14:00–15:30	<p><b>CUMS/SMUC 2A: Conservatory 204</b></p> <p><b>Considering sonata form</b></p> <p>James McGowan, chair Edward Jurkowski (University of Lethbridge): “Are all these themes really necessary? A model to comprehend sonata designs with multiple subordinate themes” Mark Richards (University of Toronto): “Sonata form and the problem of second-theme beginnings: towards a theory of form as pluralism” Jon-Tomas Godin (Université de Montréal): “Expérience en forme sonate : Schumann et la forme télescopée”</p>	<p><b>CUMS/SMUC 2B: Conservatory 004</b></p> <p><b>Musical communities: tradition and interaction</b></p> <p>John G. Lazos, chair Daniel Robert Laxer (University of Toronto): “Instruments of Exchange: Music in the fur trade and the arrival of European instruments into the Great Lakes and Canadian west: 1780–1860” Flavia Gervasi (Université de Montréal): “Pour une étude de l’appréciation esthétique dans un contexte rural” Tanya Hage (University of Calgary): “Maintaining tradition from East to West: the examination of chant melodies and liturgy of the Maronite Catholic Church”</p>	<p><b>CUMS/SMUC 2C: Brunton</b></p> <p><b>Canadian compositions: analysis and self-analysis</b></p> <p>Dylan Robinson, chair Kevin Morse (University of Western Ontario): “Lost and found: sources of meaning in John Rea’s <i>Objets Perdus</i> (1991) for string quartet” Mary Ingraham (University of Alberta): “Deterritorializing spirituality: intercultural encounters in Chan’s <i>Iron Road</i>” Anna Pidgorna (University of Calgary): “Composing in Stravinsky’s shadow: a young composer’s journey through Eastern European folksong”</p>	<p><b>CAML/ACBM 2: Music Library</b></p>
15:30–16:00	Break / Pause: Music Faculty Lounge			
16:00–17:00	<p><b>CUMS/SMUC 3A: Conservatory 204</b></p> <p><b>First-nations musics and art musics</b></p> <p>Mary Ingraham, chair Dylan Robinson (University of Toronto): “Powwow art music and the spectacle of reconciliation” Alexa Woloshyn (University of Toronto): “The Powers That Be: race, gender, genre and nationhood in the collaborations of Tagaq and the Kronos Quartet”</p>	<p><b>CUMS/SMUC 3B: Conservatory 004</b></p> <p><b>Dvořák and Janáček: reception</b></p> <p>Brian S. Locke, chair Eva Branda (University of Toronto): “‘With deep feelings of gratitude’: the dedication and critical reception of Dvořák’s <i>Hymnus</i>, Op. 30” Marie-Ève Thuot (Université de Montréal): “La réception de l’œuvre de Leoš Janáček par Milan Kundera”</p>	<p><b>CUMS/SMUC 3C: Brunton</b></p> <p><b>Mini-recital</b></p> <p>Michelle Cheramy, flute; Nathan Cook, cello (Memorial University): “Confluence: Music of Reza Vali and Asha Srinivasan”</p>	<p><b>CAML/ACBM 3: Music Library</b></p>
17:30–19:00	<p>CUMS Standing Committee of Institutional Members – Annual meeting / SMUC comité permanent des établissements members – Assemblée annuelle Joey’s Restaurant, 16 York St.</p>			
20:00	<p><b>Contemporary Music Concert / Concert de musique contemporaine: Brunton Auditorium</b> Motion Ensemble</p>			

Saturday, 4 June 2011 / Samedi 4 juin 2011

8:30–17:00	Welcome and Registration / Accueil et inscription: Music Conservatory, Room 100			
9:00–10:30	<p align="center"><b>CUMS/SMUC 4A: Conservatory 204</b></p> <p align="center"><b>Teaching musicianship and music theory</b></p> <p>Stephanie Lind, chair Maureen Volk (Memorial University): “Teaching musical dictation: making implicit skills explicit” Peter Johnston: “Sounding the system: improvisation, creativity, and contemporary music pedagogy” Martin Steffen: “Extracting harmonic meaning from jazz chord symbols”</p>	<p align="center"><b>CUMS/SMUC 4B: Conservatory 004</b></p> <p align="center"><b>Music and text in blues and popular music</b></p> <p>Chair tbc James McGowan, (Carleton University): “Tonal pairing and musical narrative in mainstream popular music” Roxane Prévost (Université d’Ottawa): “Konflikt critique Bush par la chanson: une analyse des deux versions (Ferland et Konflikt) de ‘God is an American’”</p>	<p align="center"><b>CUMS/SMUC 4C: Brunton</b></p> <p align="center"><b>Music performance, reading, and transcription</b></p> <p>Dillon Parmer, chair Kathryn Whitney (Institute of Musical Research, School of Advanced Study, London): “Inside song performance: mapping the interior of the performative act” Ian Bates (University of Western Ontario): “Reading, interpreting, translating: three transcriptions of a Bach chorale” Audrey Falk Janzen (University of Saskatchewan): “Determining multiple meanings of ‘Mit Verschiebung’ in Schubert’s Lieder and piano sonatas”</p>	<p align="center"><b>CAML/ACBM 4: Music Library</b></p>
10:30–11:00	Break / Pause: Music Faculty Lounge			

Saturday, 4 June 2011 / Samedi 4 juin 2011

11:00–12:00	<p align="center"><b>CUMS/SMUC 5A: Conservatory 204</b></p> <p><b>Musical communities: urban experiences</b></p> <p>Chair tbc Jillian Bracken (University of Western Ontario): “Actualizing the (im)possible in community musical theater: reflections on an ethnography of a Tallahassee, FL production of Maury Yeston’s <i>Titanic</i>” David Gramit (University of Alberta): ““The Real Metropolitan “Stuff””: cultural hierarchies, musical practices, and the establishment of a western colonial city”</p>	<p align="center"><b>CUMS/SMUC 5B: Conservatory 004</b></p> <p><b>New-world musicians in the mid-nineteenth century</b></p> <p>Chair tbc Michelle Boyd (University of Toronto): “Border crossings: following the trail of Señor Louis Casseres, a Spanish-African pianist in Nova Scotia and Massachusetts, 1852–1862” John G. Lazos: “José Antonio Gómez and the music-politics of nineteenth-century Mexico”</p>	<p align="center"><b>CUMS/SMUC 5C: Brunton</b></p> <p align="center"><b>Lecture-recital</b></p> <p>David Rogosin (Mount Allison University), piano: “Ann Southam’s <i>Rivers</i> and <i>Simple Lines of Inquiry</i>: a study in surface contrasts and structural similarities”</p>	<p align="center"><b>CAML/ACBM 5: Music Library</b></p>
12:00–14:00	Lunch: on your own / Dîner à votre choix			
12:00–13:20	<p align="center"><b>Lunchtime Meeting of Student Members: Jennings Dining Hall (lunch sponsored by CUMS/SMUC)</b> Lynn Cavanagh, Kirsten Walsh</p>			
13:30–14:00	<p align="center"><b>Lunchtime Mini-recital: Brunton Auditorium</b> Deanna Oye (University of Lethbridge), piano: “Images and legends for solo piano”</p>			
14:00–15:15	<p align="center"><b>CUMS/SMUC and CAML/ACBM Plenary Session 2 / Séance plénière 2 Conservatory 204</b></p> <p align="center"><b>Information Literacy for University Musicians</b> Suzanne Meyers Sawa, chair Lisa Philpott (University of Western Ontario), Cathy Martin (McGill University) Elizabeth Wells (Mount Allison)</p>			
15:15–15:45	Break / Pause: Music Faculty Lounge			
15:45–16:45	<p align="center"><b>CUMS/SMUC 6A: Conservatory 204</b></p> <p><b>Mahler and Debussy: representation</b></p> <p>Edward Jurkowski, chair Gregory Marion (University of Saskatchewan): “Anomalous music, [ir]regular metaphors: Debussy’s chamber sonatas” Daniel Sheridan (Carleton University): “Refuge in No Man’s Land: kitsch, liminality, and Mahler”</p>	<p align="center"><b>CUMS/SMUC 6B: Conservatory 004</b></p> <p><b>Canadian music: public and private support</b></p> <p>Chair tbc Ariane Couture (Université de Montréal) “De l’importance des sociétés musicales dans le développement de la carrière des compositeurs : le cas de l’Ensemble contemporain de Montréal” Parmela Attariwala (University of Toronto): “Democratization, representation and authenticity: conflicting values in publicly-funded Canadian music”</p>	<p align="center"><b>CAML/ACBM 8: Music Library</b></p>	

Saturday, 4 June 2011 / Samedi 4 juin 2011	
16:45	<b>CAML Annual General Meeting / Assemblée générale annuelle de ACBM:</b> Jennings Hall Board Room
18:30	<b>Banquet CUMS/SMUC and CAML/ACBM: Tweedie Hall</b> 18:30 cocktails / service de bar payant / 19:00 dinner

Sunday, 5 June 2011 / Dimanche 5 juin 2011			
8:30–12:00	Welcome and Registration / Accueil et inscription: Music Conservatory, Room 100		
9:30–10:30	<p><b>CUMS/SMUC 7A: Conservatory 204</b></p> <p><b>Jazz history</b></p> <p>Geraldine Finn, chair Philippe Latour (McGill University): “A Quest for the New: Modern Jazz after the Bebop Revolution” Brian S Locke (Western Illinois University): “A mythology of one: observations on Czech(-Canadian) jazz historiography”</p>	<p><b>CUMS/SMUC 7B: Brunton</b></p> <p><b>The Schumanns, Chamisso, and song</b></p> <p>Kathryn Whitney, chair Harald Krebs (University of Victoria): “Declamation in Clara Schumann’s songs as an influence on Robert Schumann’s late song style” Sharon Krebs (University of Victoria): “<i>Frauenliebe und Nicht-leben: Chamisso’s Thränen</i>”</p>	
10:30–11:00	Break / Pause: Music Faculty Lounge		
11:00–12:00	<p><b>CUMS/SMUC 8A: Conservatory 204</b></p> <p><b>New approaches to music discourse</b></p> <p>Mary Ingraham, chair Geraldine Finn (Carleton University), “MUSICOLOGIE ORIGINNAIRE: writing by ear to be read as heard” Dillon Parmer (University of Ottawa): “On the level: pitch verticality and the reconfiguration of music discourse”</p>	<p><b>CUMS/SMUC 8B: Brunton</b></p> <p><b>Mini-recital</b></p> <p>Kathryn Whitney (Institute of Musical Research, School of Advanced Study, London), mezzo-soprano, and David Rogosin (Mount Allison University), piano: “Coastal Voices: composers and singers voicing Canada from east to west”</p>	<p><b>CAML/ACBM 8: Music Library</b></p>
12:00–13:30	CAML/ACBM Board Meeting / Réunion du conseil d’administration: Music Library		
13:30–15:00	CUMS/SMUC Board Meeting / Réunion du conseil d’administration: Music Library		

### Meeting Facilities note :

Most of the CUMS sessions will take place in the MYB Conservatory of Music Building. See Building #5 on Campus map: <http://www.mta.cz/map/index.html>.

## CONFERENCE REGISTRATION FORM (CUMS) & BANQUET RESERVATION

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Please supply the information below for registration at the CUMS 2011 Conference at Mount Allison University. All fees are in **CDN\$**. Please **print legibly**. Note that **each** attendee must complete this form separately. Refunds will be available until 30 May 2011, but will not be issued after this date.

### Personal Information:

Last name: \_\_\_\_\_ First name: \_\_\_\_\_  
Mailing Address: \_\_\_\_\_  
Postal Code: \_\_\_\_\_  
Daytime phone: \_\_\_\_\_ Email: \_\_\_\_\_ Gender:  Male  Female

### Conference Registration Fees: **Paid before 26 May:**

Members, Full time \$60.00     Members, Other \$40.00     Non-members \$90.00

*N.B. This is a joint Conference; registrants are able to attend sessions of CAML as well.*

**Banquet** (buffet) Saturday 4 June - Tweedie Hall  \$40.00

**Total (registration fee, banquet) \$** \_\_\_\_\_

### Accommodation reservations (in University residences)

- Single room** in Edwards House - \$ 38.50/night (incl HST)  
 **Double room** in Hunton House - \$ 32.20/night/person (incl HST)

\* My preferred roommate is: \_\_\_\_\_

Please tick all dates that apply [**N.B. You can request extended dates here as well**]

June 2  June 3  June 4

Estimated time of arrival:  morning  afternoon  evening

**Total cost of accommodation \$** \_\_\_\_\_

### Meal reservations (for University Dining Hall)

Meals are available in Jennings Dining Hall for the duration of the conference. They must, however, be reserved in advance. I wish to purchase the following individual meals. [Costs: **Breakfast** \$7.75 **Lunch** \$11.35 **Dinner** \$14.95]

Thurs, June 2:  D                      Sat, June 4:  B  L

Fri, June 3:  B  L  D                      Sun, June 5:  B

**Total cost of meals: \$** \_\_\_\_\_

Please indicate any special needs (accommodation or meals): \_\_\_\_\_

**My total costs (registration fee, accommodation + meals) \$** \_\_\_\_\_

### Payment options

Cheque made payable to **Mount Allison University** (please, no post-dated cheques)

Credit card (payment will be processed in advance)

VISA  MC  Amex Card

Number: \_\_\_\_\_ Expiry date: \_\_\_\_\_

Please send this form with your payment to the address below. A receipt will be provided to you upon arrival at the conference.

Mount Allison University Conference Services

155 Main Street, Sackville NB E4L 1B5 Tel: (506) 364-2247 Fax: (506) 364-2688 reservations@mta.ca.

## ACCOMMODATION AND BOOKING

Hyperlinks in this material are not active; please clip and paste into your web browser or refer to this information on the CUMS website : <http://cums-smuc.ca/en/conference/conference-2011/113-2011-conference-registration-form>

### On-Campus Residence:

Single and double rooms in two residences, Hunton House (# 14 on campus map) and Edwards (# 13 on campus map), have been reserved for on-campus accommodations. Both buildings are a short walk from the MYB Conservatory of Music.

Hunton House has mostly double rooms with 4 single rooms per floor. Edwards House has all single rooms. Floor plans may be viewed at the following URLs:

**Hunton House (108, 112, 116 & 118 are singles & same on 2nd & 3rd floor):**

[http://www.mta.ca/adminservices/residence/Floor\\_plans/HUNTON%20HOUSE%20FLOOR%20PLANS/FIRST%20FLOOR.pdf](http://www.mta.ca/adminservices/residence/Floor_plans/HUNTON%20HOUSE%20FLOOR%20PLANS/FIRST%20FLOOR.pdf)

**Edwards House (ground floor has fewer rooms than 1st, 2nd & 3rd):**

[http://www.mta.ca/adminservices/residence/Floor\\_plans/EDWARDS%20FLOOR%20PLANS/FIRST%20FLOOR.pdf](http://www.mta.ca/adminservices/residence/Floor_plans/EDWARDS%20FLOOR%20PLANS/FIRST%20FLOOR.pdf)

### Off-campus Accommodations in Sackville:

<http://www.sackville.com/visit/accommodations/>

### Off-campus Dining in Sackville:

<http://www.sackville.com/visit/dining/>

### Map of the town of Sackville:

[http://www.sackville.com/visit/map\\_of\\_sackville/](http://www.sackville.com/visit/map_of_sackville/)

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## 2011 WINNER OF THE CANADIAN LEAGUE OF COMPOSERS / CANADIAN UNIVERSITY MUSIC SOCIETY PRIZE

Best composition by a student member of CUMS (\$2,500 prize) :

*coming home*

for flute, double bass, and percussion

by **Farshid Samandari**

This work will be performed in the Contemporary Music Concert in Brunton Auditorium, Mount Allison University, on **Friday June 3 at 8 pm** by **Motion Ensemble**



**Farshid Samandari** is a doctoral student at UBC. Farshid was born in Iran in 1971. His music reflects his interest in contemporary classical vocabulary, spectral analysis, and extended techniques. In addition, his profound faith in Unity in Diversity, has stirred him toward integration and synthesis of different ethnic musics and vocabularies.

**THE JURY OF THE COMPOSITION COMPETITION :** Gary Tucker (Chair, Mount Allison University), Michael Matthews (University of Manitoba), Robert Lemay (Laurentian University), Helen Pridmore (Mount Allison University)

## 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 2011 issue of the CUMS Newsletter will contain news submitted by **October 15, 2011** to the newsletter editor at [mary.ingraham@ualberta.ca](mailto: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 :

**Robert Rival** has been appointed Resident Composer of the Edmonton Symphony Orchestra starting in July 2011.

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#### Honoured :

**William Caplin**, a specialist in the theory of musical form at McGill University's Schulich School of Music, is one of eight outstanding Canadian researchers to be awarded a **Killam Research Fellowship** from the Canada Council for the Arts this year. The Killam Fellowships, among Canada's most distinguished research awards, provide two years of release time (valued at \$70,000 a year) from teaching and administrative duties to each of the recipients, enabling them to devote full time to research. The award will enable Prof. Caplin to pursue work on "Cadence: a study of closure in tonal music." In music theory, cadence refers to a harmonic and melodic pattern signaling the end of a section or piece of music. The topic of cadence has emerged as a major issue in modern musical scholarship, since it provides a key to understanding how compositions are formally structured.

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**Mary Ingraham** and **Michael MacDonald** (University of Alberta) have been awarded the **Cambridge University Press Award** of the **Society for American Music** for their collaboratively written paper: "Headhunters, War Canoes, and the Reciprocal Negotiation of Ritual Performance," part of their ongoing joint study of the creation and re-creation of Edward Curtis's 1914 film "In the Land of the Headhunters," the original orchestral score for this silent film, and the 1972 re-release of the film (retitled "In the Land of the War Canoes"), with a soundtrack of recorded spoken and sung material by descendants of original Kwakwaka'wakw performers.

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**Harald Krebs**, currently **President-Elect of the Society for Music Theory** will become President in November 2011. He has also recently been named **University of Victoria Distinguished Professor**.

~

**Elizabeth Wells**, music professor and head of the Music Department at Mount Allison University, was awarded the prestigious **3M National Teaching Fellowship**. Celebrating its 25th anniversary this year, this award is widely regarded as Canada's top teaching honour and recognizes teaching excellence and educational leadership. Wells has received many University and regional awards prior to being named a 3M Teaching Fellow, including Mount Allison's Herbert and Leota Tucker Teaching Award, the Association of Atlantic Universities' Distinguished Teacher Award, and the J.E.A. Crake Award that recognizes excellence in teaching and scholarly teaching.

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### Concerts, Publications & Recordings :

A program of recent wind chamber music compositions by **John Beckwith** (Honorary Member) took place in September 2010 in Toronto, under the co-sponsorship of New Music Concerts and the Faculty of Music, University of Toronto. Featured were **revivals** of *Synthetic Trios* and the nonet *Eureka* plus the **premiere** of *Back to Bolivia*, a new work for four clarinets.

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Continuing his activities in Canadian-music studies, **John Beckwith** is also a contributor to two current Wilfrid Laurier University Press music publications: *Music Traditions, Cultures, and Contexts* (2010), and *Centre and Periphery, Roots and Exile: Interpreting the Music of Istvan Anhalt, György Kurtág and Sándor Veress*. **Friedemann Sallis**, **Robin Elliott**, and **Kenneth DeLong**, Eds. (forthcoming, August 2011).

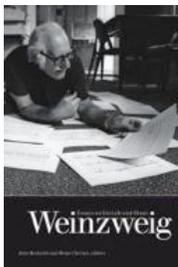
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**Austin Clarkson** (Professor emeritus, York) and Thomas Phleps (Giessen), Guest Editors of "Stefan Wolpe I," including "Einleitung"; "Kommentar, Wolpe, Das Ganze überdenken." In *Musik-Konzepte* 2010.

~

**Austin Clarkson** (Professor emeritus, York) and Thomas Phleps (Giessen), Guest Editors, "Stefan Wolpe II," including "Varèses Deserts, Wolpes Symphony und Busonischer Modernismus." In *Musik-Konzepte* 2011.

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**John Beckwith** and **Brian Cherney**, eds.  
*Weinzweig: Essays on his life and music*. Wilfrid  
Laurier University Press, 2011.

#### **Publisher's Description:**

"John Weinzweig (1913–2006) was the pre-eminent Canadian composer of his generation. Influenced by European modernists such as Stravinsky, Berg, and Webern, he was the first Canadian composer to employ serialism, thereby bringing a spirit of innovation to mid-twentieth-century Canadian music. A forceful advocate for modern Canadian composition, Weinzweig played a key role in the founding of the Canadian League of Composers and the Canadian Music Centre during a buoyant and expansive period for the arts in Canada. He was an influential force as a teacher of composition, first with the Royal Conservatory of Music and later with the University of Toronto's music faculty.

"This first comprehensive study of Weinzweig since his death consists of new essays by composers, theorists, and musicologists. It deals with biographical aspects (the social context of early-twentieth-century Toronto, his activism, his teaching, his early scores for CBC Radio dramas), analyzes his compositional processes and his output (his approach to serialism, his instrumental practice, the presence of jazz elements, the vocal works, the divertimenti), and examines various evaluations of his music (his own – in letters,

interviews, talks, and writings – plus those of critics and scholars, of listeners, and of performers). The essays are framed by the co-editors' portrait/assessment of Weinzweig and a brief personal memoir. Much of the content draws on new research in the extensive Weinzweig Fonds at Library and Archives Canada in Ottawa. Supplementing the volume is an audio CD of extracts (some in their first public release), ranging from a 1937 student work to a song cycle of 1994."

Contents:

1 A Self-Made Composer | [John Beckwith](#) and [Brian Cherney](#)

**Part One: Biographical Themes**

2 Toronto: The Social and Artistic Context | [Robin Elliott](#), University of Toronto

3 The Activist | [Brian Cherney](#), McGill University

4 The Teacher | [John Rea](#), McGill University

5 Music for Radio and Film | [Elaine Keillor](#), Carleton University

**Part Two: The Composer**

6 The First Canadian Serialist | [Catherine Nolan](#), University of Western Ontario

7 "Naked and Unashamed": The Instrumental Practice | [Clark Ross](#), Memorial University of Newfoundland

8 Works with Text | [John Beckwith](#), University of Toronto

9 "Jazz Swing" and "Jazz Blues" | [John Beckwith](#), University of Toronto

10 "The Story of My Life": The Divertimento Series | [James K. Wright](#), Carleton University

**Part Three: The Legacy**

11 In His Own Words | [Alan Gillmor](#), Carleton University

12 Critical and Scholarly Views | [J. Drew Stephen](#), University of Texas at San Antonio

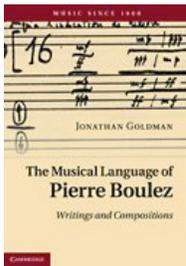
13 Ear-Dreaming: A Study in Listeners | [Eleanor V. Stubbley](#), McGill University

14 How to Play Weinzweig | [Robert Aitken](#), New Music Concerts

15 Weinzweig as I Knew Him | [John Beckwith](#)

List of Works, with Discography | [Kathleen McMorrow](#), University of Toronto and David Olds, New Music Concerts

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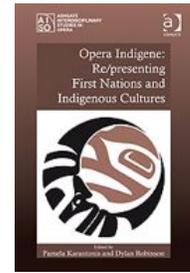
[Jonathan Goldman](#), *The Musical Language of Pierre Boulez: Writings and compositions*. Cambridge University Press, 2011.

***Publisher's description:***

"Pierre Boulez is arguably the most influential composer of the second half of the twentieth century. Here, Jonathan Goldman provides a fresh appraisal of the composer's music, demonstrating how understanding the evolution of Boulez's ideas on musical form is an important step towards evaluating his musical thought generally. The theme of form arising from a grammar of oppositions - the legacy of structuralism - serves as a common thread in Boulez's output, and testifies to the constancy of Boulez's thought over and above his several notable aesthetic and stylistic changes. This book lends a voice to the musical works by using the writings - particularly the mostly untranslated collected Collège de France lectures (1976–1995) - to comment on them. It also uses five musical works from the post-1975 period to exemplify concepts developed in Boulez's writings, presenting a vivid portrait of Boulez's extremely varied production."

~

Pamela Karantonis and **Dylan Robinson**, eds. *Opera Indigene: Re/representing First Nations and indigenous cultures*. Ashgate, 2011.



**Publisher's description:**

"The representation of non-Western cultures in opera has long been a focus of critical inquiry. Within this field, the diverse relationships between opera and First Nations and Indigenous cultures, however, have received far less attention. *Opera Indigene* takes this subject as its focus, addressing the changing historical depictions of Indigenous cultures in opera and the more contemporary practices of Indigenous and First Nations artists. The use of 're/representing' in the title signals an important distinction between how representations of Indigenous identity have been constructed in operatic history and how Indigenous artists have more recently utilized opera as an interface to present and develop their cultural practices.

"This volume explores how operas on Indigenous subjects reflect the evolving relationships between Indigenous peoples, the colonizing forces of imperial power, and forms of internal colonization in developing nation-states. Drawing upon postcolonial theory, ethnomusicology, cultural geography and critical discourses on nationalism and multiculturalism, the collection brings together experts on opera and music in Canada, the Americas and Australia in a stimulating comparative study of operatic re/presentation."

Includes (CUMS member / member institution *selected list*) :

**Beverley Diamond** | Decentering opera: Early 21st-century indigenous production

**Mary I. Ingraham** | Assimilation, integration, and individuation: The evolution of First Nations musical citizenship in Canadian opera

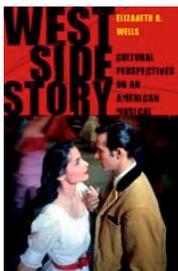
**Alison Greene** | 'Too much white man in it': Aesthetic colonization in *Tziniquaw*

**Dylan Robinson** | Peaceful surface and monstrous depths: Barbara Pentland and Dorothy Livesay's *The Lake*

**Colleen L. Renihan** | The politics of genre: exposing historical tensions in Harry Somers's *Louis Riel*

**Robin Elliott** | Creating *Pimootewin*

Robin McQueen interviewed by **Dylan Robinson** | West coast First Peoples and *The Magic Flute*: Tracing the journey of a cross-cultural collaboration



**Elizabeth Wells**. *West Side Story: Cultural perspectives on an American musical*. Scarecrow Press, 2010.

**Publisher's Description:**

"In *West Side Story: Cultural Perspectives on an American Musical*, Wells presents a major scholarly study of the famous American musical *West Side Story*, viewing the work from cultural, historical, and musical perspectives. From the "mambo craze" of the 1950s to the work's ongoing permeation of popular culture, Wells looks at the myriad ways in which this canonic musical reflects and refracts American culture. Drawing on primary documentary sources, oral history—including interviews with members of the original creative team such as Stephen Sondheim and Arthur Laurents—and early sketch material, Wells explores the creation and dissemination of *West Side Story* to diverse audiences. After a short history of *West Side Story*'s creation, each chapter investigates the musical from a different cultural perspective, examining its relationship to the classical canon and Leonard Bernstein's investment in that tradition, juvenile

delinquency in the 1950s, feminism and the women of *West Side Story*, Latin-American and Hispanic influences, and its international reception and distribution. Richly illustrated with images and musical examples and complete with factual appendixes like a chronological timeline, discography, and cast and crew list, this fascinating account is exciting for specialists and non-specialists alike.”

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### Conference Presentations & Guest Lectures :

**Sharon Krebs** has been accepted to present a paper in the conference “Adelbert von Chamisso: Korrespondenzen und Transformation” in Paris, June 9-11, 2011.

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### UPCOMING CONFERENCES & EVENTS

**Listening in/to Canada**, a meeting of the Working Group on **Interdisciplinary Perspectives on Music in Canada (IPMC)** will be held June 5-6, 2011 in Sackville, following the CUMS-CAML meeting. The following papers and responses will be presented and discussed:

**Andra McCartney** and **David Paquette** | Soundwalking and Listening Attitudes

Moderator: **Roxane Prevost**

**Colleen Renihan** | Recent Perspectives on Narrativity and Listening

**Kate Galloway** | Ecological Listening

**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**

**eldritch Priest** | Habits of Distraction in Contemporary Experimental Music

Response: **Michael MacDonald**

**Geraldine Finn** | RESONANCE AND/AS RESPONSIBILITY: How are We to Hear this Sounding?

Response: **Ellen Waterman**

**Mary Ingraham** | Listening to/for Spirituality

Moderator: **Robin Elliot**

**Katherine MacLeod** | Listening Across: Revisiting Polyphonic Spaces in Glenn Gould’s “The Idea of North” and Robert Bringhurst’s *Ursa Major*

Response: **Dylan Robinson**

**Jeremy Strachan** | Udo Kasemets’ *Counterbomb Renga*

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### ICTM2011 conference and SOUNDshift festival ~ July 13-19, 2011

**Memorial University** will be hosting the **41<sup>st</sup> World Conference for the International Council for Traditional Music (ICTM)** in July this year. With more than 2,000 members, ICTM is devoted to the study of every kind of music and dance around the world--traditional, popular, classical, urban and rural. Concurrent with the academic conference, which will see more than 500 papers on topics ranging from acoustic ecology to indigenous modernity, we are presenting a festival, **SOUNDShift: A Time for International Music and Dance**.

[www.mun.ca/ictm2011](http://www.mun.ca/ictm2011)

[www.soundshift.ca](http://www.soundshift.ca)

[ictm2011.wordpress.com](http://ictm2011.wordpress.com)

We are also on facebook and twitter (ictm2011)

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**Claude Debussy's Legacy: Du Rêve for Future Generations  
International Conference February 29 to March 3, 2012**

To celebrate the 150th anniversary of the birth of Claude Debussy (1862-1918), **l'Observatoire interdisciplinaire de création et de recherché en musique** (OICRM) is organizing an international conference, under the auspices of activities generated by the **Equipe musique française** associated with its Laboratoire musique, histoire et société at the University of Montreal. Please visit our website at [www.oicrm.org](http://www.oicrm.org) for more information or write to Sébastien Leblanc-Proulx (sebastien.leblanc-proulx@umontreal.ca), coordinator for the organizing and scientific committee.

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**Notices :**

« **Atelier de travail international sur la recherche-crédation** », Faculté de musique, Université de Montréal, 30 mai-1<sup>er</sup> juin 2011, organisé par **Sophie Stévance**, Michel Duchesneau, Sylvain Caron (Université de Montréal) et Sylvie Douche (Paris IV – Sorbonne).

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**CUMS Conference 2011** June 2-5, 2011: Mount Allison University, Sackville, NB, Canada.

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**IASPM-Canada** June 16-19 2011: "Music and Environment: Place, Context, Conjuncture" Schulich School of Music, McGill University, Montreal, Canada.

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**International Council for Traditional Music** July 13-19, 2011, 41st World Conference: St. John's, Newfoundland and Labrador, Canada.

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**Claude Debussy's Legacy: Du Rêve for Future Generations: International Conference** February 29 to March 3, 2012.