Wednesday, 1 June		
REGISTRATION: 8–9 am **Craigie Hall, University Theatre Lobby**		
SESSION 1: 9–11 am		
1a: Music In Community I **Chair TBA** **Room: F202**	**1.b Theorizing Mozart** **Chair, TBA** **Room: F214**	**1.c Lecture-Recitals I** **Chair: TBA** **Room: Eckhardt-Gramatté Hall, Rozsa Centre** **NOTE: 9:00-10:30 am**
Energizing Choral Communities Across the Globe, Danica Hoffart (University of Calgary)	Hypermetrical Shifts and Middleground Harmonic Levels in Mozart, Ellen Olga Bakulina (Yale University)	Métopes by Polish composer Karol Szymanowski, Mikolaj Warszynski, piano (University of Montreal)
Shared Leadership in Chamber Groups: A Provisional Framework and Methodology, Mark Kleyn (University of Ottawa)	Classical Form as Tonal Plan, P. Murray Dineen (University of Ottawa)	
The History and Politics of Water through Music and Dance: The Mendelssohn Club of Philadelphia's Performance of Turbine, Eric Hung (Rider University)	Thick or Thin: Teaching and Learning Mozart in the 21st century, Kevin Ngo (University of Calgary)	Amanda Maier, Jennifer Martyn, violin (University of Toronto)
	Motion in Music / Music in Motion: Towards a Metaphoric Understanding of Musical Processes, Adam Roy (University of Western Ontario)	
11-11.30am: Coffee Break		
SESSION 2: 11.30 am–12.30 pm		
2.a The Oriental Gaze **Chair, TBA** **Room: F202**	**2.b: Music and Pedagogy** **Chair, TBA** **Room: F214**	**2.c Music Theory** **Chair, TBA** **Room: F210**
An Ethnography Through Observation, Recollection, and Forgetting : Sonic Memory and Cultural Identity in the Udlajan area of Tehran, Mahsa Pakravan (University of Alberta)	Parting Ways with Piano Lessons: motivation, supporting factors, and reputed reasons behind piano student drop outs, Karen King (University of Ottawa)	When is a Triad not a Triad?, Kyle Hutchinson (University of Toronto)
Orientalism and Cultural Exchange: Indian "Nautch" as Musical Nexus, Margaret E. Walker, (Queen's University)	Music Writing that Works: Strategies for Incorporating Writing into Undergraduate Music Theory Teaching, Robin Attas (Elon University)	Rhythm and performance in early piano recordings, Alan Dodson (University of British Columbia)
LUNCH BREAK: 12.30-2 pm:		
SESSION 3: 2–4 pm		
3.a Le goût français **Chair, TBA** **Room: F202**	**3.b Popular Music in French Canada** **Chair, TBA** **Room: F214**	**3.c American Music** **Chair, TBA** **Room: F210**
Sonata Form, Song, and Syntactical Metaphor in Hector Berlioz's Overture to Béatrice et Bénédict, Margaret Elizabeth Fox (University of Toronto)	La patrimonialisation de la chanson country-western comme prisme des hiérarchies culturelles au Québec, Catherine Lefrançois (Université Laval)	An "American" Pierrot? Ingolf Dahl's translation for the California Performances of Arnold Schoenberg's Pierrot Lunaire Opus 21, Isabell Woelfel (University of Calgary)
Nostalgia and Time in Henri Dutilleux's Tout un monde lointain (1970), Geoffrey Wilson (University of Calgary)	Ethnographie d'un projet de recherche-création : Éléments pour une compréhension des pratiques collaboratives en musique Ariane Couture (Université	Changing Women in American Popular Music from 1914-1918, Christina Gier (University of Alberta)

	Laval)	
Defining Characteristic and Conventional Material in Interwar Neoclassical French Music, September Russell (University of Toronto)	Étude du discours journalistique dans la construction de la scène musicale montréalaise, Ariane Gruet-Pelchat (Université Laval)	Public Mourning, The Nation, and Samuel Barber's Adagio for Strings, Kip Pegley (Queen's University)
		Meter and Metric Grouping in the Music of Stan Rogers, Steven Cannon (University of Saskatchewan)
BREAK: 4-4.30 pm		
SESSION 4: 4.30–5.30 pm		
4a: Energizing Learning Communities in the Music History Classroom **Chair, TBA** **Room: F202**	**4.b Schubert** **Chair, TBA** **Room: F214**	**4.c Popular Music** **Chair, TBA** **Room: F210**
Roundtable, with the participation of Meghan Chamberlain, Robin Elliott, Virginia Georgallas, Sarah Koval, Taryn Jackson, and Alexa Woloshyn (all University of Toronto) and James Maiello (University of Manitoba)	Unfolding the Mystery of Metric Ambiguity: Hypermeter and Form in the Finale of Schubert's Piano Sonata in D major, D.850, Joseph Chi-Sing Siu (Eastman School of Music)	Shut'up and Play Yer Guitar : la mise en avant des paramètres musicaux révélateurs du "personnage" de Frank Zappa, Nastasia Ganon (Université Laval et Aix-Marseille Université)
	Fonction formelle et signification du majeur-mineur chez Schubert, Marie-Ève Piché (Université de Montréal)	From Geno-Song to Pheno-Song: From Adele to Sia (Université Laval)

SPECIAL EVENTS
MINI RECITAL 1: 2:00–2:30 pm
Michelle Cheramy (flute) Nathan Cook (cello), and Philip Roberts (piano) *Present Tense: Canadian Chamber Works for Flute, Cello and Piano* **Eckhardt-Gramatté Hall, Rozsa Centre**
SCIM MEETING: 6:30 pm
Location: Osteria de Medici 201 – 10th Street NW (403) 283-5553

Thursday, 2 June			
KEYNOTE (Plenary): 9–10 am Eckhardt-Gramatté Hall, Rozsa Centre Laura Millar, "If Sibelius Had Sibelius: Considering the Archives of Music in a Digital Age"			
BREAK: 10-10.30am			
MUSCAN			CAML
SESSION 5: 10.30am–12.30pm			
5a: Canadiana I Chair, TBA Room: F202	**5.b European Travel Chair, TBA Room: F214**	**5.c: Music and Spirituality Chair: TBA Room: F210**	**5.d Issues in Librarianship Chair: TBA**
Glenn Gould on the air: Gould's relationship with the Canadian Broadcasting Corporation, Paul Sanden (University of Lethbridge)	Royal Ideology, Regional Identity, and the Reception of Lully's Tragédies en musique in Lyon, Natasha Roule (Harvard University)	The "Spiritual Experience" and Jonathan Harvey's Body Mandala, Evan Campbell (McGill University)	Hi-Infidelity: The figure of the Audiophile in Music Scholarship and Implications for the Terms of Discussion about Retention of Library Sound Recordings, Ronald J. Rooth (MacEwan University)
Madness and Miscommunication in Harry Somers' *Louis Riel*, Colette Simonot-Maiello (Brandon University)	Works of Darkness, Condemned by the Church Fathers": Graupner, Darmstadt and the Operatic Church Cantata, Evan Cortens	Paradoxical Joy: How the Mennonite principles of stewardship and outreach shaped Winnipeg's high art choral culture, 1960s-2000s, Muriel Smith (University of York)	Can I get a pickle with that? Specialists, Generalists, and the Academic McLibrary, Timothy Neufeldt, University of Toronto
Requiem for a Generation?: Negotiating Death and Memory after Afghanistan, Erin Sheedy (McGill University)	The Metric Battle in Holst's Mars, the Bringer of War, Jay Smith (University of North Texas)	The "English Sound" and Popular Spirituality: Linking Libera to the Choir of King's College, Cambridge, Jacob Sagrans (McGill University)	Panel: Collection Development in Canadian Academic Libraries Presenters: Houman Behzadi (University of Toronto), Carolyn Doi (University of Saskatchewan), Jan Guise (University of Manitoba), Kevin Madill (University of British Columbia)
Pitching Opera: Defining and Dividing Music Theatre in Canada after 1950, Colleen Renihan (University of Guelph)	Shaking Death's Hand: The Influence of Theresienstadt on Selected Lieder of Viktor Ullmann, Rachel Bergman (George Mason University)		
LUNCH: 12.30-2pm			
SESSION 6: 2–4pm			
6.b 21st century perspectives on music in the digital domain Moderator, Friedemann Sallis Room: F202	**6b: Canadiana II Chair, TBA Room: F214**	**6.c Lecture Recitals Chair, TBA Room: Eckhardt-Gramatté Hall, Rozsa Centre NOTE: 2:30-4:00**	**6.d: Music in Canada Chair: TBA Room: TBA**
With the participation of John Aycock (Computer Science and Director of the Computational Media Design program), Martin Ritter (PhD candidate in CMD),	A Canadian in Paris: whole-tone collections, residual tonality and hybrid form in Rodolphe Mathieu's String Quartet, David Byrne	The Portrayal of Canadian National Identify in Srul Irving Glick's Song Cycle "South of North, Images of Canada", Christopher MacRae (University of	Resounding Culture: Recontextualizing Resources for Histories of Music in Canada, Jamie Meyers-Riczu, Sean Luyk, Mary

Jeffrey Boyd (Computer Science), Laurie Radford (Composition, Sonic Arts), Simon Fay (PhD Candidate in CMD), Aura Pon (PhD candidate in CMD), Friedemann Sallis (Musicology) – All University of Calgary	(University of Manitoba)	Arkansas at Fayetteville)	Ingraham, David Gramit, University of Alberta
	'Cultivated Solitude': Jacques Hétu and the Quebecois Avant-garde of the 1960s, Michael Dias (University of Victoria)		20 Years (more or less) of the Virtual Gramophone, Richard Green, Library and Archives Canada
	Serge Garant et le genre mélodique - Stylistique d'une première maturité, Paul Bazin (Université McGill)	Singing in the Feminine Voice: The Sound of the Shah-jo-Raag-the sung poetry of Shah Abdul Latif Bhitai at his shrine in Sind, Pakistan, Shumaila Hemani (University of Alberta)	New Happenings in the Digital Delivery of Music at the Canadian Music Centre, Kyla Jemison, University of Toronto & Lelland Reed, University of Toronto
			Lifting the Smoke off the TPP: The impact of the Copyright and Intellectual Property clauses on Canadian musicians and music librarians, Scott MacDonald, Western University
BREAK: 4pm			
SESSION 7: 4.30–5.30pm			
7a: Music and Journalism **Chair, TBA** **Room: F202**	**7.b Jazz and Theory** **Chair, TBA** **Room: F214**	**7.c Contemporary Perspectives** **Chair, TBA** **Room: F210**	
Saroni's Musical Times: A 19th Century Music Journal of Advocacy and Controversy, Lars Helgert (Catholic University)	Energetic Communities of Scale Degrees: Discerning Harmonic Function in Jazz, James McGowan (Carleton University)	"To arrive at new territories": The construction of Steve Reich's Cello Counterpoint, Twila Bakker	
"Fiction into Fact": Uncovering the Lost History of the Robb Wave Organ Alyssa Michaud (McGill University)	Le rôle des paramètres performanciels dans l'improvisation jazz : enquête qualitative des timbres du saxophone tenor, Martin Desjardins (Université Laval)	Interpolative Processes in Kaija Saariaho's Lichtbogen and Georg Friedrich Haas's Hyperion, Naithan Bosse (University of Calgary)	

SPECIAL EVENTS
MINI RECITAL 2: 11:00–11:30 am
Christiane Riel (University of Ottawa) and Laura Loewen (University of Manitoba) *Assurément iconoclaste!* **Eckhardt-Gramatté Hall, Rozsa Centre**
LECTURE–RECITAL 2: 4.30–5.30 pm
Ethan Cayko (University of Calgary) *Networking Music* **Doolittle Studio (F206)**
CONTEMPORARY MUSIC CONCERT: 8pm
Eckhardt-Gramatté Hall, Rozsa Centre

Friday, 3 June			
GRADUATE STUDENTS SESSION: 8–9 am **Room: F202, breakfast provided** **Éléments pour une conduit responsable en recherche** **Ariane Couture, moderator; Mary Ingraham (University of Alberta) & Janaki Jayanthan (University of Calgary), panellists**			
MUSCAN			CAML
SESSION 8: 9–11 am			
8a: French Opera **Chair, TBA** **Room: F202**	**8.b Music and Sociology** **Chair, TBA** **Room: F214**	**8.c Theory and the Contemporary** **Chair, TBA** **Room: F210**	**8.d Archives in Action: Case Studies from Across Canada** **Chair: TBA**
Directorial Influence at the Paris Opéra: The Case of Devismes du Valgay, Annalise Smith (Cornell University)	Medievalisms in Fantasy-Genre Video Gaming, Stephanie Lind (Queen's University)	Liminality as a Vantage for Analysis: The Play of Spectral Techniques and Afrological Improvisation in the Music of Steve Lehman, Jacob Wiens (McGill University)	Paper: The Alexander Brott fonds at Library and Archives Canada: A Window into Musical Life in Montreal, Maureen Nevins, Library and Archives Canada
Music for the Parisian popular stage: the case of (and the case for) late nineteenth-century *féerie*, Tommaso Sabbatini (University of Chicago)	"Vote That F-cker Out": Canadian Musical Communities Contra Stephen Harper, 2011-2015, John Higney (Carleton University)	The Fugal Style of Astor Piazzolla, Reiner Krämer (McGill University)	Rock Cirkus: Building a Rock Festival in Edmonton, Brock Silversides, University of Toronto
From the Comédie-Française to the Opéra Comique: *Grisélidis*, Catrina Flint (Vanier College and O.I.C.R.M, Université de Montréal)	Fury, We Are Always With You: Singing in Support and Ottawa Soccer's Sonic Scene, Jordan Zalis (Carleton University)	Toward a sound-based definition of the Golden Age hip-hop aesthetic, Ben Duinker and Denis Martin (McGill University, Centre for Interdisciplinary Research in Music Media and Technology CIRMMT)	Richard Johnson Collection, University of Calgary Archives, Bonnie Woelk, University of Calgary
A cosmopolitan congé? Singers' travels from Paris abroad, Kimberly White (Université de Montréal–OICRM)		Young Woman's Blues: Form, Syntax, and Rhetoric in the Music of the Blues Queens of the 1920s, Sundar Subramanian (Clark University)	Studies in Documents: John Roberts, the CBC and music in Canada in the second half of the 20th Century, Robert Bailey, University of Calgary & Regina Landwehr, University of Calgary
BREAK: 11-11-30am			
SESSION 9: 11.30am–12.30pm			
9a: Music and Patronage **Chair, TBA** **Room: F202**	**9.b: Haydn** **Chair, TBA** **Room: F214**	**9c: Lecture Recital** **Chair: TBA** **Room: Eckhardt-Gramatté Hall, Rozsa Centre**	**9.d: Digitization and Music Librarianship** **Chair: TBA**
Elites at the Edge of the World: Annie York Secord and Arts Patronage in Early Edmonton, Jamie Meyers-Riczu	Almost a Sonata: Revisiting Charles Rosen's Analysis of Haydn's Piano Trio in G Minor, HOB XV: 19, i,	Canadian Clarinet Music as Multicultural Action, Shawn Earle (University of Virginia)	Looking For Clouds: Mariposa, Yorkville and the Linked Data Cloud, Stacy Allison-Cassin, York

(University of Alberta)	Mary Blake Bonn (University of Western Ontario)		University
The Symphonic Patron: The Role of the CBC Symphony Orchestra in Twentieth Century Canadian Music, Robert Bailey (University of Calgary)	Humorous Incongruities in Haydn's Symphony No. 60, "Il distratto": Excess and Opposition, James Palmer (University of British Columbia)		Digital Music Libraries: The Challenges Ahead, Meghan Goodchild, McGill University
LUNCH: 12.30-2pm			
PLENARY SESSION: 2–3pm **Room: Eckhardt-Gramatté Hall, Rozsa Centre** Allan Gordon Bell			
BREAK: 3-3.30pm			
SESSION 10: 3.30–4.30pm			
10.a Early Music **Chair, TBA** **Room: F202**	**10.b Popular Music and the studio** **Chair, TBA** **Room: F214**	**10.c Ethnographies** **Chair, TBA** **Room: F210**	**10.d Correspondence & the Community** **Chair: TBA**
Making Sense of the Sequence at Pistoia, James V. Maiello (University of Manitoba)	André Perry : une philosophie, un studio, Gérald Côté (Université Laval)	Do You Even PLUR Bro? A Comparative Analysis of Underground and Mainstream Perspectives in Canadian Rave Culture, M Gillian Carrabre (University of Western Ontario)	Kathleen Parlow: A Life In Letters – The Development of a Framework for Correspondence Collections at the University of Toronto Music Library, Lelland Reed, University of Toronto
Singing the Hours: Music and Communal Devotions in Renaissance France, Geneviève Bazinet (University of Ottawa)	From studio to the stage: Bruno Mars and the 'simulacrum' of the out-of-tune voice in "Locked Out of Heaven" (2012), Sophie Stévance et Serge Lacasse (Université Laval)	Strange Bedfellows: Punk, Media, and Politics of Legitimacy in a Local Music Scene, Jennifer Messelink (University of Alberta)	Hot Topics session. Moderator TBA
ANNUAL GENERAL MEETING: 4.30–5.30pm **Room: F202**			

SPECIAL EVENTS
MINI RECITAL 3: 3.30–4.00 pm
Rea Beaumont *The Canadian Virtuoso* **Eckhardt-Gramatté Hall, Rozsa Centre**
BANQUET: 6:00 cocktails, 6:30 dinner Husky Oil Great Hall, Rozsa Centre