2019 MusCan Annual Conference

University of British Columbia
School of Music

Wednesday, 5 June 2019

8:00-8:30am BREAKFAST AND REGISTRATION (Lobby)

(Note that Congress registration badges and packets are to be picked up at the Congress Hub in the AMS Nest building)

8:30-9:00am OPENING REMARKS (Roy Barnett Hall)

9:00-11:00am SESSION 1

1.1 Special Session: Musical Perception and the Emotional Life of Videogames (Room 113) — Chair: Stephanie Lind (Queen's University)

A Musical Identity Crisis: Communicating Morality and Humanity in War Games	Stephanie Lind	Queen's University
"Epic" Orchestration in First-Person Shooters	Andrew Bennett	Queen's University
Donkey Kong Country (1994)'s Use of Progressive Rock Style	Brooke Spencer	Queen's University
Music and Time Perception in *The Legend of Zelda: Breath of the Wild* (2017)	Kaitlin Saari	Queen's University

Please note that the four papers in this session will be presented back to back, with time for questions after the last paper.

1.2 Music in France (Room 116)	Chair: Jon-Tomas Godin (Brandon University)	
On Auditors and Spectators: Tracing the "Pre-Cinematic" Sensibility in Nineteenth-Century French Critical Discourse	Catrina Flint de Médicis	Vanier College
Mysetery and Musical Style in Debussy's *Le Martyre de Saint Sébastien*	Geoffrey Wilson	University of Calgary
Less Parry than Riposte: one Gallic Response	Gregory Marion	University of Saskatchewan
Honegger's and Obey's Running Ghosts: *800 mètres*, Music, and Sport	Federico Lazzaro	University of Ottawa

1.3 Lecture Recitals and Mini Concerts I (Roy Barnett Hall)	Chair: Terence Dawson (University of British Columbia)	
Lecture Recital: Music Unearthed from the Silky Road	Nathania Ko	University of British Columbia
Mini Concert: Music for a Big Sky: Piano Works from Western Canada	Stephen Runge	Mount Allison University
Mini Concert: The Unconventional Trio: Music for Trumpet, Bass Trombone and Piano	Deanna Oye, piano Josh Davies, trumpet Nick Sullivan, bass trombone	University of Lethbridge

11:00-11:30am COFFEE BREAK (Lobby)

11:30am -12:30pm SESSION 2

2.1 Opera: Wagner and After (Room 116)	Chair: Claudio Vellutini (University of British Columbia)	
"Wandering through the shadows": Modernism, Late Romanticism, and Dvořák's *Rusalka* in the Contemporary Czech Press	Eva Branda	Wilfrid Laurier University
Understanding Wagner's Orchestration through the *Orchesterskizze* for *Tristan und Isolde*	Julie Anne Nord	Western University

2.2 Music and the Visual Arts (Room 113) Chair: Ariane Couture (Université Laval)

Painting as the *Other*: The Formation of Music's New Identity in the Late 18th and Early 19th Centuries	Morteza Abedinifard	University of Alberta
Embodied Sonorities versus Conceptual Sounds: A Reading of *Music* (1920) by Florine Stettheimer as a Visual Conversation with Marcel Duchamp	Cintia Cristia	Ryerson University / University of Toronto, Scarborough

2.3 Film Series I (Room 339)

Boya Boya (*Shine Shine*) 18m 21s	Karen Boswall	University of Sussex
Rehavi (*Timekeepers*) 23m 6s	Juan Castrillon	University of Pennsylvania

12:30-2:00pm LUNCH BREAK (on own)

2:00-4:00pm SESSION 3

3.1 Music and Gender (Room 116) Chair: Mary Ingraham (University of Alberta)

Hearing and Seeing the Cross: Gubaidulina's Religion in *Sieben Worte* for Cello, Bayan, and Strings	Sasha Drozzina	Louisiana State University
Les femmes dans le répertoire de musique contemporaine du Québec	Ariane Couture	Université Laval
Gender Ambiguity in the Labor of Great Men: The Case of Franz Liszt's *Tasso: Lamento e Trionfo*	Jamie Meyers-Riczu	University of Alberta
Women, Here & Now: Ana Sokolovic's *Sirènes* and *Svadba Wedding*	Colleen Renihan	Queen's University

3.2 Music Theory and Analysis (Room 113)	Chair: Alan Dodson (University of British Columbia)	
Music Theory, Musicology, and Cultural Hermeneutics: Revisiting the Salome Complex from an Analytic Vista	Kyle Hutchinson	University of Toronto
Working with Words: Revisions of Declamation in Fanny Hensel's "Nacht ist wie ein stilles Meer"	Harald Krebs	University of Victoria
Metrical Dissonance and Hypermeter in Schubert's Sonata Forms	Hei-Yeung John Lai	University of British Columbia
The Space In-Between: Exploring Harmonic Possibilities Between Diatonicity and Chromaticism	Alexandre Negri	University of British Columbia

3.3 Lecture Recitals and Mini Concerts II (Roy Barnett Hall)	Chair: Alexander Fisher (University of British Columbia)	
Lecture Recital: Recalling Schubert's *Winterreise*: Bernhard Graf von Schwerin's *Wanderlieder*	Catherine Laub	University of British Columbia
It Goes Without Saying: A Mini Concert of 21st-Century Clarinet Works by American Composers Nico Muhly and Randal Woolf, and Canadian Florian Hoefner	Christine Carter	Memorial University of Newfoundland
Mini Concert: A Conversation Piece	Rea Beaumont	University of Toronto

4:30-5:30pm KEYNOTE ADDRESS (Roy Barnett Recital Hall)

DYLAN ROBINSON (Queen's University), "éy kws hákw'elestset te s'í:wes te siyolexwálh"

6:30-8:30pm STANDING COMMITTEE OF INSTITUTIONAL MEMBERS (SCIM) MEETING
The Ellis Restaurant – 2204 York Avenue, Vancouver BC, V6K 1C6

Thursday, 6 June 2019

8:00-9:00am BREAKFAST/GRADUATE STUDENT RECEPTION (Lobby)

9:00-11:00am

GRADUATE STUDENT ROUND TABLE (Room 400B)

Panelists: Stephanie Lind (Queen's University), François de Médicis (Université de Montréal), Deanna Oye (University of Leathbridge), Dylan Robinson (Queen's University), Michael Tenzer (University of British Columbia)

Moderator: Kyle Hutchinson (University of Toronto)

SESSION 4

4.1 Canada (Room 113)	Chair: Claudio Vellutini (The University of British Columbia)	
Empreintes numériques du rap au Québec: Essor d'une culture en marge de l'industrie	Héloïse Rouleau	Université de Montréal
Musical Networks and Cultural Expressions in Canada: The Postcentennial Years	Carolyne Sumner	University of Toronto
Decolonizing Canadian Art Music: Perspectives from Indigenous Performers	Rena Roussin	University of Toronto
Co-création d'une chanson populaire avec des adolescents québécois: analyse constructiviste du processus dans une approche de recherche-création	Sarah-Anne Arsenault	Université Laval

4.2 European Music in the 17th and 18th Centuries (Room 339)	Chair: Alexander Fisher (University of British Columbia)	
The Concept of Music According to J. Burmeister's *Musica Poetica*	Cassiano Barros	University of São Paulo
Magic, Witchcraft, and Superstition in Early Modern Spanish Musical Theatre: The Case of *Envy is the Poison of Love* (1711)	Maria Virginia Acuña	McGill University

A Musical Debt Repaid with Interest: Haydn's *Farewell* Symphony, Clementi's Piano Sonata, Opus 25, no. 5, and Haydn's Piano Trio, Hob. XV: 26	James MacKay	Loyola University, New Orleans
Mozart's Fantasy and Fugue in the Classical Age of Automata: The Aesthetic of the Mechanical	Morton Wan	Cornell University

4.3 Lecture Recitals and Mini Concerts III (Roy Barnett Hall)	Chair: William Richards (MacEwan University)	
Percussion as Protest	Aaron Graham	University of British Columbia

11:00-11:30am COFFEE BREAK (Lobby)

11:30am-12:30pm MUSCAN/CAML PLENARY SESSION (Roy Barnett Recital Hall)

ÈVE POUDRIER (University of British Columbia) and REMI CASTONGUAY (Lucidea, Richmond), "Music Scholarship and Digital Technologies: Perspectives from Collaborative Corpus Building and Text Analysis"

12:30-2:00pm LUNCH (on own)

2:00-3:30pm SESSION 5

5.1 Music and Politics (Room 113)	Chair: Jon-Tomas Godin (Brandon University)	
La presse musicale française dans la mémoire collective: Le cas de Marianne Oswald	Eugénie Tessier	University of Ottawa
Musique apolitique? La critique musicale d'Émile Vuillermoz, de la première à la seconde guerre mondiale	Marie-Pier Leduc	Université de Montréal
Performing Vietnam War Protest: *Composers and Musicians for Peace*, May 1968	April Morris	Western University

5.2 Roundtable: The Work of Beauty in Opera (Room 339)

Speakers:
Annalise Smith (Memorial University), E. Margaret Cormier (McGill University), Sadie Menicanin (University of Toronto)

Discussant: Colleen Renihan (Queen's University)

5.3 Lecture Recitals and Mini Concerts IV (Roy Barnett Hall)	Chair: Deanna Oye (University of Leathbridge)	
Lecture Recital: Exoticism and Parable in Szymanowski's *Masques*	Mikolaj Warszynski	University of Alberta

3:30-4:00pm COFFEE BREAK (Lobby)

4:00-5:00pm SESSION 6

6.1 The Second Viennese School (Roy Barnett Hall)	Chair: Richard Kurth (University of British Columbia)	
Paths through Programs: Motivic Process in Schoenberg's *Verklärte Nacht* (1899)	Adam Roy	Western University
Analyses of Arnold Schoenberg's Wind Quintet, op. 26 by Alban Berg and Julius Schloß	Philip Stoecker	Hofstra University

6.2 Music, Body, Disembodiment (Room 113)	Chair: Maria Virginia Acuña (McGill University)	
Musicians Hold Answers to the Cure for Focal Dystonia	Marie Park	University of British Columbia
Is It Live, or Is It Vocaloid? Virtual Singers in Live Performances	Alyssa Michaud	McGill University

6.3 Film Series II (Room 339)

Heavy heart 1h 11m	Marek Sulik	Film Director (Slovakia)

5:00-7:00pm UBC PRESIDENT'S RECEPTION (Robert H. Lee Alumni Centre)

7:30-10:00pm NU:BC COLLECTIVE CONCERT (Roy Barnett Hall)

Friday, 7 June 2019

8:00-9:00am BREAKFAST (Lobby)

9:00-10:00am SESSION 7

7.1 Music and Memory (Roy Barnett Hall) — Chair: David Gramit (University of Alberta)

The Failure of Cyclic Memory in Mahler's First Symphony	Emma Soldaat	University of Toronto
The Larks Still Bravely Sings: Re/presenting "In Flanders Field" as a Musical Text, 1915-2018	Michelle Boyd	Acadia University

7.2 Roundatable: Radically Unsound Sounds (Room 113)

Speakers: Stefan Honisch (University of Victoria) and James Deaville (Carleton University)

Moderator: Hedy Law (University of British Columbia)

7.3 Film Series III (Room 339)

Aterue: The Singers from Elsewhere 1hr 9m	Rufus Paisley	Aterue Films, Williamstown

10:00-10:30am COFFEE BREAK (Lobby)

10:30am-12:00pm SESSION 8

8.1 Empirical Perspectives on Music (Roy Barnett Hall) — Chair: Philip Stoecker (Hofstra University)

Modeling Polyrhythm in Twentieth-Century Western Music	Ève Poudrier	University of British Columbia
Durational Elements in Computational Analysis	Glen Ethier	Vanier College
Style Priming Impacts Perception of Tonal Hierarchy	Bryn Hughes	University of Lethbridge

8.2 Records and Recordings: History, Interpretation, Analysis (Room 113)	Chair: François De Médicis (Université de Montréal)	
The *Grand Prix du Disque Candide:* Canons, Categories, and Restructured Listening in 1930s France	Christopher Moore	University of Ottawa
What Are We Listening For? Musical Parameters in Performance	Jade Roth	Western University
L'authenticité mise à mal: L'hybridation entre classique et bluegrass dans «Attaboy» (2011)	Aurélie Thériault Brillon	Université Laval
8.3 Film Series IV (Room 339)		
Johnny and the G-Rays Live at the Palais Royale 58m 57	Randy Marsh	Ngaio Productions

12:00-1:45pm LUNCH BREAK: SCIM Brown-Bag Lunch Panel, "Decolonization and Action" (Room 116)

Chair: William Richards (MacEwan University)

Panelists: Dylan Robinson (Queen's University), Margaret Walker (Queen's University), Rex Smallboy (Independent MC, DJ, and producer), Mary Ingraham (University of Alberta), Ellen Waterman (Carleton University)

1:45-3:00pm SESSION 9

9.1 Music, Radio, and the Moving Image (Room 113)	Chair: Michael MacDonald (MacEwan University)	
De-Northing *North*: Autobiography in Glenn Gould's Radio Documentaries	Paul Sanden	University of Lethbridge
"They Shot, He Scored": The Music, Methods, and Milieu of NFB Film Composer Eldon Rathburn (1916-2008)	James Wright	Carleton University

9.2 Steve Reich (Room 339) — Chair: William Richards (MacEwan University)

Electrifying the Compositional Process: Steve Reich, *The Four Sections*, *Electric Counterpoint*, and a Macintosh Computer	Twila Bakker	Independent Scholar
"Repeat and Repeat Again": A Reexamination of Fuzzy Contour in Steve Reich's *The Desert Music*	Kristen Wallentinsen	Independent Scholar

9.3 Lecture Recitals and Mini Concerts V (Roy Barnett Hall) — Chair: Alexander Fisher (University of British Columbia)

Lecture Recital: Auguste Descarries' *Sonate pour piano* (1935) and the Russo-Quebecois Tradition of Lisztian Piano Virtuosity	François de Médicis Janelle Fung	Université de Montréal

3:00-3:30pm COFFEE BREAK (Lobby)

3:30-4:30pm SESSION 10

10.1 Soundscapes (Roy Barnett Hall) — Chair: David Gramit (University of Alberta)

Reshaping Sound and Confessional Space in Counter-Reformation Würzburg	Alexander Fisher	University of British Columbia
Klang-Opus à la fin de crépuscule: Improvising Place and Space in the Cape Spear Project	Ellen Waterman	Carleton University

10.2 Film Series V (Room 339)

Doug MacPhee and Cape Breton's Celtic Piana Style 32m 29s	Chris McDonald	Cape Breton University
Ropani 26m 17s	Rajat Nayyar	York University

4:30-6:00pm ANNUAL GENERAL MEETING (Roy Barnett Hall)

5:30-7:00pm CLOSING RECEPTION (Lobby; ticket needed)

Program Committee:

Claudio Vellutini (Chair), University of British Columbia
Maria Virginia Acuña, McGill University
Katharina Clausius, University of Victoria
Ariane Couture, Université Laval
Alexander Fisher, University of British Columbia
David Gramit, University of Alberta
Mary Ingraham, University of Alberta
Serge Lacasse, Université Laval
Roxane Prevost, University of Ottawa

Local Arrangements Committee:

Alexander Fisher (Chair), University of British Columbia
Christina Hutten, University of British Columbia (student volunteer)
Grant Sawatzky, University of British Columbia (student volunteer)
Rei Ikeda, University of British Columbia (student volunteer)
Adrian Kwan, University of British Columbia (student volunteer)

Composition Committee:

Stephen Chatman (Chair), University of British Columbia
Frank Brickle, Vancouver
Arne Eigenfeldt, Simon Fraser University
Nicole Lizée, Montréal
İlkim Tongur, Calgary

Performance Coordinator:

Corey Hamm, University of British Columbia