**Canadian University Music Society**
**Annual General Meeting**
**Friday, June 5, 2015, 16:30**
**University of Ottawa**
**Perez 121 (Salle Freiman)**

**Minutes**

**Present:**

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| Twila Bakker | Bangor University |
| Steven Cannon | University of Saskatchewan |
| Sean Clarke | Université de Montréal |
| Glenn Colton, Vice-President | Lakehead University |
| Ariane Couture | Université Laval |
| Patricia Debly | Brock University |
| Murray Dineen | University of Ottawa |
| Troy Ducharme, Website Editor | Western University |
| Robin Elliott, English Journal Editor | University of Toronto |
| Sean Ferguson | McGill University |
| Jon-Tomas Godin | Brandon University |
| Jonathan Goldman | Université de Montréal |
| David Gramit | University of Alberta |
| James Harley | University of Guelph |
| Anna Hoefnagels | Carleton University |
| Mary Ingraham, Past-President | University of Alberta |
| Elaine Keillor | Carleton University |
| Jane Leibel, Secretary | Memorial University |
| Marie-Thérèse Lefebvre | Université de Montréal |
| Peter Lea | Western University |
| Charlotte Leonard | Laurentian University |
| Susan Lewis | University of Victoria |
| Greg Marion | University of Saskatchewan |
| Don McLean | University of Toronto |
| Chantal Meda | SSHRC Representative |
| Brian Power, Chair, Standing Committee | Brock University |
| Roxane Prevost, Treasurer | University of Ottawa |
| William (Bill) Richards | Grant MacEwan University |
| Matthew Royal | Brock University |
| Friedemann Sallis | University of Calgary |
| Paul Sanden | University of Lethbridge |
| D. Andrew Stewart | University of Lethbridge |
| Joelle Welling, President | University of Calgary |

**Regrets:**

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| Tom Gordon | Memorial University |
| Sophie Stévance, French Journal Editor | Université Laval |

Joelle Welling, President called the meeting to order at 16:30 pm.

1. **Adoption of the Agenda**

Fred Sallis moved adoption of the agenda. Seconded by Paul Sanden. Carried.

**2. Approval of the Minutes of 28 May 2014**

Susan Lewis moved adoption of the minutes of 28 May, 2014. Seconded by Bill Richards. Carried.

**2.1 Business Arising from Minutes**

The By-laws and articles of continuance were submitted last fall and accepted. MusCan retains its charitable status. Joelle thanked Mary Ingraham for all her work guiding us through that process. There was a question at last year's AGM meeting of liability for members of the Board. The new By-laws include an indemnification clause. We do not have liability insurance as that would be an added cost. Joelle will explore liability insurance with FedCan and see what the options are.

**3. Items for Information**

**3.1 Winners of 2015 Awards**

**3.1.1 SOCAN Foundation/MusCan Award of Excellence for the Advancement of Research in Canadian Music (Robin Elliott)**

The winner of the 2015 SOCAN Foundation / MusCan Award of Excellence for the Advancement of Research in Canadian Music is Marie-Thérèse Lefebvre. Marie-Thérèse Lefebvre completed her doctorate in musicology at l'Université de Montréal with a thesis on Serge Garant in 1981. That was the same year that the *Encyclopedia of Music in Canada* appeared. This was a happy coincidence, as Marie-Thérèse has since become a living encyclopedia of music in Canada herself, with an especially profound knowledge of the musical life of Quebec from 1860 to the present day. In the course of her career to date, she has produced nine books, 60 articles and over 100 conference and radio presentations. She remains vigorously active, with another co-edited book and several articles due to appear in the near future.

Marie-Thérèse is well known for her collegiality, enthusiasm, curiosity, and dedication. She has worked in many private and public archives, and has brought to light a treasure trove of primary documentation about music in Quebec. She has written biographical and critical studies of many leading figures in Canadian music of the past century, among them Guillaume Couture, Marius Barbeau, Jean Vallerand, Rodolphe and André Mathieu, Serge Garant, and Claude Vivier, as well as articles on leading music organizations and institutions. One of her specialized topics of research is the participation of women in the musical life on Quebec, the subject of a pioneering book published in 1991, and several major articles since that time. Moreover, she writes not just for the scholarly community, but also for the general public and indeed also for young readers, having contributed two volumes to the excellent series of biographies of notable Canadians for school-age students published by Lidec.

In addition to her work as an intrepid solo researcher, Marie-Thérèse is a valued collaborator in organizations such as ARMuQ (l'Association pour l'avancement de la recheche en musique du Québec), now SQRM (La Société québécoise de recherche en musique) (of which she served as president from 1983 to 1986), CRILCQ (Centre de recherche interuniversitaire sur la littérature et la culture québécoises), OICRM (Observatoire interdisciplinaire de création et de recherche en musique), and La Société des Dix. When I add that she was a cherished and supportive mentor to an entire generation of young scholars at l'Université de Montréal, many of whose graduate theses she personally supervised, you will begin to appreciate the indispensable and vital role that she has played in the field of Canadian music studies for the past 35 years.

In the course of her career she has won a teaching award from l'Université de Montréal, several Opus awards from the Conseil québécois de la musique for her publications, and the Helmut Kallmann Prize from CAML for her important contributions to Canadian musicological research. I am delighted that the SOCAN/MusCan Award of Excellence for the Advancement of Research in Canadian Music / Prix d'excellence pour l'avancement de la recherche en musique canadienne can now be added to her

impressive list of accomplishments. Please join me in congratulating Marie-Thérèse and in thanking her for her passionate dedication to Canadian music research.

Marie-Thérèse Lefebvre delivered a speech thanking the MusCan membership for this SOCAN Foundation/MusCan Award of Excellence for the Advancement of Research in Canadian Music.

### 3.1.2 MusCan Student Composer Prize (Joelle Welling)

The winner of the MusCan Student Composer Prize was announced at the composer's concert on Wednesday afternoon. Roydon Tse from the University of Toronto is this year's recipient of the Student Composer Prize for his piece entitled: *Memories.* Joelle expressed congratulations to Roydon Tse.

### 3.1.3 SOCAN Foundation/MusCan Awards for Writings on Canadian Music (Mary Ingraham)

SOCAN Foundation/MusCan Awards for Writings on Canadian Music was chaired by myself and included the following as jurors: Glenn Colton (Lakehead), Colleen Renihan (MtA), and David Gramit (Alberta).

We received only papers in English this year. The jury read and deliberated on submitted applications and has chosen a winner for the award in English based on the quality, originality and contribution of the research to the scholarship of music in Canada.

The winning paper was found to be impressive in fieldwork and sources consulted and believed to have considerable impact on further work

On behalf of the jury, I am pleased to announce that the winner of this year's award in English is Muriel Smith for her paper entitled: "Singing in 'the Peg: Anglo-Canadian and Mennonite Choral Exchanges in Winnipeg, Manitoba (1920-1960)".

Thanks to committee for their deliberations.

I wish also to remind members to encourage their students to submit their work on music in Canada (broadly defined) in French or English for next year's competition. Please note that this award is NOT tied to the MusCan Conference, and that there is no expectation that these papers be read at our conference (although all are encouraged to do so).

### 3.1.4 SOCAN Foundation/George Proctor Prize (Glenn Colton)

This year's SOCAN Foundation/George Proctor Prize Competition attracted a diverse range of exciting new scholarship from graduate student members in Canada, the United States, and the United Kingdom. I wish to thank Edward Jurkowski (University of Lethbridge), Matthew Royal (Brock University), and Heather Sparling (Cape Breton University) for their very thorough appraisals of the papers during the semi-final round of the competition.

Congratulations to all of the semi-finalists on your successful conference proposals, and for making the work of the committee so difficult! Based on the committee's rankings, the following students/papers were selected for presentation in the final round of the competition at the MusCan Conference:

**Sean Clarke**, Université de Montréal
("Boulez the Classicist: Phrase structure in Anthèmes I, Incises and Une page d'éphéméride")

**Elizabeth Fox**, University of Ottawa
("Gradual Formal Synthesis in Anton Webern's Op. 28")

**Jeffrey van den Scott**, Northwestern University
("The Absent North in Glenn Gould's *The Idea of North*")

The jury for the final round of the competition consisted of Tom Gordon (Memorial University), Anna Hoefnagals (Carleton University), and Mary Ingraham (University of Alberta), and I wish to thank all of them for fulfilling this important role. In determining the winner, the jury considered the presentation and the ability to handle questions from the audience, as well as the research paper itself.

As Chair of the Proctor Prize Committee, I am pleased to announce that the winner of the 2015 SOCAN Foundation/George Proctor Prize is **Elizabeth Fox,** University of Ottawa.

I highly encourage our graduate student members to consider submitting their work for next year's competition, and I trust that colleagues will likewise encourage their students in this regard.

Joelle Welling thanked all the jury chairs for coordinating and monitoring these awards and congratulated everyone involved.

### 4. SSHRC Presentation

Chantal Meda, program officer from SSHRC, provided an overview of changes to the 2015-16 Insight Grants competition.

1. The Notice of Intent (NOI) will be eliminated for the IG application.

2. Although it was previously announced that IG would go onto the research portal for 2015, SSHRC management has subsequently decided to continue to take IG applications on the Legacy system. An official message went out to the Canadian Association of Research Administrators listserv yesterday to this effect. This means that we will continue to use the SSHRC system with the SSHRC CV for the next IG competition. IG applicants will not need a CCV.

3. There will now be a multidisciplinary committee within each research group when the number of applications makes it possible. The applicant will need to click the « multidisciplinary evaluation » box if they wish this type of review.

4. *Le CRSH effectue des changements pour subventionnés plus de chercheurs e*n réponse à la baisse du taux de succès dans les subventions Savoir. *La valeur maximale demandée baissera de 500 000 $ à 400 000$ et il aura une réduction du maximum annuel à 100K $. Le CRSH effectuera une mise en œuvre d'une enveloppe budgétaire par comité afin d'encourager un examen plus approfondi des budgets.*

   The hope is that by lowering the maximum that can be requested in a given year to $100,000 and the maximum that can be requested over five years to $400,000 from $500,000 we will be able to fund more researchers and address increases in requested budgets in Insight Grants. Furthermore, the implementation of a committee budget envelope will encourage greater scrutiny by the committee. To add to this, the amounts cut by a committees will be redistributed within that same committee.

5. These changes are in addition to previously announced changes, for all Grants, to the "4A category" (Recommended but not funded): bringing the cut off from 65% to 50%. This will help

address concerns about IG success rates, which had been decreasing with larger budgets requests.

Chantal noted that SSHRC is committed to bringing the Insight Grants funding opportunity onto the Research Portal as soon as possible; work to facilitate this continues to be a top priority at SSHRC.

Chantal took questions from the AGM membership. She recommended that members be in touch with Tim Wilson, SSHRC's Executive Director, Research Grants and Partnerships for further information.

Joelle Welling thanked Chantal for her presentation.

## 5. Reports

### 5.1 President's Report (Joelle Welling)

As I'm sure you have all heard by now, we received the unfortunate news that our application to SSHRC's Aid to Scholarly Journals program was not successful. We were not alone in receiving this news – unfortunately a number of Canadian journals found themselves in this same situation last fall. This has prompted much discussion within the Board, however, and has encouraged us to re-examine the way in which we go about business. No decisions have been made as of yet and discussions are ongoing – if you have thoughts, I'd be more than happy to hear them.

Another positive to come out of this is the financial support *Intersections* has received from the membership. Thank you to those of you who have already contributed to our fundraising drive to keep *Intersections* in business until we are able to re-submit another application to SSHRC. If you have not yet made a donation, please consider supporting us in this effort. The journal is in many ways our legacy, a documentation of work done by musicians and scholars from within our musical community and on the music of our country. It is important that that legacy be preserved.

On a somewhat related note, it is important that I draw your attention to changes in SSHRC policy: grant recipients are now required to ensure that any peer-reviewed journal publications arising from SSHRC funding (or any Tri-Council granting agency funding) must now be freely accessible within 12 months of publication. I encourage you to check in with the research office at your home institution on the implications of all of this.

Murray Dineen provided the following document on Open Access to the MusCan membership:
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**Murray Dineen. Report on Open Access. MusCan 2015**.

In this report, I have tried to encapsulate some of the most important aspects of this complicated and multifaceted issue. There are, of course, special ramifications for the publication of research in music – especially the use of musical examples not in the public domain.

**Item 1.** The following excerpts are taken from the online version of *University Affairs.* "What does the new tri-agency open access policy mean for researchers? More choice for authors of scholarly publications is central to the new policy." By MICHAEL DONALDSON, JENNY RYAN AND TANYA SAMMAN. April 28, 2015

http://www.universityaffairs.ca/opinion/in-my-opinion/what-does-the-new-tri-agency-open-access-policy-mean-for-researchers/

[The policy applies to *journal publications*. It took effect 1 May 2015.]

“Canada’s Tri-Agency of federal research funders is set to implement a harmonized, mandatory open access (OA) policy requiring that all federally funded, peer-reviewed journal publications be made freely accessible within 12 months of publication. Research funded by the Natural Sciences and Engineering Research Council of Canada, the Canadian Institutes of Health Research and the Social Sciences and Humanities Research Council of Canada is subject to the policy, which takes effect on May 1st.

Federally-funded researchers have three options to comply with the policy:

1. Publish your article in a journal of your choice and deposit your accepted manuscript for free in an OA repository (i.e., the “green” option).

This is a no-cost option for complying with the OA policy. Grant recipients can archive their final peer-reviewed, full-text manuscript in an online repository where it must be freely accessible within 12 months of publication (e.g., institutional repository or discipline-based repository). It is the responsibility of the grant recipient to determine which publishers allow authors to retain copyright and/or allow authors to archive journal publications in accordance with funding agency policies.

2. Publish your article in a traditional journal of your choice and pay to have your article made OA (i.e., a hybrid journal with the “gold” option).

Generally for an author-paid fee, after acceptance your article can be published in a hybrid journal that offers both traditional subscription-based access and author-paid OA options. Your article will be immediately free to read and reuse upon being made open access.

3. Publish in a fully OA journal (i.e., the “gold” option).

Generally for an article-processing charge paid by the author, your article, once accepted, will be immediately free to read and reuse upon publication, along with all other articles published by the OA journal.

These three options are not mutually exclusive and researchers can deposit a copy of the final, peer-reviewed manuscript into an accessible online repository immediately upon publication, even if the article is freely available through the journal’s website.

**Item 2.** Useful terms: APC = article processing charge.

Wikipedia, s.v. “Hybrid open access journal.”

A **hybrid open access journal** is a subscription journal in which some of the articles are open access. This status typically requires the payment of a publication fee (also called an article processing charge or APC) to the publisher.

**Item 3.** From: http://academica.ca/top-ten/professor-says-tri-council-should-fund-open-access-journals-not-article-processing-fees

Professor says Tri-Council should fund open-access journals, not article processing fees. July 30, 2014.

Dalhousie professor Julia M Wright considers some of the implications of a draft policy issued by the National Sciences and Engineering Research Council and the Social Sciences and Humanities Research Council that would require funded research to be available through Open Access (OA). Wright warns that the policy would transfer funds from federal research councils to multinational publishers. Because the policy allows research grants to cover the sometimes-exorbitant Article Processing Charges (APCs) imposed by some journals on researchers who want to make their work available online for free, Wright says that the policy could in fact enable these journals to impose fees that would otherwise not be

affordable to many researchers. She adds that there are sometimes good reasons not to publish research in OA journals, especially for non-tenured scholars, and that OA journals can make it difficult or expensive to obtain permission to reproduce copyrighted material. She proposes that some of the funding could be better used to help Canadian journals convert to OA with minimal APCs to create "a haven for researchers dealing with per-article OA requirements on their grants" that would attract international as well as Canadian researchers. *Academic Matters*

**Item 4.** http://www.academicmatters.ca/2014/07/open-access-and-the-public-purse/

"The term "double-dipping" might imply that the two costs are comparable, but they are not: a common APC for a subscription-based journal with one of the large commercial publishers is $1,500-3,000 per article, an order of magnitude higher than those journals' annual subscription fees for individuals (institutional subscriptions are highly variable, as scholars have recently shown). Irish Studies Review, for instance, has an APC of US$2,950 and a subscription fee of US$135, about 4.6 per cent of the APC. The Journal of Peace Research has an APC of US$1,500 and a subscription fee of US$144, 9.6 per cent of the APC. There are hundreds of other examples (for a further survey of APCs, see Harvie et al., 2013: 235)."

See the following useful website:

http://researchguides.library.yorku.ca/print_content.php?pid=258206&sid=2131074

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Joelle Welling concluded her report with a few thank you's:

1. To Lori Burns, director of the School of Music at the University of Ottawa, thank you for hosting our annual conference. John Armstrong chaired the Composition Committee and Sean Rice coordinated and rehearsed all of the ensembles for Wednesday's concert. Murray Dineen chaired the Program Committee and Roxane Prevost coordinated Local Arrangements – the two of them, plus Sandra Markovic, were a powerhouse team and I thank them from the bottom of my heart for their many hours of work.
2. Thank you to the SOCAN Foundation for this continued support of our Awards program, which recognizes research by scholars of all ages.
3. Thank you to my fellow partners in crime on the Board. Their commitment to this organization is inspiring!
4. And speaking of commitment, Brian Power's second term as chair of SCIM concluded Wednesday evening. Brian has been an essential source of information, patience and good humor during 14 years on the Board and while I'm sure we can all agree he deserves a break from this service, we will miss his contributions to the Board.
5. And lastly, thank you to you, our members. Your participation in and contributions to our society and all of its activities do not go unnoticed and are very much appreciated.

### 5.2 Vice-President's Report (Glenn Colton)

Since joining the MusCan Executive Board in June 2014, my primary roles have been to compile, edit, and disseminate the biannual newsletter in both languages, serve as the primary contact for the graduate student liaison to the Board, and assist the President in the administration of the Society.

As has been our custom, two issues of the newsletter were published during the past year. The Fall 2014 newsletter included preliminary information on this year's conference, calls for nominations for the society's awards and prizes for 2015, and minutes of the Annual General Meeting from our conference at Brock University one year ago. The Spring 2015 newsletter, our annual conference issue, was published

in May and featured detailed information on the Ottawa conference, the annual report of the MusCan Representative to the Canadian Federation for Humanities and Social Sciences, James Deaville, as well as a short article on the Winner of the 2015 MusCan Student Composition Prize, Roydon Tse of the University of Toronto.

Both the Fall and Spring issues included information on membership and membership fees, reports from members of the executive board (essential reading in any season!) and news items of interest from members and member institutions. I would like to take this opportunity to encourage all members to consider submitting news of your or your colleagues' achievements (honours, awards, publications, performances, compositions, etc.), as well as calls for papers, job openings, and any other news of interest to the MusCan community. This invitation is of course open to our graduate student members as well, and I look forward to including more of the exciting new research and creative achievements of our student members in future issues of the newsletter.

Ariane Couture (Université Laval) continued as the graduate student liaison to the executive board during the past year and, in that capacity, organized and moderated the annual graduate student session for this conference on the theme of alternative modes of research dissemination. My sincere thanks to Ariane for her work to make this worthwhile event possible, as well as Monique Desroches (Université de Montréal), Tom Gordon (Memorial University), and Jocelyne Kisse (Université Laval) for sharing their insights as round table panelists for the graduate student session. I would also like to thank Deanna Oye (University of Lethbridge) for kindly continuing to serve the society as the moderator of our list-serve.

As always, increasing our membership remains essential for the society to grow and flourish. Membership in MusCan includes subscriptions to *Intersections* and the Canadian University Music Society Newsletter, and eligibility to participate in the society's conference and annual general meeting. The diversity of scholarship and creative activities within the MusCan community is extraordinary and the opportunity to connect with a diverse network of colleagues across a wide spectrum of music-related disciplines makes our society especially appealing. There are few societies like ours anywhere else in the world.

For students, membership offers attractive professional development opportunities and the option to apply for one or more of the society's student awards and prizes. There can be little doubt that the professional development opportunities afforded members at our conferences are considerable and the impact of these experiences can extend far beyond the conference in ways that are sometimes unanticipated. In addition to taking inspiration from the exciting new research, compositions, and performances of the past three days, someone you met here could be your future colleague, research collaborator, or creative partner!

In short, I would heartily encourage all of you to invite your colleagues and students to join the society and to those of you attending a MusCan conference for the first time, congratulations! You've made an excellent choice.

### 5.3 Past-President's Nominating Committee Report and election of new officers (Mary Ingraham)

This year's Nominating Committee consisted of myself, Ed Jurkowski and Ariane Couture.

There is one board position expiring this year, that of Éditeur, *Intersections* (français). The position is for a three-year term.

The following person, recommended by the committee, has agreed to let her name stand: Sophie Stévance.

Mary thanked the committee for their deliberations.

### 5.3.1 Motion to approve the slate of nominations

Mary Ingraham made motion to approve the nominee Sophie Stévance, Éditeur, *Intersections* (français). Seconded by Don McLean.

Joelle asked if there were any nominations from the floor. There were none.
Brian moved that nominations close. Seconded by David Gramit. Carried.

Joelle thanked Sophie Stévance for continuing to serve in her position as Éditeur, *Intersections* (français)

### 5.4 Treasurer's Report (Roxane Prévost)

Revenues for the society consist of the following: memberships and journal subscriptions; SSHRC publication grant; SOCAN Foundation award sponsorship; conference revenue; and donations. Expenses are the publication cost of *Intersections*, MusCan expenses, and management fees (Becker Associates).

The MusCan deficit for 2014 is $11,403 + $3,100 (an overpayment by Becker Associates for online payments) for a total of $14,503. The deficit in 2013 was $8,726.00. The deficit is due to: (1) the $7,825.25 digitization fee of back issues, (2) $2,171.20 to pay for the musicians at the 2014 conference, and (3) $1,288 for the board realignment meeting after the conference in 2014. MusCan needs to **cut costs** and **increase revenue** to balance financially.

To cut costs I am proposing the following: eliminate catering for breaks at future conferences; set a maximum of $4500 in total for the Board of Directors' travel expenses; eliminate printing of the programme with abstracts.

Expenses for the 2015 conference:

Catering $655.36

Printing of MusCan programme: $828.60 ($5.524 per copy; uOttawa paid $104.80; MusCan $723.80)

Board of Directors' Travel expenses: $4500.00

Translation of materials (AGM, SCIM, SOCAN biographies, abstracts for conference programme): around $7000.00

Table for concert: $33.00

Keynote address: $500.00 (no cost for plenary speaker this year)

SOCAN Foundation / Proctor Prize: $500.00

MusCan Composition Prize: $750.00

Total costs: around $14,663.06

The good news is that we have increased revenue at the 2015 conference. Registration revenue is $7,215.00 (versus $6,530.00 in 2014). The University of Ottawa provided $2,104.80, a technician (savings of about $1,200.00), musicians and staff for the concert (a savings of about $2,400.00), piano tuning (a savings of about $300.00) and the printing of the concert programme (a savings of about $70.00). Total revenue is $9,319.80.

The Beckwith Research Fund continues to grow and currently sits at $10,605.82.

Discussion from the membership followed Roxane's presentation of the financial statements.
Joelle mentioned that MusCan membership fees will remain the same for the coming year. We will continue to encourage members to contribute to the *Intersections* fund.

**5.4.1** Roxane Prévost made the Motion to approve the MusCan 2014 financial statements as prepared by Cowperthwaite Mehta. Seconded by Ariane Couture. Carried.

**5.4.2.** Roxane Prévost made the Motion to appoint Cowperthwaite Mehta as MusCan's auditors for 2015.Seconded by Jon Thomas Godin. Carried.

Joelle thanked Roxane for her report.

**5.5 Editors' Reports**

**5.5.1 *Intersections* Editors (Robin Elliott, Sophie Stévance)**

**5.5.1 *Intersections*- English Editor's report: Robin Elliott**

Robin thanked those who have who have contributed to the publication subvention for the continued appearance of *Intersections.* Robin also thanked his Dean at the University of Toronto, Don McLean, who has kindly agreed to allow the redirection of some of Robin's research funds at the University of Toronto to match the grants for the membership. Together these two donations will help in the immediate short term to publish *Intersections* in paper copies. Robin hopes that this will put MusCan in a better position for the next application to SSHRC's subvention Aid to Scholarly Publications. The aggregate score that was funded by SSHRC was 75% and *Intersections* scored 72.5%. Robin is optimistic that with the good will of the membership and with other imaginative fund raising strategies we will be able to continue with the publication of *Intersections.*

Robin thanked Sophie Stévance for her agreement to continue as the French Editor, Ariane Couture for her work as the French Book Review Editor, and Jeremy Strachan for his work as the English Book Review editor for *Intersections.* The next 2 issues of *Intersections* will appear later this summer: Volume 33 #2: Festschrift for Carl Morey (a single issue, guest edited by Gordon Smith, Queen's University). Simultaneously, we are producing Volume 34 #1-2 (a double issue in English and French, co-edited by Robin and Sophie). These two issues should arrive to the membership by late July. In addition, Sophie tells Robin that she has another set of French articles that have already been peer reviewed. We should be ready to produce another issue by the end of this calendar year. One of the problems with our SSHRC application is that we have fallen behind in our publication dates. The most recent issue: #33-1 is dated 2012. Thus, Volume 33 #2 will be dated 2013 and the double issue will be dated 2014. If we are able to produce another issue by end of this year, it will be dated 2015. This will be good for our next SSHRC application, as we will be caught up with our publication dates.

Robin encouraged members to send their articles for consideration for publication in *Intersections.* Sophie has done a great job of getting articles from students and senior scholars from Quebec, across Canada and in Europe. The only other area in which we fell short in our SSHRC application was the impact of *Intersections* as measured through citation indexes. All humanities journals struggle in that regard as compared to Science journals. Robin thanked the membership for their support of *Intersections* both financially and by contributions of your scholarship.

Joelle thanked Robin for his report.

***5.5.1 Intersections*- French Editor's report: Sophie Stévance**

This year, we have published the Volume 33/2 is forthcoming. It will contain, on the French side, 4 articles: 3 from French-scholars, 1 from a Canadian-student and is an eclectic programme!

This year, I have received very fine articles. A number of articles are already peer-reviewed and ready to go. I have received 3 more articles which currently under review.

I wish to strengthen *Intersections'* impact among the students. Thus I proposed to them, either mine or colleagues, to send their best works to the journal. The papers are based on the same rules of evaluation criteria as any other article. Not only are these articles, written by students, important for the Journal, but thanks to *Intersections*, our students get their first chance to publish in Canada's leading scholarly journal on music.

The next step will be to make sure that they present a paper at the Congress and that they submit to the SOCAN Foundation Awards for Writing on Canadian Music.

### 5.5.2 Website Editor (Troy Ducharme)

This has been a significant year for MusCan online. We've moved to a new website at a new domain, www.muscan.org, replacing the old, problematic acronym. The layout of the site is a considerable improvement and update upon the old site, and –since most of the design work was done before I joined the board – I'd like to thank my predecessor in the position, Eric Hung, for all his work.

Please remember that you can find all kinds of useful information on the site, from job postings and calls for papers to news items, archived conference programs, our bylaws (good bedtime reading), and much else. Not to mention that this is the place to renew your membership, to send your colleagues who might want to join us, or to support *Intersections*. Please go and explore the site. Also, please like us on Facebook to add to our total of over 200 followers and to connect to your colleagues. And – as I press forth and enter the year 2006 – please follow us on Twitter (@MusCanSoc)... hopefully someday soon I will figure out how to compose an effective Tweet.

Finally, I want to hear from you online. Drop a message to MusCan on Facebook, or send me an e-mail at webeditor@muscan.org. I'd love to hear any feedback about the site, suggestions of things to share with the membership on social media, and please copy me on all of the news you send to our vice-president for the newsletter: I'll get it out there first! I want the website and our social media platforms to be a place where the energy and excitement that I feel at this conference about Music in Canadian Universities, and the wonderful variety of activities that fall under that umbrella, can continue throughout the year. Thank you. Merci.

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

There are 41 Institutional Members in the Society, although only 26 of them are current with their membership dues. Brian will follow up with those 15 members in arrears. There are no new institutional members coming forward for this year but there are some possibilities for the future in the Western region of the country. Brian has asked Susan Lewis, University of Victoria, to assist as Western liaison, and is very grateful for her discussions and work in her part of the country. The annual SCIM meeting took place on Wednesday, June 3, 2015; 18 Institutional Members were present and discussions among the Institutional Deans, Chairs and Directors were cordial and fruitful. There are no motions coming forward from SCIM presently. Brian announced that he has reached the end of his second term as SCIM Chair. He is grateful to Gregory Marion, University of Saskatchewan, who was nominated and elected by the SCIM to serve as the next Chair of the Committee for a two-year term. Brian thanked the Committee members and welcomed Greg on board. Brian concluded his report by expressing that it had been an honour and a pleasure to serve on the Executive Board for the past 14 years. Merci beaucoup et au revoir!

Greg Marion made the motion to accept all the Executive Board Reports. Seconded by David Gramit. Carried.

### 6. Items for Action

There were no items for actions.

### 7. Announcements from Members

Mary Ingraham announced that the positions of President, Vice-President, Treasurer, Secretary and English Editor of *Intersections* will be vacant as of June 2016. Mary will call upon members to serve in these Executive Board positions.

Friedmann Sallis announced a symposium presented by the School of Creative and Performing Arts and Libraries and Cultural Resources of the University of Calgary, and the Institute for Canadian Music of the University of Toronto, Oct**.** 1 and Oct. 2, 2015 at the University of Calgary entitled**:** John P.L. Roberts, the CBC and music in Canada.

### 8. 2016 Conference and 2016 AGM

Joelle Welling announced that 2016 Congress takes place: May 28th- June 3rd at the University of Calgary. The 2016 Conference will take place June 1st- 3rd, 2016. Joelle looks forward to hosting and seeing everyone in Calgary next year!

### 9. Adjournment

Paul Sanden moved that the meeting be adjourned at 6:05 p.m.

Respectfully submitted by Jane Leibel.

**Université d'Ottawa**
**Perez 121 (Salle Freiman)**

1. **Adoption de l'ordre du jour**

2. **Approbation du procès-verbal de l'assemblée générale du 28 mai 2014**

3. **Information**
   3.1 Annonce des lauréats des prix 2015
      3.1.1 Prix d'excellence Fondation SOCAN/MusCan pour l'avancement de la Recherché en musique canadienne (Robin Elliott)

En 1981, Marie-Thérèse Lefebvre termine son doctorat en musicologie à l'Université de Montréal avec une thèse sur Serge Garant, l'année même de publication de l'*Encyclopedia of Music in Canada*, dont la version française suivra en 1983, sous le titre *Encyclopédie de la musique au Canada*. C'est une heureuse coïncidence, puisque Marie-Thérèse est elle-même devenue une encyclopédie vivante de la musique au Canada, avec une connaissance particulièrement approfondie de la vie musicale au Québec de 1860 à aujourd'hui. Elle a produit jusqu'à maintenant neuf livres, 60 articles et plus de 100 conférences et présentations radiophoniques. Elle demeure vigoureusement active; un autre ouvrage en coédition et plusieurs articles devraient paraître prochainement.

Marie-Thérèse est bien connue pour sa collégialité, son enthousiasme, sa curiosité et son dévouement. Elle a travaillé à de nombreuses archives publiques et privées, et a découvert un trésor de documentation primaire sur la musique au Québec. Elle est l'auteure d'études biographiques et critiques sur de nombreuses personnalités marquantes de la musique canadienne du dernier siècle, y compris Guillaume Couture, Marius Barbeau, Jean Vallerand, Rodolphe et André Mathieu, Serge Garant, et Claude Vivier, ainsi que d'articles sur des organisations et institutions musicales prépondérantes. Une de ses spécialités de recherche est la participation des femmes à la vie musicale du Québec, thème d'un livre d'avant-garde publié en 1991, ainsi que de plusieurs articles importants parus depuis cette date. Signalons en outre que ses écrits ne ciblent pas uniquement le milieu de l'érudition, mais aussi le grand public et notamment les jeunes; elle a en effet produit deux volumes dans le cadre de l'excellente série de biographies sur des Canadiens célèbres destinée aux enfants d'âge scolaire et publiée par Lidec.

Outre son travail d'intrépide chercheuse solo, Marie-Thérèse fait une contribution précieuse à des organismes comme l'ARMuQ (l'Association pour l'avancement de la recherche en musique du Québec), maintenant la SQRM (la Société québécoise de recherche en musique) (dont elle a été présidente de 1983 à 1986), le CRILCQ (le Centre de recherche interuniversitaire sur la littérature et la culture québécoises), l'OICRM (l'**Observatoire interdisciplinaire de création et de recherche en musique)** et La Société des Dix. Si j'ajoute en plus qu'elle a été une mentor prisée et encourageante pour une génération entière de jeunes chercheurs à l'Université de Montréal, dont bon nombre ont eu le bonheur de l'avoir comme dirigeante de thèse d'études supérieures, vous commencerez à apprécier le rôle indispensable et essentiel qu'elle a joué dans le domaine des études sur la musique canadienne au cours de 35 dernières années.

Au long de sa carrière, elle a remporté un prix d'enseignement de l'Université de Montréal, plusieurs prix Opus du Conseil québécois de la musique pour ses publications et le prix Helmut

Kallmann de l'Association canadienne des bibliothèques musicales pour ses contributions importantes à la recherche musicologique canadienne. Je suis ravi que le Prix d'excellence pour l'avancement de la recherche en musique canadienne de la SOCAN puisse maintenant être ajouté à la liste impressionnante de ses réalisations. Je vous invite donc à vous joindre à moi pour féliciter Marie-Thérèse et la remercier de son dévouement passionné envers la recherche sur la musique canadienne.

3.1.2 Cours de composition 2015 pour étudiants (Joelle Welling)
3.1.3 Prix Fondation SOCAN/MusCan pour la recherche sur la musique Canadienne (Mary Ingraham)
3.14 Prix Fondation SOCAN/George-Proctor (Glenn Colton)

**4. Présentation de CRSH**

**5. Rapports**

5.1 Rapport de la présidente (Joelle Welling)
5.2 Rapport de la vice-présidente (Glenn Colton)
5.3 Rapport de la présidente sortante et élection des nouveaux membres du conseil (Mary Ingraham)
5.3.1 Motion pour approuver la liste de candidats nominés aux différents postes du Conseil d'administration.
5.4 Rapport du trésorier (Roxane Prevost)
5.4.1 Motion pour approuver les états financiers de MusCan pour l'an 2014 tels que préparé par Cowperthwaite Mehta.
5.4.2 Motion pour nominer Cowperthwaite Mehta pour la vérification des états Fianciers de MusCan pour l'an 2015.
5.5 Rapports des rédacteurs en chef
5.5.1 Rédacteurs en chef d'*Intersections* (Robin Elliott, Sophie Stévance)
5.5.2 Rédacteur en chef du site Web (Troy Ducharme)
5.6 Rapport du président du Comité permanent des établissements membres (Brian Power)

**6. Questions diverses**

**7. Annonces de membres**

**8. Congrès 2016 de MusCan et AGM 2016**

**9. Clôture de la séance**