Music(s) in Context
Musique(s) en contexte

Joint MusCan/CNMHW/E-Gré Conference
Congrès conjoint MusCan/RCSBM/E-Gré

Brandon University
May 13-15, 2024 / 13-15 mai, 2024

MusCan Canadian University Music Society
Société de Musique des Universités Canadiennes

Canadian Network for Musicians' Health and Wellness
Réseau Canadien pour la Santé et le Bien-être des Musiciens

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Welcome to Brandon / Bienvenue à Brandon

GREG GATIEN, DEAN OF MUSIC / DOYEN DE L'ÉCOLE DE MUSIQUE

On behalf of Brandon University's School of Music, it is an honor to welcome you to this year's MusCan Conference. Our School of Music is delighted to host this event, in recognition of our longstanding commitment to MusCan and our many shared priorities and values. For those of you who knew him, I am proud to report that my earliest awareness of the importance of MusCan – both what it does and what it represents – was through Dr. Glen Carruthers, one of our many current and former colleagues with a deep connection to your shared work. I expect that those of us lucky enough to have worked with Glen will be thinking of him through this conference and missing him a little more than usual. I wish to thank my many colleagues, led by Dr. Jon-Tomas Godin, for their incredible work in putting this conference together. The intelligence, ambition, generosity, collegiality, and creativity that you will experience through this conference are a constant and remarkable source of inspiration in our building. We are delighted to have you with us, and thank you for coming to our wonderful School and University.

De la part de l'École de Musique à l'Université de Brandon, j'ai l'honneur de vous souhaiter la bienvenue à l'édition 2024 du congrès MusCan. Nous sommes ravis d'accueillir cet événement, en reconnaissance de notre engagement de longue date avec MusCan ainsi que nos priorités et valeurs partagées. Pour ceux qui l'auraient connu, je suis fier de partager avoir appris l'importance de MusCan – tant pour son mandat que pour ce qu'elle représente – par l'entremise de Glen Carruthers, l'un de nos nombreux collègues présents et passés qui sont profondément attachés à notre travail collectif. Je soupçonne que ceux parmi nous qui ont eu la chance de côtoyer Glen auront plus d'une pensée pour lui pendant ce congrès, et qu'il nous manquera peut-être un peu plus qu'à l'habitude. J'aimerais aussi remercier mes nombreux collègues, dirigés par Jon-Tomas Godin, pour le travail incroyable qu'ils ont mis à préparer ce congrès. L'intelligence, l'ambition, la générosité, la collégialité, et la créativité que vous vivrez pendant ce congrès sont une source constante et remarquable d'inspiration dans notre pavillon. Nous sommes très heureux de vous recevoir parmi nous, et nous vous remercions d'être venus chez nous.

LAURA GRAY, PRÉSIDENTE MUSCAN PRESIDENT

On behalf of the Canadian University Music Society, I warmly welcome you to the 2024 MusCan conference hosted by Brandon University and held in conjunction with the Canadian Network for Musicians' Health and Wellness and the Eckhardt-Gramatté National Music Competition. Over the course of the conference, we will explore together the theme of "Music(s) in Context" from diverse disciplines and a variety of perspectives, in lecture recitals, performances, premieres of new compositions, paper sessions and round tables. Of particular note, I would like to highlight the keynote speech featuring Ellen Waterman, "Listening to the Sound of Social Transformation in Canada," on Tuesday at 11:00am. Thank you for your participation in the conference, whether in person or online. We hope that you enjoy a chance to visit and converse with colleagues old and new, and to immerse yourself in stimulating presentations, discussions, and performances.

Au nom de la Société de musique des universités canadiennes, je vous souhaite chaleureusement la bienvenue au congrès MusCan 2024 organisée par l'Université de Brandon et tenue en collaboration avec le Réseau canadien pour la santé et le bien-être des musicien-ne-s et le Concours national de musique Eckhardt-Gramatté. Au cours du congrès, nous explorerons ensemble le thème « Musique(s) en contexte » à partir de diverses disciplines et de perspectives variées, lors de récitals commentés, de concerts, de premières de nouvelles compositions, de séances de communications et de tables rondes. Je tiens à noter en particulier la conférence d'honneur d'Ellen Waterman, « À l'écoute du son de la transformation sociale au Canada », mardi à 11 heures. Merci de votre participation au congrès, que ce soit en personne ou en ligne. Nous espérons que vous apprécierez l'occasion de revoir des collègues, anciens et nouveaux, de discuter avec eux, et de plonger dans les présentations, les échanges, et les performances stimulantes.

CHRISTINE GUPTILL AND JENNIFER JOHNSON, CO-DIRECTOR CNMHW / CO-DIRECTRICE RCSBM

On behalf of the Canadian Network for Musicians' Health and Wellness, we are pleased to be a part of MusCan's annual meeting for the second year. We hope to continue to grow our collaboration with the conference, and with you, the academic music community.

The Network was first established in 2020 by Dr. Gilles Comeau at the University of Ottawa, and is still in its infancy and discovering its place in the Canadian landscape. We are university academics, both in music and in other fields, such as health sciences and medicine; performers; educators; and arts administrators. We are united by a desire to improve the health and wellbeing of musicians in Canada, including professionals, students, and amateurs.

We hope you can stop by (virtually) to see our paper presentations, and you are also welcome to join our Network meeting. At this time, there is no cost to join the Network, and all are welcome!

Au nom du Réseau canadien pour la santé et le bien-être des musicien-ne-s, nous sommes heureuses de prendre part au congrès annuel MusCan pour la deuxième année. Nous espérons pouvoir multiplier nos collaborations avec ce congrès, et avec vous, la communauté musicale universitaire.

Le Réseau a été établi en 2020 par le Dr. Gilles Comeau à l'Université d'Ottawa, et est toujours au tout début de son parcours à trouver sa place dans le milieu canadien. Nous sommes universitaires, tant en musique que dans d'autres disciplines telles que les sciences de la santé et la médecine, l'interprétation, l'éducation, et les administrateurs artistiques. Nous sommes unis dans le désir d'améliorer la santé et le bien-être des musicien-ne-s au Canada, qu'ils soient professionnels, étudiants, ou amateurs.

Nous espérons que vous viendrez nous rendre visite (en mode virtuel) lors de nos séances de communications, et vous êtes les bienvenus lors de notre réunion annuelle. Il n'y a, pour l'instant, aucun frais pour devenir membre du réseau, et nous accueillons tout le monde!

ORGANIZING COMMITTEE / COMITÉ ORGANISATEUR

Program / Programme: Caroline Ehman, Jon-Tomas Godin
Composition: Jason Young, Leanne Zacharias
Local Arrangements / Arrangements locaux: Gretta Sayers, Nora Wilson
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Composition Committee: John Armstrong, T. Patrick Carrabré, Laurie Radford, Jason Young

Student Attendants: Carlos Castro, Beatrice Gatien

This conference has received generous support from Brandon University / Ce congrès a reçu l'appui généreux de l'Université de Brandon:

Office of the President
Office of the Provost
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School of Music

BRANDON UNIVERSITY

Conference Schedule / Horaire du Congrès

Saturday, May 11 / samedi 11 mai		
19:30-20:30	**Keynote / Conférence d'honneur**	**1-57**
The Eckhardt-Gramatté Competition and Modernism on the Prairies Through a Decolonial Lens *T. Patrick Carrabré (Chan Center)* Chair / Présidence – Jon-Tomas Godin		

Please note: the MusCan AGM will be held virtually at the end of May – please watch your email for the invitation!

Veuillez noter : l'AGA de MusCan aura lieu en mode virtuel à la fin mai – surveillez vos courriels pour l'invitation!

Monday, May 13 / lundi 13 mai		
8:45-9:30	**Opening Ceremony / Cérémonie d'ouverture**	
9:30-10:30	**Session 1 – Mini concerts / Mini-concerts**	
1A – *Nôtinikêw* **LWRH** Chair/Présidence – Jason Young (Brandon) 1. Nôtinikêw: Stories of forgotten Indigenous Soldiers *Brandon University Chorale and guests* *Andrée Dagenais, Conductor*		**1B – The Elegy Project** **1-57** **Chair/Présidence - TBD** 1. The Elegy Project *Katherine Dowling, piano (York)*
10:30-11:00	**Break / Pause**	
10:45-12:15	**CNMHW AGM (Online – Zoom link sent separately) / AGA du RCSBM (virtuel – lien Zoom envoyé séparément)**	
11:00-12:00	**Session 2 – Lecture-recitals / Récitals commentés**	
2A – Medtner' Sonata Minacciosa **LWRH** Chair/Présidence – Dianna Neufeld (Brandon) 1. Unity, Innovation and Influences in Medtner's Sonata Minacciosa in F Minor, Op. 53 No. 2 *Benjamin Bertin, piano (Independent)*		**2B – Transdisciplinary Methodology** **1-57** Chair/Présidence – Margaret Walker (Queen's) 1. A New Understanding of Transdisciplinary Methodology driven by Music, through the performance and analysis of works by Aperghis, Globokar and DeMey *Kristina Marcoux (UQAM)*
12:00-13:30	**Lunch / Dîner**	

Monday, May 13 (continued) / lundi 13 mai (continué)

13:30-15:30 Session 3 – Papers / Communications

3A – 19th Century / Le XIXe siècle **1-57**

Chair/Présidence – Jon-Tomas Godin (Brandon)

1. Translation, Imagination, and Fantasy: The Reception of Juliette Dillon as Composer and Improvisor
   Amanda Lalonde (Saskatchewan)
2. Histoire d'une passation des pouvoirs à la direction du Conservatoire au filtre de la presse : Dubois et Fauré figures iconiques
   Mathilde Veilleux (Montréal)
3. « La musique pleure Théodore Dubois et Gabriel Fauré » : Étude comparative des nécrologies de deux compositeurs
   Kamille Gagné (Montréal)
4. Tensions Between the Aesthetic and Personal: Dvořák's Symphony No. 8 and the Language of Lament
   Eva Branda (Wilfrid Laurier)

3B – Musicians' Health / Santé des musicien-ne-s **2-02**

Chair/Présidence – Sheila Scott (Brandon)

1. The Hidden Danger of the Music Profession: Addressing the High Rate of Playing-Related Injuries in Musicians
   Remy Renz (Brandon)
2. Music Students' Health in Context: An Inter-national Project Using Institutional Ethnography
   Jeffrey Sabo (Ottawa)
3. Optimization Tool for Musical Creation on the Classical Guitar
   Jean-François Derosby (Sherbrooke)
4. Colloquy / Discussion de groupe

15:30-16:00 Break / Pause

16:00-17:00 Session 4 – Various formats / Formats Variés

4A – Round Table **1-57**

Indigenous Storytelling through Music

Chair/Présidence – Caroline Ehman (Brandon)

Andrée Dagenais (Brandon)
Andrew Balfour (Independent)
T. Patrick Carrabré (UBC)
Cory Campbell (Independent)
Melody McKiver (Manitoba)
Jason Young (Brandon)
Leanne Zacharias (Brandon)

4B – Papers/Communications **2-02**

Music and the Moving Image / La musique et l'image en mouvement

Chair/Présidence – Marika Galea (Brandon)

1. Painting and Music in the documentary Ferron, Marcelle (1989): Between Harmony and Discord
   Ariane Couture (Sherbrooke)
2. Entendre l'irreprésentable : La musique et le son de *Nuit et Brouillard* (1956) d'Alain Resnais, de *La Liste de Schindler* (1993) de Steven Spielberg, et du *Fils de Saul* (2015) de László Nemes
   Sandro Guédy (UQAM)

17:00-18:00 Opening reception / Réception d'accueil

Tuesday, May 14 / mardi 14 mai

8:00-9:00 Graduate Student Breakfast / Petit-déjeuner étudiant 1-20

9:00-10:30 Session 5 – Lecture-recitals / Récitals commentés

5A – Cultural Influences / Influences culturelles LWRH
Chair/Présidence - TBD

1. Improvising Cultural Influences with Environmental Sounds: Earth and Ether Ensemble
   James Harley (Guelph), Reza Yazdanapah (Independent), and Stacey Bliss (Regina)
2. 'Folk' Music in New Classical Works for Solo Violin
   Amy Hillis (York)

5B – Coming from South 1-57
Chair/Présidence - TBD

1. Coming from South
   Ariadna Ortega (Brandon)

10:30-11:00 Break / Pause

11:00-12:00 Keynote / Conférence d'honneur

Listening to the Sound of Social Transformation in Canada LWRH
Ellen Waterman (Carleton)
Chair/Présidence – Laura Gray (Waterloo)

12:00-13:30 Lunch / Dîner

13:30-15:00 Session 6 – Papers / Communications

6A – Music and Disability / Musique et incapacité 1-57
Chair/Présidence – Laura Gray (Waterloo)

1. Discourses of Change: Decolonization and Anti-Ableism in Music Programs
   Colette Simonot-Maiello and Kyla Kelsey (Manitoba)
2. Instrumental Deficiencies as Disabilities in Music Theory and Aural Skills Classrooms
   Kristi Hardman (UNC – Charlotte)
3. Virtual Piano Learning to Improve Perceived Quality of Life in Adults Living Independently
   Roxane Prevost (Ottawa) and Lori Lynn Penny (Royal Conservatory)

6B – Video Game Music / Musique et jeux vidéo 2-02
Chair/Présidence – Nora Wilson (Brandon)

1. Analyzing Compositional Style in the Music of *The Legend of Zelda: Ocarina of Time*
   Dominic Everitt (Queen's)
2. Narrative, Ironic, and Aesthetic Applications of Pre-Existing Music in Video Games
   Avery Marcella (Queen's)
3. Sonic Tensions in Western-Inspired Video Games
   Stephanie Lind (Queen's)

15:00-15:30 Break / Pause

Tuesday, May 14 (continued) / mardi 14 mai (continué)

15:30-16:30 Session 7 – Papers / Communications

7A – Protest Music / Musique de manifestation 1-57

Chair/Présidence – September Russell (Regina)

1. The New Sound of Protest in European Popular Music
   Maureen Kelly (Ottawa)
2. Fighting for Democracy from a Distance: The European Exile of Chilean Composer Gustavo-Becerra-Schmidt
   Sebastian Rodriguez Mayen (Ottawa)

7B – Education, Equity, Diversity / Éducation, équité, diversité

Chair/Présidence – Jason Young (Brandon) **2-02**

1. Cultivating Equity and Diversity in Music Classrooms: Incorporating South Asian Music Through Multecentric Music Teaching Approaches
   Oshadhee Satarasinghe (Calgary)
2. Harmony, Dissonance, and Well-Being: Notes from Sonic Ethnographic Studies with 'Sound Healers' and Improvisors
   Stacey Bliss (Regina)

16:30-17:30 Session 8 – Various formats / Formats variés

8A – Round Table 1-57

Chair/Présidence – Robin Attas (Manitoba), Margaret Walker (Queen's)

1. University Music Programs and the TRC: Actions, Challenges, and Responsibilities

8B – Papers / Communications 2-02

18th Century / XVIIIe siècle

Chair/Présidence – David Byrne (Manitoba)

1. Loose-Knit P-Themes and Formal Ambiguity in Muzio Clementi's High Classical Solo Keyboard Sonatas
   Evan Chan (Toronto)
2. Haydn's Musical Laboratory: The Baryton Trios of 1766-1771
   James MacKay (Loyola)

17:30-19:30 Dinner / Souper

19:30-21:30 New Music Concert and Q&A with Composers and Performers / Concert et période de questions avec les compositeurs et interprètes LWRH

Wednesday, May 15 / mercredi 15 mai

9:00-10:00 Session 9 – Various formats / Formats variés

9A – Lecture-Recital LWRH

Chair/Présidence – Laura Jacyna (Brandon)

1. *Manzi* for solo cello by Pablo Ortiz: Memory, Performance Practice, and Improvisation in Contemporary Tango Music
   Juan Sebastian Delgado (Maryland – Baltimore County)

9B – Mini Concerts 1-57

Music in Bloom / Musique en floraison

Chair/Présidence – Sarah Hall (Brandon)

1. Sonic Terrarium
   Nora Wilson and Brendon Ehinger (Brandon)
2. Canadian Floral Emblems (2021), by Beverley McKiver
   Ryan Baxter (Western)

10:00-10:30 Break / Pause

10:30-12:30 Session 10 – Various formats / Formats variés

10A – SCIM Round Table – Table ronde du CPÉM 1-57

Chair/Présidence – Greg Gatien (Brandon)

Technological Change: Impacts of AI and Social Media on Music Classrooms and Students / Transformation numérique: les impacts de l'intelligence artificielle et des médias sociaux sur les cours et les étudiants en musique

with: Pat Carrabré (UBC), Gretta Sayers (Brandon), and Curt Shoultz (Brandon)

10B – Papers / Communications 2-02

Women in Music / Femmes et musique

Chair/Présidence – Taryn Dubois (Yale)

1. 'Poet, Take Up Your Lute': Narrative Interruption Rebecca Clarke's Sonata for Viola and Piano
   September Russell (Regina)
2. Embodying Female Agency in Sixteenth-Century Song: Theology of Gender in Domenica da Paradiso's *Laude*
   Daniela Graca (McGill)
3. Give Her the Keys: Advanced Piano Literature and Performance Through the Lens of Intersectionality Theory
   Olivia Adams (Ottawa)
4. 'She Shouldn't Be Talking So Much': Women's Musical Authority and the History of the Christian Music Industry
   Anneli Loepp Thiessen (Ottawa)

10C – Papers / Communications 1-57

Decolonizing University Programs / Décoloniser les programmes universitaires

Chair/Présidence – Colette Simonot-Maiello (Manitoba)

1. Beyond the Continuity vs. Rupture Binary: Indigenous Sonic Sovereignty and Settler Obligations at Academic Institutions
   Alexa Woloshyn (Carnegie Mellon)
2. Making 'History'?: A Musicologist's Attempts at Rethinking Undergraduate Music History
   Paul Sanden (Lethbridge)

12:30-14:00 Lunch / Dîner

Wednesday, May 15 (continued) / mercredi 15 mai (continué)

14:00-16:00 Session 11 – Papers / Communications

11A – Jazz, Dance, Band / Jazz, danse, orchestre 1-57

Chair/Présidence – Nancy Hennen (Brandon)

1. Origins of 'Symphonic' Ellington: A Cultural, Formal, and Orchestral Analysis of Duke Ellington's Symphonic Works and Lineage
   Nicolas Bray (Brandon)
2. St. James Infirmary Blues: Preservation and Notation
   Kurtis Johnson (Brandon)
3. The Ebb and Flow of Dance Floor Energies: A Comparison of Latin Social Dance Rhythms
   Rebecca Simpson-Litke (Manitoba)
4. 'Scheherazade' in Deep Woods: The Anglo Canadian Concert Band of Huntsville, Ontario
   Keith Kinder (McMaster)

11B – Theory and Analysis / Théorie et analyse 2-02

Chair/Présidence – Gretta Sayers

1. Sigfrid Karg-Elert on the Retroactive Evaluation of Enharmonic Progressions
   David Byrne (Manitoba)
2. Synthetic Chords and Quint Transformations in Nikolai Roslavets' Poema No. 1 for Piano
   Paige Adam (McGill)
3. Creation, Un-Creation, and Re-Creation in the Music of the Anthropocene: Mario Castelnuovo-Tedesco's 'The Flood', from the *Genesis Suite* (1945)
   Ryan Baxter (Western)
4. Simon Sechter and Blindness: Memory, Tactility, and Notation
   Thomas Ingram (Michigan)

16:00-16:15 Break / Pause

16:15-17:00 Awards and Closing Ceremony / Cérémonie de remise de prix et de cloture

18:00-21:00 Banquet – Benny's Restaurant, 612 Rosser Avenue

Abstracts and Biographies / Résumés et biographies

Saturday, May 11 / samedi 12 mai

Keynote / Conférende d'honneur 1-57

The Eckhardt-Gramatté Competition and Modernism on the Prairies Through a Decolonial Lens

Chair/Présidence – Jon-Tomas Godin (Brandon University)

T. Patrick Carrabré (UBC)

Since 1976, the Eckhardt-Gramatté National Music Competition has provided a forum for young Canadian musicians to showcase their skill in performing the music of their own time. It is steeped in the conflicting values and practices of the Western art music tradition. To apply a decolonial lens, we first need to look at the history of this territory and the truth of how our current society evolved from early efforts to terraform the land and eradicate Indigenous peoples to more recent initiatives to establish the dominance of the Western art music tradition and preference the values of modernist aesthetics. The commodification of artists will also be discussed in the context of sustainable societies and the need to consider the environmental impacts of touring and the financial models that support the making of music.

T. Patrick Carrabré is a Métis composer living in Vancouver. Construction of identity and community engagement are long-term themes in his compositions, artistic programming, and administrative activities. His best-known works include *Inuit Games*, for katajjak (throat singers) and orchestra, which was a recommended work at the International Rostrum of Composers (2003), *Sonata No. 1, The Penitent*, for violin and piano, and *From the Dark Reaches*, which were nominated for JUNO awards. His recent album *100,000 Lakes*, was recognized with a second Western Canadian Music Award (Classical Composer of the Year). Other recent work includes *Métis Songs*, commissioned by Harbourfront for Rebecca Cuddy and the Wood and Wire String Quartet, and Snewíyalh tl'a Stak̲w (Teachings of the Water), written in collaboration with the Elektra Women's Choir. His composition *Orpheus (1)*, written in collaboration with pianist Megumi Masaki, was released on the Centredisc label in March 2023. Just completing a five-year term as director of the UBC School of Music, he has accepted reappointment as director of the Chan Centre for the Performing Arts. Pat has also been Dean of Music and Vice-President (Academic and Research) at Brandon University, composer-in-residence with the Winnipeg Symphony Orchestra and an on-air host for CBC Music.

Monday, May 13 / lundi 13 mai

Opening Ceremony / Cérémonie d'ouverture LWRH

Session 1 – Mini Concerts

1A – *Nôtinikêw* LWRH

Chair/Présidence – Jason Young (Brandon University)

Nôtinikêw: Stories of Forgotten Indigenous Soldiers

Brandon University Chorale, with Brandon Conservatory Choral, Susie McPherson-Derendy, Cory Campbell, Nolan Kehler, Leanne Zacharias; Andrée Dagenais, Conductor

Nôtinikêw (2018), an anti-war oratorio, is the second in a series of Truth and Reconciliation concert programs initiated by Andrew Balfour with the Dead of Winter choir (Winnipeg) in 2017. It tells the story of Indigenous soldiers battling alongside settler soldiers during WWI, only to be denied voting and veteran rights upon their return. In the words of Andrew Balfour: "I became fascinated with the idea of marking the 100th anniversary of the end of World War I with a mini-opera on the founding of the 107th Timber Wolf Battalion in 1915. It's an amazing story about 1000 men, half settler and half Indigenous, who fought together in some of the most famous battles of the Great War." *Nôtinikêw* is "an Indigenous identity piece – a tragedy that speaks […] about all wars and all Indigenous soldiers," says composer Andrew Balfour, who is of Cree descent and originally from Manitoba. "*Nôtinikêw* was difficult to write but also magical and important. It is an honour to try, in my own way, to tell the stories of our people."

This multidisciplinary performance includes traditional singing and drumming, choral singing in Cree and English, narration in English and a solo cello creating soundscapes during narration and accompanying the choir with both notated and improvised material. Through poignant and evocative writing, Andrew Balfour amalgamates traditional, instrumental and electronic music as well as vocal lines that are at times reflections, lamentations and reminiscent of Britten's approach to dramatic storytelling in his own War Requiem from 1961. This 40-minute multi-movement work blending vocal solos, choral singing, traditional indigenous song, cello and narration has been received with acclaim in Winnipeg, Edmonton, Toronto, Brandon and the Montreal New Musics Festival.

Andrée Dagenais, is a Brandon University professor responsible for choral studies in performance and music education. She recently conducted at the Tlaxcala Choral Festival. She also guest conducted in and led workshops in Estonia, Latvia, France and Brazil. Andrée has been a guest professor for the Master's Program at l'Université de Sherbrooke. She recently adjudicated at the Kiwanis Festival in Ottawa and for ChoralFest in Manitoba, a gathering of more than 100 choirs. She received a National Award from ChoralCanada in 2020 for her critical edition of Pierre Robert's *Motets pour la chapelle du roi*. She collaborates in research on *corporeity in performing arts.*

Cory Campbell, Ojibway Songkeeper, was raised in Winnipeg's North End. Cory's first experience with traditional singing as part of his cultural exploration and singing at ceremony helped him find his voice and connect to his spirituality in a profound way. He has performed with the WSO, Dead of Winter and the University of Manitoba Concert Choir. He takes special pride in his work

for helping young Indigenous people find their voice as an expression of pride in their heritage. Currently, Cory is Executive Director of Project Neecheewam, a community-based organization designed to meet the unique and individual needs of Indigenous youth.

Nolan Kehler recently made his American debuts with American Bach Soloists in San Francisco and Emmanuel Music in Boston. Other recent appearances have included the Manitoba Chamber Orchestra's *Alcina* and the Winnipeg Baroque Festival as the soloist in the *St. John Passion* alongside the Pacific Baroque Orchestra. Nolan made his Manitoba Opera debut in *Li Keur: Riel's Heart of the North* by Neil Weisensel and Dr. Suzanne Steele. Dedicated to collaborative reconciliation, Nolan collaborated with Andrew Balfour on his works *Captive* and *Nôtinikêw* in performances with Dead of Winter, at the Montreal New Music and with Edmonton's Chronos Vocal Ensemble.

Susan McPherson-Derendy is Nehiyaw (Cree) from northern Manitoba and resides in Anishinaabe territory in southwestern Manitoba, home now to many nations including the Dakota, Nehiyaw, Anish-Nehiyaw (Oji-Cree), Métis, Inuit, Dene, and settlers and immigrants. Susie is a family and community minded person first and has a passion for spiritual revival and cultural restoration and reconciliation through relationships and community development. She is a life-long learner and a strong advocate for empowerment and justice.

Dr. Leanne Zacharias, cellist, is an interdisciplinary artist known for collaborations across genres including *Music for Spaces* at the Canadian Museum of Human Rights, *Listening Booth: solo recitals for solo audience member* and *Sounding the Wake of a Glacier*, a Canada150 commission. She has been artist-in-residence at the Banff Centre for Arts, with San Francisco's Odyssey Works and Sweden's Elucian Ensemble and shared stages with the Houston Symphony Orchestra, Toronto's Aradia Ensemble, the Hylozoists, Tafelmusik Baroque Orchestra, Toca Loca, Whitehorse's Longest Night Ensemble, Wiretap's Jonathan Goldstein and the Miro Quartet. She is on faculty at Brandon University's School of Music.

Brandon University Chorale under the direction of Dr. Andrée Dagenais is a chamber choir comprising of voice majors and instrumentalists in Brandon's B.Mus. and M.Mus. programs. Achievements of the ensemble include performing with the Winnipeg Symphony Orchestra, at the Winnipeg New Music Festival, with BU Orchestra, Brandon Chamber Players, Vancouver Chamber Choir, Musica Intima, Spirit Sand Singers and at the Mennonite Arts Festival. Recent tours include North Dakota (2023), Manitoba (2019), Northwest Ontario (2015), the Baltic countries (2014), Cuba (2010) and France (2008). BU Chorale was selected to perform at the National Choral Conference, *Podium*, in 2016 in Edmonton.

Marla Fontaine is the music specialist at École Harrison in Brandon, where she directs four choirs. She conducts the Apprentice, Concert and Chamber Choirs for the Brandon Conservatory Chorale program. She taught music in the St. James-Assiniboia School Division in Winnipeg and directed the Divisional Children's Choir. Marla is finishing her M.Mus. in Choral Conducting at Brandon University. Marla is in demand as a guest conductor and has particularly enjoyed working with the Western, Eastern and Central Manitoba Youth Choirs as well as the Provincial Honour Choir. Marla co-conducts "Konektis", an adult chamber choir.

1B – The Elegy Project 1-57

Chair/Présidence - TBD

The Elegy Project

Katherine Dowling, Piano (York University)

As an artist, I strive to create experiences of interconnectedness, and I understand my role as a performing musician to be that of a conduit for connection and communication between people and places—through and across time. My goal is to create experiences that, while not always "pretty," do always reflect the threads of our common humanity. I endeavour to create space for the emotions and experiences of others — the composers whose works I perform, and the listeners with whom I share those works.

This leads me to "The Elegy Project", in which I hope to create experiences of interconnectedness through musical responses to loss and grief. Like so many others around the globe, I lost loved ones during the COVID-19 pandemic. In my grief, learning and playing over one hundred elegies (from the Greek *elogos*, "song of mourning", referring to a musical work lamenting one who has died), by composers from eras and cultures different from my own, effected a fusion between my daily life at the piano and my daily life in my grief process. Thus, "The Elegy Project" grows out of an intersection between my creative practice and my own personal experience of loss.

The Elegy Project is an intimate musical experience for those still living to find community and solace through musical expression of grief, and through its nature as a universal part of the human experience. It has been shared in gathering places across Canada, ranging from small-town churches to Ottawa Chamberfest.

Praised by the New York Times for her "crystalline performances, gestural expressiveness, and careful attention to color", and by the Boston Globe for her "effortless incisiveness", award-winning "tour-de- force" (OpusKlassiek, Berkshire Eagle) pianist **Katherine Dowling** performs across North America and Europe as a soloist and chamber musician. She treasures her many collaborative relationships, most especially recital partner Catherine Cosbey, with whom she is co-director of the Regina Chamber Music Festival. As a soloist, and as a member of the chamber ensemble Gruppo Montebello, Katherine appears on eight critically-acclaimed recordings on the Etcetera label. Her performances have been broadcast on the CBC (Canada), Radio-Canada, BBC (United Kingdom), and National Radio 4 (Netherlands). In addition to her performing activities, Katherine is Assistant Professor of Classical Piano Performance at York University, having formerly served as Assistant Professor of Piano Performance at the University of Regina. She holds a Doctor of Musical Arts (Performance) degree from Stony Brook University (New York).

Session 2 – Lecture Recitals / Récitals commentés

2A – Lecture Recital / Récital commenté LWRH

Chair/Présidence – Dianna Neufeld (Brandon University)

Unity, Innovation and Influences in Medtner's Sonata Minacciosa in F Minor, Op. 53 No. 2"

Benjamin Bertin, piano (Independent)

This lecture recital explores compositional features in the piano sonatas of Nikolai Medtner, specifically his idea of unifying Russian and German artistic traditions. Inspired by Nietzsche's

Birth of Tragedy, Medtner sought to create order in his compositions by unifying the opposing forces of Dionysus (which he ascribed to Russian art) and Apollo (attributed to Germanic). Medtner's piano sonatas can be understood more clearly through this lens, as they exhibit a unique combination of distinctive Russian musical aesthetics which are simultaneously restrained and developed utilizing the organic constructions and formal ingenuity of German romanticism. I will examine the powerful and enigmatic Sonata Minacciosa Op. 53 No. 2 to illustrate these ideas. from both Dionysian and Apollonian aesthetical perspectives, while also considering innovative formal features, possible sources of influence, and the work's special connection to Québec.

Benjamin Bertin is a pianist and scholar specializing on Russian music from the pre-Soviet "Silver Age". His ongoing focus on the piano sonatas of Nikolai Medtner has led to international lecture recitals and performances, and a debut recording of Medtner's last three sonatas for Atma Classique, released December 2023. Bertin contributed his original research to a volume of collected scholarship entitled *Medtner: Music, Aesthetics, and Contexts*, published in 2021 by Olms Verlag. He completed a doctorat en interprétation at the Université de Montréal and an Artist Diploma at Columbus State University where he studied with Alexander Kobrin.

2B – Lecture Recital / Récital commenté 1-57

Chair / Présidence – Margaret Walker (Queen's University)

A New Understanding of Transdisciplinary Methodology driven by Music, through the performance and analysis of works by Aperghis, Globokar and DeMey

Kristina Marcoux, percussion (Université du Québec à Montréal)

History has taught us that the crossroads among different artistic disciplines has always captured the imagination of creative minds such as Aristotle, Molière and Nono to name a few. Le spectacle vivant, musical theatre, instrumental theatre and other forms of transdisciplinary creations stand as a unique artform, as they were initially conceived without any preestablished structures giving them greater freedom in both the creative process and final result. Developed after WWII, the unusual methodology of this genre is fundamentally based on the active participation of the performers within the process of creation. How does this apply to a musical work today? This lecture-recital will address two specific questions : 1) How does an alternative artform, such as dance, theatre or cinema, influence the creative process in a transdisciplinary work lead by a composer? 2) What role can a performer undertake when working on these transdisciplinary creations, whether with or without a composer? I will address these interrogations through the performance and analysis of works by Georges Aperghis, Vinko Globokar, and Thierry DeMey showcasing each of these composers' innovating methodology directly influenced by their lifelong collaborations with artists from other staged artforms. In addition, I will present the impact of two of their key performers, Jean-Pierre Drouet and Jean Geoffroy, through the study of their influence on the creation and performance of these works.

Krystina Marcoux is known for her energy, precision and versatility. In August 2019, she made her debut as a soloist with the MSO under Maestro Nagano and in 2022 she presented the first solo-marimba recital at Montreal's Bach Festival. Krystina firmly defends the idea that the stage

is a malleable material by combining theatre and dance to her percussion. Despite her young age, she's already signed 9 shows. Krystina obtained her PhD under the direction of Jean Geoffroy at the CNSMD-Lyon, specializing on transdisciplinary shows. Her thesis was recognized by the jury as 'constituting a pioneering essay in the field of research-creation in France'.

Session 3 – Paper sessions / Communications

3A – 19th Century / Le XIXe siècle 1-57

Chair/Présidence – Jon-Tomas Godin (Brandon University)

Translation, Imagination, and Fantasy: The Reception of Juliette Dillon as Composer and Improvisor

Amanda Lalonde (University of Saskatchewan)

The French composer, improvisor, organist, pianist, and music critic Juliette Dillon (1823-1854) enjoyed a multifaceted and publicly lauded musical career. This paper focuses on two facets of Dillon's creative work and their reception in the nineteenth-century press as wondrous translations across media. Firstly, Dillon was remarkable in that she performed extended improvisations, with some concerts consisting of improvised material alone. Critics responded to these improvisations by framing them as musical translations of the audience's ideas and by likening Dillon to Corinne, a fictional poetic improvisor. Secondly, Dillon's ambitious set of keyboard fantasies, 10 Contes fantastiques de Hoffmann (1847) was also met with a critical response that revelled in the works' imaginative translation of stories by E.T.A. Hoffmann into music. I situate these musical creations and their reception as transmedial translations in the context of mid nineteenth-century piano culture, the French fantastic, and the gendered reception of women's artistic products.

Amanda Lalonde is an assistant professor of musicology at the University of Saskatchewan. She completed a PhD at Cornell University and a Bachelor of Music at McGill University. Her research focuses on nineteenth-century music, with occasional work on early New York hip hop. She has published articles 19th-Century Music, Music and Letters, Popular Music, and the Journal of Music History Pedagogy, and has contributed chapters to The Songs of Fanny Hensel, Clara Schuman Studies, and Clara and Robert Schumann in Context. Later this year, her article on the pianist and composer Delphine von Schauroth will appear in Nineteenth-Century Music Review.

Histoire d'une passation des pouvoirs à la direction du Conservatoire au filtre de la presse : Dubois et Fauré figures iconiques

Mathilde Veilleux (Université de Montréal)

Cette communication portera sur la succession de Gabriel Fauré à Théodore Dubois au poste de directeur du Conservatoire à travers les réactions dans la presse. Il s'agit de comprendre comment elles ont participé à la construction des images respectives des deux compositeurs. Woldu s'est intéressée à la carrière de Fauré au Conservatoire, et donc aux réformes qu'il a entreprises et aux réactions qu'elles ont suscitées, notamment à travers la presse (Woldu, 1984 et 1999). Certains critiques supportent les actions du nouveau directeur tandis que d'autres les dénoncent faisant au passage l'éloge d'un des compositeurs au détriment de l'autre tout en mettant en évidence des enjeux liés à la direction du Conservatoire. La couverture médiatique

ne couvre pas uniquement l'entrée en fonction de Fauré, mais aussi l'annonce de la démission de Dubois, les rumeurs quant à son successeur et la nomination de Fauré, d'où l'importante quantité de réactions. Puisque le but de cette communication est de chercher à comprendre comment la presse a participé à la création des images respectives des deux compositeurs, il s'agira aussi de s'intéresser aux motivations de ceux qui les ont propagées. Nous appuierons notre démarche en rappelant l'importance de la création de l'image dans le positionnement historique des musiciens et comment la presse a véhiculé ces images. Nous proposons un portait nuancé et instructif sur les enjeux liés à la nomination de Fauré et à la place qu'occupe le Conservatoire dans les esprits à l'époque.

Mathilde Veilleux est étudiante à la maîtrise en musicologie à l'Université de Montréal sous la direction de Michel Duchesneau. Son projet de maîtrise, qui porte sur le snobisme musical en France au tournant du XXe siècle, a reçu le soutien financier du Conseil de recherche en sciences humaines du Canada (CRSH) et du Fonds de recherche du Québec en société et culture (FRQSC). Mathilde est également auxiliaire de recherche au sein de l'Équipe Musique en France (ÉMF) depuis 2022.

« La musique pleure Théodore Dubois et Gabriel Fauré » : Étude comparative des nécrologies de deux compositeurs

Kamille Gagné (Université de Montréal)

L'histoire de la musique française oppose depuis longtemps les figures des compositeurs Gabriel Fauré et Théodore Dubois. Si le premier est reconnu pour la richesse de son langage harmonique, son ouverture à la modernité et son enseignement et influence sur notamment Maurice Ravel, le second demeure associé à une approche académique dite traditionnelle, voire misonéiste.
Cette communication a comme sujet le devoir de mémoire des Français·e·s à la suite du décès de Dubois et Fauré, édifié d'abord par l'écriture de nécrologies, puis par la tenue de funérailles nationales et de concerts In memoriam. Si la mémoire est une faculté qui oublie, l'écriture de nécrologies serait une tentative de statufier la vie des compositeurs afin de prévenir cet oubli tout en inscrivant pour l'histoire, les traits les plus significatifs ayant marqué la carrière de ces musiciens d'après la perception et la compréhension des contemporain·e·s.

Kamille Gagné est titulaire d'une majeure en musiques, histoire et sociétés et d'une mineure en anthropologie de l'Université de Montréal. Iel complète actuellement sa maîtrise en musicologie sous la direction de Marie-Hélène Benoit-Otis. Dans sa recherche, iel aborde les dimensions sociales, culturelles et politiques du folklore alsacien. Les projets de Kamille Gagné ont notamment bénéficié du soutien financier de l'Observatoire interdisciplinaire de création et de recherche en musique (OICRM), du Conseil de recherches en sciences humaines du Canada (CRSH), du Fonds de recherche du Québec - Société et Culture (FRQSC) et de la Chaire de recherche du Canada en musique et politique (CRCMP). Iel est auxiliaire de recherche au sein de l'OICRM depuis juin 2019, du CRCMP depuis 2021, et coordonnatrice de l'Équipe Musique en France depuis septembre 2022.

Tensions between the aesthetic and personal: Dvořák's Symphony No. 8 and the language of lament

Eva Branda (Wilfrid Laurier University)

Michael Beckerman observes – in his study of Dvořák's Cello Concerto, Op. 104 – that death and mourning are frequent themes not just in the concerto, but in the composer's later output in general (Beckerman, 2003). Whether it be the Rusalka Leitmotif, his Requiem, a symphonic funeral march, or a plaintive "dumka" melody (derived from the Ukrainian elegy), Dvořák often employed the "language of lament," to use Beckerman's phraseology. This tendency is particularly evident in the abstract instrumental music for which Dvořák was best known, inevitably leading to speculations of veiled programmes and hidden intent.

Using the Adagio from his Symphony No. 8 in G major, Op. 88 (1889) as an example, my paper seeks to explain why lament was such a persistent theme in Dvořák's oeuvre. The trend, of course, has an extensive aesthetic background; throughout the nineteenth century, artists, poets, and composers became especially preoccupied with death, in the midst of mounting interest in the supernatural and the incomprehensible. The urge to view art through an "autobiographical" lens – likewise an outgrowth of Romantic thought – causes the listener to assume a connection between the lamentful music and some personal tragedy suffered by the composer (Taruskin, 2010). In the case of Dvořák, a devout Catholic, a religious component has also tended to be considered. I ultimately argue that – much to the frustration of contemporary critics searching for clear meaning – absolute genres proved to be ideal outlets for the reticent Dvořák precisely because of their ambiguity, ensuring that his exact motivations remained undisclosed.

Eva Branda holds a Ph.D. in musicology from the University of Toronto and teaches at Wilfrid Laurier University and Western University. With special attention to Dvořák, her research focuses primarily on issues of reception and genre in the late nineteenth century. Dr. Branda's work has appeared in the Journal of the Royal Musical Association, Music & Letters, Cambridge Opera Journal, Nineteenth-Century Music Review, and Acta Musicologica. She will also be contributing a chapter on the nineteenth-century Czech symphonic tradition to the book A History of Music in the Czech Lands, to be published by Cambridge University Press later this year.

3B – Musicians' Health / Santé des musicien-ne-s 2-02

Chair/Présidence – Sheila Scott (Brandon University)

The Hidden Danger of the Music Profession: Addressing the High Rate of Playing-Related Injuries in Musicians

Remy Renz (Brandon University)

Playing-related injuries are a pervasive occupational hazard plaguing the music profession. While the literature investigating musicians' health has expanded rapidly over the last 30 years, few meaningful improvements have been made and musicians continue to experience high rates of playing-related injuries. A survey of the current literature was conducted investigating the disconnect between research and implementation; two gaps were identified. Few studies have clinically tested the effectiveness of specific prevention/treatment interventions and many of the most common interventions recommended by clinicians and authors are either untested or have

not been shown to significantly impact injury rates. Studies which do investigate specific interventions often face challenges with implementation or sustainability outside of clinical settings. This may be attributable to a lack of consideration for musicians' lifestyle and attitude towards health management. The development of effective and implementable interventions must be prioritized in future research to successfully protect musicians' health.

Remy Renz is a flutist, teacher, and researcher completing the final credits of their Bachelors of Music online from their new home in Kitchener, Ontario. Their main research interests include performing arts medicine and pedagogy. Their work on Playing-Related Musculoskeletal Disorders was selected to be presented for the December 2022 Out of Bounds Lecture series. Additionally, their project and journey as a student researcher was featured in the 2023 October edition of Research Connections. Remy is currently working to submit their research for publication and hopes to continue and expand their work on Playing-Related Musculoskeletal Disorders following graduation.

Music Students' Health in Context: An International Project Using Institutional Ethnography
Jeffrey Sabo (Ottawa)

Post-secondary music students experience health conditions at alarmingly high rates. Attempts to address these problems typically focus on changing individual behaviours, without considering how students' activities are organized by the wider context of music education. This paper will describe a protocol and preliminary results for an international, SSHRC funded project that explores music students' health in the context of their daily work at three universities: two in Canada and one in Australia. Data was collected using interviews, focus groups, observations, and collecting texts. Ongoing analysis involves linking the pertinent work activities at each music school to specific social relations within and beyond the institution. Preliminary findings are forthcoming and will be presented and compared across sites to identify the commonalities and differences in the organization of students' work. will be compared and may inform policy-making at the institutions studied, as well as others that are similarly organized. This paper is co-authored with Christine Guptill (Ottawa), Monica Oikarinen (Western Australia), and Kyle Zavitz (Ottawa).

Jeffrey Sabo is a PhD candidate in Rehabilitation Sciences at the University of Ottawa, where his research focuses on the connections between music education and musicians' health. He received a Master of Arts degree in Piano Pedagogy Research from the University of Ottawa, as well as a Bachelor of Music in Composition and Theory from Ithaca College. He is currently the Professional Development Coordinator for the Lotus Centre for Special Music Education, where he also teaches piano to students with exceptionalities.

Optimization tool for musical creation on the classical guitar
Jean-Francois Desrosby (Université de Sherbrooke)

Is it possible to develop a tool to optimize the technical work of difficult passages in the classical guitar repertoire by taking into account both the musical context and the biomechanical limits? In this study funded by the CRSH, expert guitarists and students from several countries, genders,

ages and technical schools were involved in developing the tool. Taking as an example 10 musical extract chosen by professionals and counting among the most challenging in the classical guitar repertoire, we will give you a presentation of the main elements of the research, the results obtained, as well as a demonstration of the functioning of the analysis tool and its application in the context of learning a piece and unlocking solutions to technical difficulties. A new approach combining will therefore be displayed to you and we hope it will contribute to pushing the limits of creativity and musical expression for guitarists.

Recognized for his energetic playing, his great virtuosity and his deep musical sense, guitarist **Jean-François Desrosby** has displayed his talent on the stages of the world. In addition to his teaching at the Université de Sherbrooke where he is Dean and head of performance, he regularly presents master classes, conferences and lectures for universities and other prestigious organizations. He developed a more modern approach to the guitar, drawing on scientific principles. He is doing research in the field of biomechanics and performance psychology applied to new original playing techniques as well as in musical optimization.

Colloquy
The presenters in the session, along with attendees, will have the opportunity to further discuss issues raised during the various talks.

Session 4 – Various formats / Formats variés

4A – Round Table 1-57

Indigenous Storytelling through Music

Chair/Présidence – Caroline Ehman (Brandon University)

Andrew Balfour, T. Patrick Carrabré (UBC), Cory Campbell, Andrée Dagenais (Brandon), Nolan Kehler, Melody McKiver (Manitoba), Susie McPherson-Derendy, Jason Young (Brandon), Leanne Zacharias (Brandon)

This Round Table gathers conductors and musicians who have performed the mini-opera *Nôtinikêw*, the composer Andrew Balfour and leading Indigenous composers/scholars to discuss a range of issues and questions the piece presents. Themes include issues of text fluidity pertaining to language whose pronunciation changes based on geography, balancing the roles of both Indigenous and non-Indigenous musical contributors, and the intersection between notated and non-notated musical and dramatic elements.

Biographies of this morning's performers can be found in section 1A, p. 9-10
Andrew Balfour's works have been performed and/or broadcast locally, nationally and internationally. He has been commissioned by the Winnipeg, Regina and Toronto Symphony Orchestras, Ensemble Caprice, Groundswell, the Winnipeg Jazz Orchestra, the Winnipeg Singers, the Kingston Chamber Choir, Roomful of Teeth, Tafelmusik and Toronto Mendelssohn Choir, among others. Andrew is also the founder and Artistic Director of the innovative vocal group Dead of Winter (formerly Camerata Nova), now in its 25th year of offering a concert series in Winnipeg. With Dead of Winter, Andrew specializes in creating "concept concerts," many with Indigenous subject matter (*Wa Wa Tey Wak* [Northern Lights], *Medieval Inuit*, *Fallen*). These

innovative offerings explore a theme through an eclectic array of music, including new works, arrangements and inter-genre and interdisciplinary collaborations.
T. Patrick Carrabré's biography can be found on p. 8
Melody McKiver's (they/them) musical work integrates electronics with Western classical music to shape a new genre of Anishinaabe compositions. A proud member of Obishikokaang Lac Seul First Nation, is a member of the Mizi'iwe Aana Kwat (LGBTQ2S+ Council) within the Anishinaabe Nation of Treaty #3. They are the 2020 recipient of the Canada Council's Robert Flaming Prize awarded annually to an exceptionally talented young Canadian composer, and a recurring invited participant in the Banff Centre for the Arts' Indigenous Classical Music gatherings.
J. Alex. Young is a Cree-Settler Composer from Northern Ontario University. He holds a B.Mus. (Honours) from Carleton University, an M.A. from the University of Ottawa and a Ph.D. in Composition from the University of Calgary. Currently. He is an Associate Professor of Composition at Brandon University. J. Alex. is a member of the Canadian Music Centre's Accountability for Change and Indigenous Advisory Councils. He was awarded a SSHRC Doctoral Fellowship for his research on Indigenous culture encompassing aspects of Cree storytelling, ceremony and song. His work *šâkohtâw* was recently premiered by the Calgary Philharmonic Orchestra.

4B – Paper Session 2-02

Music and the Moving Image / La musique et l'image en mouvement

Chair/Présidence – Marika Galea (Brandon University)

Painting and Music in the documentary Ferron, Marcelle (1989): Between Harmony and Discord
Ariane Couture (Université de Sherbrooke)

This presentation offers an analysis of the music composed by Robert Marcel Lepage for the documentary Ferron, Marcelle (1989) by director Monique Crouillère. Coming from the world of free jazz in Montreal, Lepage was beginning his career composing film music at the National Film Board of Canada when he was hired to write the music for the documentary. Fascinated by Ferron's rich personality, he immediately agreed. However, finding a musical direction in harmony with the making of the documentary turned out to be more difficult than expected.
The analysis will focus on the different types of articulations, relationships and interactions between musical thought, its verbal environment and its visual concretization in the documentary. It is essential to add that, in Lepage's work, the musical, sound and visual components are never treated independently of each other. They lead to rich resonances or dissonances that should be considered as a whole.

Trained as a pianist, **Ariane Couture** is Professor of Musicology at Université de Sherbrooke. A socially engaged academic, she is Francophone Editor for *Intersections: Canadian Journal of Music* and a board member of many organizations involved in culture and digital endeavours. She is also the author of *La création musicale à Montréal de 1966 à 2006 vue par ses institutions* (PUL).

Entendre l'irreprésentable : La musique et le son de Nuit et Brouillard (1956) d'Alain Resnais, de La Liste de Schindler (1993) de Steven Spielberg, et du Fils de Saul (2015) de László Nemes

Sandro Guédy (Université de Montréal)

Le sujet de l'Holocauste au cinéma se heurte à un problème majeur de mise-en-scène : la charge de violence des évènements est telle que sa représentation est impossible. Considérant cette « impossibilité », certains cinéastes ont ainsi tenté de représenter ce sujet en combinant ce qui sera montré des évènements, et ce qui sera entendu. Comment les trames musicales et sonores de ces films se déploient-elles en tant que dispositif de mise-en-scène ? Cette communication consiste à analyser la musique et le son de trois films portant sur l'Holocauste particulièrement représentatifs de ce problème. Il s'agit de Nuit et Brouillard (1956), de La Liste de Schindler (1993), et du Fils de Saul (2015). L'objectif sera de repérer les codes de représentation musicale et sonore utilisés et d'en mesurer les écarts entre ces films réalisés respectivement à trente-sept, puis vingt-deux ans d'intervalle.

Sandro Guédy est étudiant dans la concentration musicologie du doctorat en étude et pratique des arts à l'Université du Québec à Montréal (UQAM), sous la supervision de Danick Trottier. La thèse qu'il mène consiste à analyser dans les brouillons de composition d'Olivier Messiaen les emprunts cachés à certaines œuvres de Béla Bartók. En parallèle, Sandro est titulaire d'une maîtrise en recherche-création, d'un DESS en composition de musique de film et enseigne l'histoire de la musique de film à l'UQAM en tant que chargé de cours. Depuis 2021, il est vice-président de la *Société québécoise de recherche en musique* (SQRM).

Tuesday, May 14 / mardi 14 mai

Session 5 – Lecture Recitals / Récitals commentés

5A – Cultural Influences / Influences culturelles LWRH

Chair/Présidence - TBD

Improvising Cultural Influences with Environmental Sounds: Earth and Ether Ensemble

James Harley (University of Guelph) Stacey Bliss (University of Regina)

Earth and Ether Ensemble grew out of a collaboration between three musicians of very different backgrounds and practices. Stacey Bliss, James Harley, and Reza Yazdanpanah met in 2018 at an improvisation workshop in Gaspé. Stacey has a background in meditation, working primarily with gongs. James works with interactive technology--soundscape elements, live processing, and spatialization. Reza is a master musician in traditional Persian music. The collaboration builds on an open approach to improvisation, based on deep listening practise (Pauline Oliveros), that unifies the players' different influences and cultures. The group has expanded to include Gerard Yun, playing Japanese shakuhachi, and Gayle Young, on lithophone, an instrument she built herself.

In this presentation, Stacey and I will outline the listening-based approach to improvisation that embraces disparate influences. We will introduce the full ensemble by means of video excerpts, then improvise together.

James Harley is a Canadian composer teaching at the University of Guelph. He obtained his doctorate at McGill University in 1994, after spending six years (1982-88) composing and studying in Europe (London, Paris, Warsaw). His music has been awarded prizes in Canada, USA, UK, France, Austria, Poland, Japan, and has been performed and broadcast around the world. Recordings include: Neue Bilder (Centrediscs, 2010), ~spin~: Like a ragged flock (ADAPPS DVD, 2015). As a researcher, Harley has written extensively on contemporary music. His books include: *Xenakis: His Life in Music* (Routledge, 2004), and *Iannis Xenakis: Kraanerg* (Ashgate, 2015). As a performer, Harley has a background in jazz, and has most recently worked as an interactive computer musician.

Stacey Bliss, PhD, is an imaginative ethnographer, educator, and gong performer. Her interests include critical studies in improvisation, sound studies in education, as well as sonic and performative ethnography. Stacey is a Guest Scholar at the Humanities Research Institute, University of Regina, and the recipient of a SSHRC Insight Development Grant (2021-2024) to study gong practices in varying Canadian provinces. She is a Research Associate with IICSI (International Institute for Critical Studies in Improvisation) and collaborator with local and national scholars, musicians, and artists. You can explore the gong research at https://www.youtube.com/@GongAcrossCanada and find out more about Stacey at: www.blissresearch.org.

Reza Yazdanpanah, is an Iranian community-based musician, composer, improvisor, multi-instrumentalist and educator. He used to be a music faculty member before relocating to Canada. 'Togethering', 'Me, Myself, and I', 'Reza et Moi', 'Tamashay-e- Saba', 'Eshq Amad', and 'Goshayesh' are his released compositions and improvisations. His published book Shur-e-Tar is a comprehensive guide for both music

educators and self-teaching students. Focusing on children's music education, Reza established his private music schools, Yazdanpanah Music Schools with his siblings in Shiraz, Iran, in 2016. He graduated from the 'International Institute for Critical Studies in Improvisation' at the University of Guelph in 2021, while his research interest was creating improvisational games for children as social practices to equip them for their future lives. In 2022-23, he worked for McMaster University as an Improvisation Subject Matter Expert and Instructional Designer. Woman-Life-Freedom concert series in 2022-23 have been Reza's recent community-based performances to support the ongoing feminist movement in Iran.

"Folk" Music in New Classical Works for Solo Violin
Amy Hillis, violin (York)

The term "folk" is defined by the Merriam-Webster Dictionary as "traditional with the common people of a country or region and typically reflecting their lifestyle". My research as a classical violinist and community music scholar explores the following questions: What kind of music would Canadian, classical composers write in 2024 to represent a "common people"? What "folk" musics might inspire Canadian audiences in classical contexts? How might "folk" elements engage and attract new audiences? To answer these questions, I commissioned Canadian composers from diverse backgrounds and perspectives to compose solo violin works inspired by the idea of "folk" music. The recital will include performances of my newly commissioned works for solo violin by Vincent Ho (AB), Fjola Evans (ON), Laurence Jobidon (QC), and Gabriel Dufour-Laperrière (QC). The lecture will discuss the folk elements and Canadian communities which served as inspiration for each composer.

As a performer and educator, **Dr. Amy Hillis** challenges artistic norms to build community relationships inside and outside the concert hall. She regularly commissions and premieres violin works by Canadian composers and her performance research often promotes music by underrepresented composers in order to empower the voices of marginalized communities. Dr. Hillis is winner of the Eckhardt-Gramatté National Competition and the inaugural "PanCanadian Recital Tour" during which she was invited to perform 50 recitals across all thirteen Canadian provinces and territories. Her debut album *Roots* demonstrates connections between Canadian compositions and the traditional canon of classical repertoire.

5B –Coming from South 1-57

Chair/Présidence – TBD

Coming from South
Ariadna Ortega (Brandon)

This lecture-recital consists in presenting a program of contemporary Mexican music written by living composers of different generations. The performance will be framed by comments and narrations of my personal experiences relating Mexico's lifestyle in comparison with Canada's, the process of moving from one place to another, and the sonic and musical level that connects this process. In addition, there will be fragments of soundscapes as electroacoustic compositions that will give this presentation another level or sonic elements.

Ariadna Ortega is a Mexican cellist and improviser. She has taken part in different chamber music ensembles and youth orchestras in Mexico City. She is interested in new music and collaborating with young composers in the creation of new music, and with other artists in the exploration and experimentation through sound. Currently she is completing her Masters in performance and literature in Brandon University with Dr. Leanne Zacharias.

Keynote / Conférence d'honneur Lorne Watson Recital Hall

Listening to Change: music, sound, and social transformation in Canada

Chair/Présidence – Laura Gray (Conrad Grebel College, University of Waterloo)

Ellen Waterman (Carleton University)

Loud calls for social change are rocking Canadian society but too often it seems that no-one is really listening. Canada is increasingly marked by polarization and isolation. Demands for social change resound across widening cultural, ideological, and socioeconomic fault lines, intensified by global conflicts and climate-related emergencies. Too often, people listen in an echo chamber that reinforces their preconceived ideas, resulting in reductive narratives and ideological stratification. Musicians and sound artists know that listening is an active process allied to critical analysis, empathy, and effective dialogue, at the core of creativity, communication, sociality, and culture. How can arts-led research help Canadians become better social listeners? This is the question that animates **Listening to Change**, a multidisciplinary network of artists, artist researchers, scholars, and community partners developing since 2022. We are working collaboratively to advance an expanded, multimodal, and multisensory conception of listening as processual, ethical, political, and worlding. In this talk, I focus on the roles that musicians and sound artists can play in fostering nuanced, relational approaches to social listening.

Ellen Waterman is a music and sound studies scholar with a strong focus on Canada. Currently, she holds the Helmut Kallmann Chair for Music in Canada at Carleton University where she is the founding director of Music, Sound, and Society in Canada, an interdisciplinary research centre exploring the complex ways that music and sound are shaped by, and help to shape, our pluralistic society. The MSSC is committed to community-engaged scholarship and research-creation for social transformation.

Waterman works across ethnographic and community-engaged research-creation methodologies, most often in collaboration with other scholars, artists, and community groups. One of my keen interests is ecology theory in relation to theorizing arts ecosystems. She has roots in experimental music through my early research on acoustic ecology and environmental performance with R. Murray Schafer, and through my comparative study of experimental music festivals across Canada between 2003 and 2019.

Waterman has published in a wider variety of journals, and was a founding co-editor of the journal Critical Studies in Improvisation/Etudes critiques en improvisation. She has to the reform of postsecondary music studies for greater accessibility, diversity, equity, and inclusion through publications with Inuk music educator Kendra Jacque and participation in is the International AUMI Consortium, founded by Pauline Oliveros (1932-2016) to develop, test, and make freely available adaptive use musical instruments for people with exceptionalities. She is currently the primary investigator for two research projects on music, equity, and co-creation funded by the Social Sciences and Humanities Research Council of Canada.

Her musical practice in creative improvisation blends flute and vocalization and she has performed at national and international festivals and venues including Open Ears Festival of Music and Sound, Guelph Jazz Festival, Suoni Per Il Popolo, and the Onassis Stegi in Athens. Waterman has also participated in artist residencies including the Sound Travels Festival (Toronto), the Chicago Creative Music Workshop (Chicago Jazz Festival), and Koumaria (Sellasia,

Greece). Her current projects include the improvisation duo Pama with Michael Waterman (theremin and invented instruments).

Session 6 – Papers / Communications

6A – Music and Disability / Musique et incapacité 1-57

Chair/Présidence – Laura Gray (Conrad Grebel College, University of Waterloo)

Discourses of Change: Decolonization and Anti-Ableism in Music Programs

Colette Simonot-Maiello (University of Manitoba) and Kyla Kelsey (University of Manitoba)

A substantial body of scholarly literature has connected the traditional Western European conservatory training model to physical and psychological health challenges for music students (Celik and Sari 2022, Perkins et al. 2017). These studies uncover an inherently ableist system that emphasizes competition, hierarchies, and virtuosic performance. Many conservatory-style music faculties in Canada and elsewhere have implemented wellness supports to help students develop resilience against these potentially damaging effects; however, these additive strategies do not address fundamental issues inherent in colonial conservatory pedagogy models. Recent studies by disability scholars (Rice et al. 2021, Thorn 2020, Dolmage 2018) have suggested connections between colonialism and ableism. Taking these connections as a starting point, this paper will compare decolonization strategies with anti-ableist pedagogical models, especially Universal Design for Learning, aiming to identify transformational strategies to address ableism in music schools.

Colette Simonot-Maiello is an Associate Professor of Musicology at the Desautels Faculty of Music at the University of Manitoba. Much of her research addresses themes of politics, gender, and religion, especially in modern opera in France and Canada. She also writes about decolonial pedagogical models. Simonot-Maiello's writings have appeared or are forthcoming in various essay collections, as well as *Intersections*, *The University of Toronto Quarterly*, *The Canadian Journal of Native Studies*, and *Notes*. She has presented her research at meetings of the AMS, MusCan, IASPM, CSTM, and Feminist Theory and Music.
Kyla Kelsey is an M.A. student in Musicology at the Desautels Faculty of Music at the University of Manitoba. Her current research focuses on the effects of soundwaves on the composition practices of Beethoven. She was born in Ste. Anne, Manitoba and, from the age of seven, studied voice through the Royal Conservatory model. She regularly took part in local music festivals, as well as competing provincially. Kyla moved to the United States in 2003 and became a US Army Chapel Music Director and private teacher both throughout the U.S.A. and Germany. She returned to Canada in 2015.

Instrumental Deficiencies as Disabilities in Music Theory and Aural Skills Classrooms

Kristi Hardman (University of North Carolina Charlotte)

Disability studies offers powerful tools for critiquing music scholarship's assumptions about human bodies and music. Joseph Straus (2011) uses a metaphor of musical pieces as bodies, suggesting that pieces can be "well-formed, properly functioning, normal bodies" or "ill-formed, poorly functioning, abnormal musical bodies" (103). In this paper, I extend this metaphor to

musical instruments, which are extensions of our bodies, to investigate the ways in which non-keyboard instruments are considered "ill-formed" in the music theory and aural skills classroom compared to the "well-formed" piano. Through demonstration of various simple chord progressions on the guitar while searching for an idiomatic fingering that also adheres to piano-centric common-practice voice leading, I contemplate the ramifications that our focus on the well-formed piano has on students' learning and offer suggestions for ways that music theory classrooms could be universally designed to accommodate the strengths of each musical instrument.

Kristi Hardman is an Assistant Professor at the University of North Carolina at Charlotte. She previously taught at Colgate University and Hunter College, and also has experience teaching K-12 students in a classroom setting. She received her PhD in music theory from the CUNY Graduate Center. She also holds degrees from the University of Manitoba and the University of British Columbia. Kristi's research interests include popular music, Indigenous music made in North America, rhythm and meter, timbre, computer-assisted analysis, text/music relations, ethics of analysis, and issues of transcription.

Virtual Piano Learning to Improve Perceived Quality of Life in Adults Living Independently
Roxanne Prevost (University of Ottawa) and Lori Lynn Penny

Our project "Piano Online Lessons for Adults" provides a framework for small groups of adults living independently to improve their perceived quality of life by participating in virtual group piano lessons. It also evaluates the participants' mental and social wellness over 8 months of lessons through questions extracted from the RAND Mental Health Inventory questionnaire, which focuses on anxiety and depression, as well as open-ended questions on the perceived benefits and drawbacks of the lessons. The pedagogical approach used for teaching piano primarily draws on Choksy's adaptation (1999; 1981) of Kodály's method, in which he advocated for music learning as a 4-step process: prepare, make conscious, reinforce, assess. This discovery approach focuses on the holistic experience of music through various concrete activities such as playing the piano, singing, and tapping rhythms, rather than the abstract mechanics of the piano and music notation. The online group format provides flexibility for participants with mobility, memory, or other challenges since the lessons are accessible outside of the lesson time, while also creating a small community with a shared interest. Our longitudinal study traces one group of 6 older-adult beginners, who participated in 50 group lessons from October 2022-May 2024, as well as 16 veterans, divided into three groups, from September 2023-April 2024. The data supports other studies that have documented the positive impact of learning music in a group setting to improve perceived quality of life. The participants also affirm improvements in cognitive skills, memory, and overall wellbeing, especially those diagnosed with PTSD.

Roxane Prevost is Associate Professor of music theory at the University of Ottawa. She is working currently on the Piano Online Lessons for Adults project, which seeks to bridge research and community by providing a framework for adults to participate in online music learning as an experiential activity.
Lori Lynn Penny is a long-standing member of The Royal Conservatory's College of Theoretical Examiners, marking rudiments, history, harmony, and analysis examinations. She co-authored

the Conservatory's Celebrate Theory series, from preparatory level to level 8, and is currently experimenting with an integrated, music first approach to her theory teaching.

6B – Video Game Music / Musique et jeux vidéo 2-02

Chair / Présidence – Nora Wilson (Brandon University)

Analyzing Compositional Style in the Music of The Legend of Zelda: Ocarina of Time
Dominic Everitt (Queen's University)

The soundtrack of The Legend of Zelda: "Ocarina of Time", by Koji Kondo, is rife with innovative musical techniques which facilitate player engagement and interactivity, while communicating narrative information like emotion, setting, and trope. By analyzing several of Kondo's works as case studies, similarly effective topics can be implemented in original compositions to accomplish the same feats. The purpose of the project is to develop my personal compositional style which is audibly identifiable while also functioning as nuanced game music. Some of these nuances include the added challenges of player engagement and the necessity of continuous music. Achieving this goal involves the analysis and recreation of Kondo's works, simulating the limitations of 1990s console hardware, and applying similar analysis to works of other game composers and eras. The culmination of this research is my own body of original compositions, both acoustic and digital, and an interactive suite for medium ensemble.

Dominic Everitt is a composer and theory enthusiast from Ontario, Canada. Studying at Queen's University, his academic focus is piano performance, composition, and ludomusicology. A recipient of Queen's Undergraduate Student Summer Research Fellowship, Dominic's research explores the possibilities of interactive music in video games, modular composition, musical identity, and narrative tropes in music. Beyond research, Dominic frequently performs as a pianist, percussionist, and vocalist. With various groups, he has toured Barcelona and Valencia as a jazz pianist, and New York City playing concert percussion. His current objective is to take on additional composition projects and further refine his unique style.

Narrative, Ironic, and Aesthetic Applications of Pre-Existing Music in Video Games
Avery Marcella (Queen's University)

According to William Gibbons in his book Unlimited Replays, video game designers often choose pieces to convey the right information to players. While frequently accomplished with newly composed music, pre-existing music is often employed to aid our comprehension of the game's themes, whether or not players understand the full context.
For instance, games like Sayanora Wildhearts (2016) use pre-existing music in a clearly aesthetic, sincere, and limited narrative fashion to build the gameworld. Others, like Phoenix Wright: Ace Attorney – Justice for All (2002), use it as a sonic and narrative signifier, minimizing any attempt at building aesthetic. Bach's Toccata and Fugue in D Minor, both as a one-measure chiptune ringtone and an abridged organ work, signifies the antagonist's faux intellectualism and impending doom. Categorizing the use of pre-existing music will thus provide an interesting point of comparison for aesthetic and narrative properties of their usage.

Avery Marcella is a third-year undergraduate student in the Bachelor of Music program at the Dan School of Drama and Music, Queen's University. She is part of the Game Music@Queen's research group run by Dr. Stephanie Lind, a project supported by a SSHRC Insight Grant. Avery is interested in musicology, media studies, and video games, areas that she has been keen to develop during her participation in the project. She intends to pursue future studies in musicology after completing her Bachelor's for a Master's degree.

Sonic Tensions in Western-Inspired Video Games
Stephanie Lind (Queen's University)

Westerns have inspired many video games. While such games employ musical gestures derived from Spaghetti Westerns, they cannot strictly take a film music approach as they need to take ludological considerations into account. Tension occurs as ludological and narrative aspects are prioritized differently within game scoring, including a polarization between narrative and ludic elements.
This presentation will examine such tensions in three games inspired by Westerns: Red Dead Redemption 2, Bastion, and Days Gone. Examining such sonic tensions will provide a framework for understanding the role soundtrack plays in communicating narrative; as Fanny Barnabé describes, "the combination of parameters within a videoludic work (the music, the visuals, and the text) are thus potentially bearers of a sort of narrative" (Barnabé 2018, 9).

Stephanie Lind is an Associate Professor of Music Theory and Musicology at the Dan School of Drama and Music, Queen's University. Her interests include the music of video games, contemporary Canadian music, and transformational theory. Research contributions include Authenticity in the Music of Video Games (released 2023), several book chapters on musical structure in video games, journal articles in Intersections, The Soundtrack, and Music Theory Online, and presentations at numerous conferences (including as a regular MusCan contributor). She currently holds a SSHRC Insight Grant for research on the structural features of music on player experience in video games.

Session 7 – Papers / Communications

7A Protest Music / Musique de manifestation 1-57

Chair / Présidence – September Russell (University of Regina)

The New Sound of Protest in European Popular Music
Maureen Kelly (University of Ottawa)

Over the past thirty years, an influx of immigrants, asylum-seekers, and refugees migrated to Europe to find work opportunities, avoid military conscription, and escape unrest caused by civil war and other global crises. In Europe, they were faced with Islamophobia, xenophobia, and anti-immigrant sentiment.
European hip-hop artists across the continent have responded with a burgeoning catalog of protest songs. This presentation will focus on lyrical protest and distinct references to transnational music and culture as means of resistance. Musicians employ cross-cultural musical references to assert agency and oppose anti-immigrant sentiment, socio-economic disparity, and Islamophobia. They address conservative political figures, dispute racist election tactics, and

condemn right-wing extremism through their lyrics, and recontextualize historical figures and movements through masterful use of innuendo. By implementing these varied techniques through popular music, artists resist subjugation and assert themselves as a new voice for Europe.

Maureen Kelly is a doctoral candidate in the Interdisciplinary Research in Music program at the University of Ottawa. Her research explores traditional music, European right-wing nationalism, and regional identities. Maureen has recently presented her work focused on the modern alphorn community and Swiss politics at conferences hosted by Kunst Universität Graz, Carleton University, MusCan, the Mid-Atlantic Chapter of the Society for Ethnomusicology, and the CUNY Graduate Center.

Fighting for democracy from a distance: The European exile of Chilean composer Gustavo Becerra-Schmidt
Sebastian Rodriguez-Mayen (University of Ottawa)

This paper uses the example of composer Gustavo Becerra-Schmidt to show how exiled Chilean composers were able to create an intellectual support system and artworks in Europe, thus crafting an ideological bedrock to reestablish democracy in Chile. The study of the life and work of Gustavo Becerra-Schmidt is particularly relevant for several reasons: first, because his work as a diplomat during the presidency of Salvador Allende (1970-1973) led him to prominence as a political person of interest in West Germany and second, because the musical works, he composed during his exile (after 1973) represent ideological compromises with freedom and peace. By putting diplomatic theory (Jessica Gienow-Hecht, 2010) in dialogue with the social history of Becerra-Schmidt's compositions (Mary Campos Pérez et al. 2022; Daniella Fugellie, 2020), this paper will also include my own musicological analysis of excerpts of Becerra Schmidt's musical work alongside some of his personal explanations about these works.

Born in Mexico, **Sebastian Rodriguez Mayen** has received his academic education exclusively in Canada (University of Alberta, Université de Montréal). Currently, he is a PhD student at University of Ottawa with institutional international scholarships. He is working on a thesis that delves into the musics and politics of composers in Chile between 1970 and 1990. This work sheds light on political and diplomatic activities of composers exiled in Europe and the Americas during Pinochet's dictatorship. As a result, he has also adopted a focus on North-South relationships during the Cold War.

7B Education, Equity, Diversity / Éducation, équité, diversité 2-02

Chair / Présidence – Jason Young (Brandon University)

Cultivating Equity and Diversity in Music Classrooms: Incorporating South Asian music through multicentric music teaching approaches
Oshadhee Satarasinghe (University of Calgary)

Creating a music classroom that fosters equity and diversity while fostering empowerment in both student and teacher has emerged as a significant topic of importance in music education. In order to create this environment, music educators should be equipped with resources and

guidance on how to implement multi-centric pedagogical practices that work to resist colonialism. This paper will discuss the effects of colonization in music education, how to create a framework that resists colonialism, the integration of South Asian music through implementing multi-centric music teaching approaches, and its benefits on the self-identity development of South Asian students.

Oshadhee Satarasinghe holds a master's degree in Elementary Music Education and a bachelor's degree in Music Education from the United States. She is certified in both Orff Schulwerk and Kodály pedagogical approaches and is currently in her final year of doctorate studies in Music Education at the University of Calgary. Oshadhee has taught music at all levels, including universities in Canada, Texas, USA, and Sri Lanka. She has several publications and featured works in top-tier journals, magazines, and books. Oshadhee is an active presenter and has conducted numerous workshops and clinics at both state and national levels.

Harmony, Dissonance, and Well-being: Notes from Sonic Ethnographic Studies with 'Sound Healers' and Improvisors

Stacey Bliss (University of Regina)

Presenting research from four studies over five years in Canada, Chile, India, and the UK, the presenter outlines themes from 'sound educators' who use voice (singing/mantra) or 'healing instruments' (symphonic gongs/crystal bowls/shruti box). At the interface of sound studies in education and wellness education, the research follows assertions that sounds are affective vibrations that resonate and form educational systems of knowledge and meaning-making. Two salient themes for an embodied, sonic, healthy education include: "You are a Gong" and "Functional Harmony." Through the research themes, this session illuminates how a 'sound education' greatly affects both personal and social health and well-being.

Stacey Bliss, PhD, is an imaginative ethnographer, educator, and gong performer. Her interests include critical studies in improvisation, sound studies in education, as well as sonic and performative ethnography. Stacey is a Guest Scholar at the Humanities Research Institute, University of Regina, and the recipient of a SSHRC Insight Development Grant (2021-2024) to study gong practices in varying Canadian provinces. She is a Research Associate with IICSI (International Institute for Critical Studies in Improvisation) and collaborator with local and national scholars, musicians, and artists. You can find out more about Stacey at: www.blissresearch.org, and explore the gong research at https://www.youtube.com/@GongAcrossCanada.

Session 8 – Various Formats / Formats variés

8A Round Table / Table ronde 1-57

University Music Programs and the TRC: Actions, Challenges, and Responsibilities

Chair / Présidence – Robin Attas (University of Manitoba) and Maragaret Walker (Queen's University)

The Truth and Reconciliation Commission's Final Report and Calls to Action includes four items specifically addressing post-secondary education. To what extent have university music programs

engaged with the TRC Calls to Action as part of their efforts to revise their curricula and administrative processes? How does this engagement connect with other renewal efforts in Canadian university music programs? What challenges remain, and what are the responsibilities of music faculty and administrators as the TRC Final Report approaches its tenth anniversary? This roundtable will begin with a 20-minute presentation outlining results and interpretations of a short survey administered by the co-presenters in 2023. The remaining 40 minutes will consist of a facilitated discussion for in-person and remote participants. In this way, the session will both present a sketch of Canadian music programs' progress to date in addressing the TRC's Calls to Action, and will motivate further action.

Robin Attas is a settler educational developer and researcher working at the University of Manitoba in Winnipeg on Treaty 1 territory. After a fifteen-year career as a full-time music theorist, Robin shifted into support staff positions to foster inclusive teaching and learning practices among faculty, staff, and graduate students. She is currently leading an initiative at the University of Manitoba to develop an innovative campus-wide micro-certificate in equity, diversity, inclusion, and accessibility for university staff, students, and faculty.
Margaret E. Walker is Professor of Ethno/Musicology at the DAN School of Drama and Music, Queen's University, Kingston on the traditional territory of the Haudenosaunee and Anishinaabe peoples. Her monograph, India's Kathak Dance in Historical Perspective (2014) focused the critical historiography of kathak dance, and her work on kathak also includes gender, caste, diaspora and colonialism. Her current SSHRC-funded research focuses on global, decolonized and antiracist music history and takes these topics into the classroom in a cluster of interrelated projects on historiography, knowledge production and curriculum.

8B – 18th Century / XVIIIe siècle Room 2-02

Chair / Présidence – David Byrne (University of Manitoba)

Loose-Knit Primary Themes and Formal Ambiguity in Muzio Clementi's High Classical Solo Keyboard Sonatas

Evan Chan (University of Toronto)

Muzio Clementi's sonata oeuvre remains relatively untouched by the music-theoretic community. Several seminal studies such as Hepokoski and Darcy (2006) briefly examine his use of non-normative recapitulations, although analysis of his peculiar thematic construction is nonexistent. This research examines a micro-corpus of solo keyboard sonata P-Themes to illustrate that the High Classical themes of Clementi are highly loose-knit and formally ambiguous when compared to his Viennese contemporaries. Most of the themes employ musical backtracking, formal interpolation, expansion, and the blurring of formal boundaries. Instead of the "One More Time" technique, Clementi often repeats preceding material through the process of what can be termed as "musical backtracking." Clementi also strays away from his contemporaries by using elaborate cadenza-like passages and non-Caplinian theme types. This research demonstrates that Clementi's sonata themes are markedly distinct from the First Viennese School, requiring analysts to use more nuanced terminology and concepts beyond Caplinian theory.

Evan Chan is a PhD student at the University of Toronto supported by the Manitoba Arts Council and the Ontario Graduate Scholarship. His interdisciplinary interests include Formenlehre in Chinese-Western contexts, music cognition, and music theory pedagogy. He holds a BMus in Music History from the University of Manitoba, where he also pursued instrumental studies in trombone performance. In Manitoba, Evan was a founding member of several non-profit organizations and was awarded the Honour 150 Medal for exemplary service to the community. He is currently a sacristan at Wycliffe College, maintaining an active schedule as a pianist and organist.

Haydn's Musical Laboratory: The Baryton Trios of 1766-1771
James MacKay (Loyola University New Orleans)

Following a 1765 reprimand from his employer, Prince Nikolaus Esterházy, for his neglect in composing sufficiently for the prince's favorite instrument, the baryton, Haydn composed the bulk of his 126 baryton trios between 1766-71, years in which he also wrote 18 string quartets (Opp. 9, 17, and 20). This study examines Haydn's baryton trios, Hob. XI: 25-96, whose lyrical adagios, presto finales, and exotic minuets closely parallel certain movements of his contemporary string quartets. Along with mollifying his employer, the baryton trio genre exemplifies Haydn's experiments with form and string texture in conjunction with his return to the string quartet genre. Biography

Dr. James S. MacKay is an associate professor of music theory and composition at Loyola University New Orleans. His dissertation examined counterpoint and form in William Byrd's vocal music. His recent research focuses on formal and performance practice issues in the music of Haydn, Mozart, and Beethoven.

New Music Concert Lorne Watson Recital Hall

New Music Concert

See concert program for full details / Voir le programme du concert pour les détails

Concert to be followed by Q & A session with composers and performers.

Le concert sera suivi d'une séance de questions et réponses avec les compositeurs et les interprètes.

Wednesday, May 15 — mercredi 15 mai

Session 9 – Lecture-recitals and Mini Concerts / Récitals commentés et Mini-concerts

9A – Lecture Recital LWRH

Chair / Présidence – Laura Jacyna (Brandon University)

"Manzi" for solo cello by Pablo Ortiz: memory, performance practice, and improvisation in contemporary tango music.

Juan Sebastian Delgado (University of Maryland, Baltimore County)

Can improvisation reveal essential insights about a musical tradition? Improvisational practices have existed in tango music from its origins in the late 19th century, where musicians performed from memory, right up to today's electronic tango music. In this unique musical discourse ("Music in Context"), performers have played a crucial role as interpreters, cultural agents, and contributors to musical renewal. Tango's distinctive techniques, primarily transmitted orally, require understanding through attentive listening (research) and firsthand performance experience (creation).

I propose to present a 30 minutes lecture-recital featuring Pablo Ortiz's "Manzi" for solo cello. I will discuss in detail the different practices in tango music, as well as the creative process, the historical significance (individual and collective memory), and the musical renewal (evolution) from a contemporary perspective. My research findings derive from my ongoing work as a current Faculty Fellow for the Arts at UMBC in Baltimore

First-prize winner at the Latin-American Cello Festival, cellist **Juan Sebastián Delgado** completed Doctoral studies in performance at McGill University with Matt Haimovitz focusing on contemporary music and Nuevo tango. Delgado has conducted projects in 25 countries showcasing innovative works and working with renowned composers such as Kaija Saariaho, Luis Naon, and Alcides Lanza among others. Founding member of the up-and-coming duo Stick&Bow, he has performed in some of the top music festivals across Canada, France, and US and appeared on CBC programs Ideas, The Intro, and Découvert. He was recently appointed as Faculty Fellow for the Arts at UMBC (Baltimore).

9B – Mini concerts / Mini-concerts 1-57

Music in Bloom / Musique en floraison

Chair / Présidence – Sarah Hall (Brandon University)

Sonic Terrarium

Nora Wilson (Brandon University) and Brendon Ehinger

Sonic Terrarium is a hybrid sound art installation and performance that harnesses the bio-energy from plants and humans translated through the sounds of modular synthesizer and trombone with effects. It is a manipulation of and response to the energetic signals transmitted from live plants through performative sonic explorations of the diverse energy centres of our own bodies, most often referred to as chakras. Ehinger and Wilson will collaborate with their floral counterparts in creating improvised musical representations of the blocking and unblocking of the first five chakras. The Root Chakra, closely associated with the concepts of stability and

grounding; creativity and movement are the emphasis of the Sacral Chakra; our Solar Plexus Chakra grants us confidence and worth; an unblocked Heart Chakra manifests in love and connection will close our series of performances; and the ability to express truth relies on our Throat Chakra.

Sonic Terrarium was created as a response to artist Helga Jakobson's recent Art Gallery of Southwestern Manitoba installation Terrarium Soundscapes, which posed the question "what do plants sound like?" It further explores not just what plants "sound like'', but attempts to navigate the complex musical arrangements created when the bio-energy of life itself takes control over the movement of a musical composition. Over the course of the performance, a variety of common houseplants will be connected to a modular synthesizer. The energy from the plants will generate signals of pitch, timbre, rhythm and pace, as well as some unexpected sonic occurrences ranging from calm harmonies to cacophonic dissonance.

Dr. Nora Wilson is the Associate Professor of Low Brass at Brandon University. Some of her recent creative activity includes experimental sound making in the duo Wire + Bone, commissions and performances of new works for trombone at the International Trombone Festival, and exploring Truth and Reconciliation through a Canada Council for the Arts funded project with Peter Morin, and Brendon Ehinger, titled Sonic Dreaming. She has made numerous appearances with several professional ensembles including the Winnipeg Symphony Orchestra, the Regina Symphony Orchestra, the Winnipeg Jazz Orchestra, and the Brandon Chamber Players. She is an active scholar in the area of brass pedagogy, presenting clinics at the Manitoba Music Educators Association Conference and the National Canadian Music Educators Association Conference. Wilson received her Masters and Doctoral degrees from the University of North Carolina at Greensboro where she studied from Dr. Randy Kohlenberg.

Brendon Ehinger is a Métis multi-instrumentalist and sound artist based in Brandon, MB, Canada. Since 2016, he has been using a combination of modular synthesis, acoustic instrumentation, live mic input and field recordings to explore acoustic ecology and the complex relationships between technology and the environment. His sound explorations first listen and observe their subject, then respond with attempts to sonicly reconcile the intrusion. Ehinger has been the recipient of multiple arts grants and has been commissioned for sound design on various projects by artists Peter Morin, Lisa Wood and Chris Reid. He has performed solo and collaboratively in alternative spaces, galleries and venues in Canada and Europe including The Art Gallery of Southwestern Manitoba (Brandon, MB), Neutral Ground ARC (Regina, SK) and Warte Für Kunst (Kassel, Germany).

Canadian Floral Emblems (2021), by Beverley McKiver

Ryan Baxter (Western University)

Beverley McKiver is an Anishinaabe pianist, composer, and teacher living just east of Ottawa, Ontario. Her compositions explore themes of connection to the land, identity, and recovery of Indigenous knowledge. This suite of piano solos was inspired by the floral emblems of the ten provinces and three territories in Canada, each informed by Beverley's love of plants and the outdoors, her personal history, and memories shared with close friends.

These diverse emblems exhibit a variety of musical idioms, including classical, jazz, liturgical, and Indigenous expressions. United by modest textures and melodic ideas throughout, each piece is

fully imbued with character through features like swing rhythm, contrasting articulations, modal harmonic colouration, planned silences, asymmetric time signatures, jazz-inspired melodies, sections in free time, and exploration of the whole range of the piano. This unique collection offers a musical representation of both Canada's diverse floral symbols and Indigenous connection to land.

Ryan Baxter is a student in the Doctor of Musical Arts program at Western University's Don Wright Faculty of Music, studying solo piano performance with Professor Stéphan Sylvestre. This year he holds an Ontario Graduate Scholarship, which supports his continued work on contemporary Australian four-hands piano music, including sonatas by Carl Vine and Stuart Greenbaum. Beyond academic life, he is Music Director and Organist at Rowntree Memorial United Church in London, Ontario. When Ryan is not practicing, writing, or working, he can be found walking outside, gardening, gaming on his PC, cooking, baking, and applying to more programs.

Session 10 – Various formats / Format Variés

10A – SCIM Round Table: Technological Change: Impacts of AI and Social Media on Music Classrooms and Students / Transformation numérique: les impacts de l'intelligence artificielle et des medias sociaux sur les cours et les étudiant-e-s en musique 1-57

Chair / Présidence – Greg Gatien

with: Pat Carrabré (UBC), Gretta Sayers (Brandon), and Curt Shoultz (Brandon)

Join us for an enriching discussion on the many changes happening in music education resulting from developments in social media and artificial intelligence.

10B – Women in Music / Femmes et musique 2-02

Chair / Présidence – Taryn Dubois (Yale University)

"Poet, Take Up Your Lute": Narrative Interruption Rebecca Clarke's Sonata for Viola and Piano
September Russell (University of Regina)

To open the score of her Sonata for Viola and Piano (1919), Rebecca Clarke (1886–1979) selected a line of poetry: "Poète, prends ton luth; le vin de la jeunesse Fermente cette nuit dans les veines du Dieu". The passage comes from "La Nuit de Mai", a poem by Alfred de Musset (1810–1857) in which the Muse—a powerful, sensual, immortal woman—demands seven times that her poet take up the lute and make music. In this sonata, Clarke makes significant musical demands of the violist. As a virtuosic violist herself, it is not surprising that Clarke employs cadenza-like viola passages throughout the sonata. However, the most striking feature of this piece is the way in which these passages interrupt the sonataform structure of the first movement. I propose that the moments that undermine the sonata form in have narrative implications for the piece as a whole.

September Russell is the professor of music theory at the University of Regina. She completed her BMusEd and her MA in music theory at the University of Regina, and her PhD in music theory at the University of Toronto. She is passionate about empowering students in her community, not only through her university teaching, but also as a clinician, and guest lecturer, and as a teacher at the Regina Conservatory of Performing Arts. Since 2011 she has also worked as a teaching musician for the National Arts Centre's Arts Alive program which brings musicmaking workshops to communities across Canada.

Embodying Female Agency in Sixteenth-Century Song: Theology of Gender in Domenica da Paradiso's *Laude*

Daniela Graca (McGill University)

I will examine the use of music in disseminating theologies of gender by the mystic and preacher Domenica da Paradiso (1473-1553) focusing on a book of lauda (spiritual songs in the vernacular) texts written within her convent which I have located and attributed to Domenica herself. The songs express her radical theology on women's spiritual agency and reflect her methods of self-fashioning in the image of Saint Catherine of Siena. This paper argues that song within Domenica's convent functioned as a method for disseminating and embodying these ideas. Although Domenica da Paradiso is well-known in Italian studies of Renaissance mysticism, she has not yet been considered as a poet and musician. By studying the manifestations of Domenica's theology of gender in the embodied act of devotional song, I uncover aspects of how womanhood was performed and practiced in sixteenth-century women's music and communities.

Daniela Graca is completing a Master of Arts in musicology at McGill University and will begin her PhD this fall at Cambridge, supported by the Open-Oxford-Cambridge Doctoral Training Partnership. Her research explores issues of gender, sexuality, and corporeality in sixteenth-century Italian music with a focus on Florentine female monasteries and convents. She was awarded a SSHRC Canada Graduate Scholarship for her MA degree, and the University of Ottawa's Anthony King Memorial Scholarship for her work on convent music during her undergraduate studies. Recently, she held a Junior Visiting Fellowship at the The Medici Archive Project in Florence.

Give Her the Keys: Advanced Piano Literature and Performance Through the Lens of Intersectionality Theory

Olivia Adams (University of Ottawa)

Despite having a teacher demographic of over 75% women (Zippia 2022), piano literature and curriculum at advanced levels of study is historically – and currently – dominated by Euro-western male composers. This study assesses the gender-racial demographic for inclusivity programming practices in piano literature and performance using Watson's 2018 analytic. By drawing on Ahmed's scholarship on inclusion and difference within the academy (2012) and difference scholars Bloechl and Lowe (2015), this paper seeks to reveal how piano literature and performance are woefully uninformed by the relevant concerns of academia through equity, diversity, inclusion, and decolonization seen within and beyond music disciplines.

Olivia Adams is a pianist, teacher, & researcher. She is a Ph.D. Candidate at the University of Ottawa with a focus on Disability Music Education, and she holds a MA in Music and Gender Studies and a B.Mus. in Piano Performance. Olivia speaks and performs across Canada and the US, giving workshops on inclusivity and diversity in the piano studio. She is the author of Loud and Clear: A Guide to Levelled Piano Music by Women Composers in the 20th and 21st Centuries and the host of the Saskatoon Symphony Orchestra's Podcast by the same name.

"She shouldn't be talking so much": Women's Musical Authority and the History of the Christian Music Industry

Anneli Loepp Thiessen (Ottawa)

Since its meteoric rise in the 1960s, contemporary worship music has shaped the sounds of Evangelical worship gatherings (Ingalls, 2018). In recent years, historians have traced the origins of the movement and are re-writing the history to consider global development and historical evolution (Ruth and Lim 2017; Perez 2022). However, they have largely excluded questions of gender from their investigation. Using oral histories (MacKay 2015) acquired through semi-structured interviews, this presentation builds upon the work of recent contemporary worship historians (Ruth and Lim 2022) to integrate the accounts of women in the contemporary worship industry over the past 60 years. By unveiling how women found success in a system that limited their artistic and spiritual authority, these historical accounts offer a key to understanding how women today can not only survive in socially conservative industries, but thrive in their roles.

Anneli Loepp Thiessen is a PhD candidate in Interdisciplinary Music Research at the University of Ottawa, where her research exists at the intersections of musicology, religious studies, and gender studies. In particular, her dissertation examines how religious, social, and political values inform women's participation in music industries, primarily examining the experience of women in the Nashville-based Christian music industry. This research has been supported by fellowships from the Social Sciences and Humanities Research Council, Ontario Graduate Scholarship, and Louisville Institute. She is published in *Religions*, *Worship, Anabaptist Witness*, *The Hymn: A Journal of Congregational Song* and the *Journal of Contemporary Ministry*.

10C – Decolonizing University Programs / Décoloniser les programmes universitaires 1-57

Chair / Présidence – Colette Simonot-Maiello (University of Manitoba)

Beyond the Continuity vs. Rupture Binary: Indigenous Sonic Sovereignty and Settler Obligations at Academic Institutions

Alexa Woloshyn (Carnegie Mellon University)

This paper summarizes two examples at Carnegie Mellon University in September 2023. They showcased sound- and movement-based cultural artifacts that were selected and managed by the Indigenous performers, creating "Indigenous sovereign display [territories]" (Garneau 2016). First, the Cold Spring Dancers from the Allegany Reservation in New York demonstrated Seneca dances. Second, the Council of Three Rivers American Indian Center coordinated a powwow demonstration.

I disrupt the binary framing of continuity vs. rupture with these examples, exploring the sovereignty within rupture and the settler violence of continuity. The latter highlights settler colonial violence through the reserve/reservation system and current narratives of "braiding" or "weaving" that serve "the white possessive" (Moreton-Robinson 2015). The former builds on Karyn Recollet's reclamation of "rupture" as central to urban-based Indigenous identity and culture. This paper includes a critique of universities as sites of ongoing settler colonial violence, even in such instances of so-called "collaboration.

Alexa Woloshyn is the Cooper-Siegel Associate Professor of Musicology at Carnegie Mellon University. Her first book *An Orchestra at My Fingertips: A History of the Canadian Electronic Ensemble* was published in 2023 by McGill-Queen's University Press. In addition, Woloshyn researches Indigenous creative practices through the lens of settler colonialism, Indigenous sovereignty, and musical hybridity with artists like Tanya Tagaq, The Halluci Nation, and Cris Derksen. Her work has been published in the *Journal of Popular Music Studies*, *MUSICultures*, and *Intersections: Canadian Journal of Music*, as well as chapters in *The Bloomsbury Handbook of Music Production* and *Popular Music and the Politics of Hope: Queer and Feminist Interventions*.

Making "History"?: A Musicologist's Attempts at Rethinking Undergraduate Music History
Paul Sanden (University of Lethbridge)

This paper will provide preliminary conclusions from my recent work in music history pedagogy, including curricular revision, course design, and strategies for student engagement. To evaluate various pedagogical strategies and propose fruitful directions for future consideration, I will draw on the recent implementation of several assignment/activity types and course design approaches. These include the incorporation of research-creation activities, student engagement with active scholars, student selection of lesson topics and assignments, and the incorporation of Indigenous perspectives. Consideration of recent pedagogical literature will be combined with student and professor insights into the appeal and effectiveness of various elements of these music history courses. I will also reflect on making room for these and other new initiatives within a recently finalized overhaul to the undergraduate musicologies curriculum at the University of Lethbridge.

Paul Sanden is Associate Professor in Music at the University of Lethbridge, where he primarily teaches music history courses. His research regularly crosses disciplinary and musical-generic boundaries, drawing from musicology, performance studies, media theory, and other disciplines to investigate meaning formation in a variety of musical traditions, with a focus on the impact of electronic technologies on music's performance. Among other things, he is the author of *Liveness in Modern Music: Musicians, Technology*, and the *Perception of Performance* (Routledge, 2013), and a book chapter on Glenn Gould's radio documentaries. Dr. Sanden has also recently begun researching in the area of music history pedagogy.

Session 11 – Papers / Communications

11A – Jazz, Dance, Band / Jazz, danse, orchestra Room 1-57

Chair / Présidence – Nancy Hennen (Brandon University)

Origins of 'Symphonic' Ellington: A Cultural, Formal, and Orchestral analysis of Duke Ellington's Symphonic Works and Lineage

Nicolas Bray (Brandon University)

A combination of European and Black American influences converge in a body of Duke Ellington's work which David Schiff has termed the 'Symphonic Ellington' repertoire. (Schiff 2013) This amalgamation of supposedly differing stylistic identities is made congruent by early 20th century orchestration being built around the inspiration of musical complexities in Spanish music (from Chabrier and Albéniz to Debussy, Ravel and Falla) due to the music's rhythms, dances, and cultures being largely informed by African descendants and Indigenous Americans, as Black American Music was, including Ellington's music. (Lamas 2003) Cultural, orchestral, and formal analyses are used to explain the specific complexities of these connections.

Nic Bray is a composer, saxophonist, and orchestrator who works in both contemporary classical and jazz idioms, achieving his bachelor's degree in jazz performance from Brandon University in 2023 and has continued his studies at Brandon University now working towards his master's degree in composition. His projects include community outreach projects which help both to create and uplift new and emerging local arts as well as bring money into underfunded public resources. He is also an active composer, often writing personalized works for friends, family, and loved ones. He now aims toward being a professional composer orchestrator, studying with Ella Feingold and Jason Young.

St. James Infirmary Blues - Preservation and Notation

Kurtis Johnson (Brandon)

The aim of this paper is to create a framework to identify and notate rhythmic characteristics of the song St. James Infirmary. This builds on existing efforts by Wynton Marsalis and Luther Henderson towards preserving early jazz music. By creating a formula that reduces the distortion that has occurred since the song was first popularised in the 1920s, a specific manner and placement of what is best described as "laying back" is discernable on recordings from New Orleans musicians. How far the melody is laid back is quantified in a novel notational tool. As opposed to many of the existing graphic representations of rhythmic distortion, this new tool is useful for both performance and analysis. Comparisons between three recorded performances show preservation of laying back through performance and traditional Western notation. The tool developed in this paper provides a more accurate means of preserving this rhythmic quality in music notation.

Equally at home in a wide array of fields, composer and multi-instrumentalist **Kurtis Johnson** is an active performer and educator in Western Manitoba. Originally from Winnipeg, Kurtis attained a bachelor's degree in jazz performance on trombone from Brandon University in 2018, where he is currently a graduate student in composition in the studio of Dr. Jason Young. Much of his composition centres on themes reflecting natural history, deep time, and the human experience. Kurtis also maintains a busy performance schedule with a number of groups on instruments as disparate as bass and tenor trombone, piano, blues organ, and contrabass clarinet.

The Ebb and Flow of Dance Floor Energies: A Comparison of Latin Social Dance Rhythms
Rebecca Simpson-Litke (University of Manitoba)

In this paper, I examine the fundamental rhythmic patterns of four dance-music forms commonly played in Latin social dance clubs—salsa, cha cha (chá), bachata, and merengue. Just as the formal structure of individual songs often features contrast between sections of differing energy levels, so too may bands/DJs structure their sets/playlists on a larger scale according to the listening preferences and physical requirements of their dancing audience. Live demonstration and choreomusical analysis of videos will be used: 1) to define the basic footwork, weight changes, and movement sequences of each of these dance forms, showing how the rhythms of the dancers' physical patterns interact with the rhythms and formal organization of the music; 2) to compare and contrast the structural features of these dance-music forms; and 3) to explore how these forms might be ordered to control the ebb and flow of dance-floor energies over the course of an evening.

An Associate Professor of Music Theory in the Desautels Faculty of Music at the University of Manitoba, **Rebecca Simpson-Litke** holds a Ph.D. in music theory from the University of BriAsh Columbia. Her current research explores rhythmic interacAons between music and dance, focusing on the LaAn social dances she has taught and performed in her spare Ame for over 20 years. Her salsa research is published in Music Theory Spectrum and Journal of Music Theory (for which she was awarded the 2020-21 David Kraehenbuehl Prize), and her tango research will soon appear as a chapter of The Cambridge Companion to Tango.

"Scheherazade" in Deep Woods: The Anglo Canadian Concert Band of Huntsville, Ontario
Keith Kinder (McMaster University)

This paper will trace the history of the Anglo Canadian Concert Band (ACCB) from its humble beginnings in 1914, to its international recognition at the Canadian National Exhibition during the 1920s, to its abrupt demise in 1926. The band owed its existence to a wealthy industrialist, Charles Orlando Shaw, who was a musician himself and understood the value of music in promoting teamwork and employee satisfaction. Something of a visionary, he wanted his company band to be the best in North America or the world, and spent untold sums to ensure that it would equal his vision, including hiring the world-famous cornet soloist, Herbert L. Clarke, as conductor. At its peak it had no peers in Canada and few in the United States. This paper is part of an ongoing project to address unique accomplishments and individuals in Canadian music history that are under researched and may be forgotten. Prior to my research, a few articles had been published on the ACCB, but my detailed study of this remarkable organization is the first to consider its conductors, repertoire, performances and reviews in the media through consultation with published sources and examinations of a wide variety of archival newspapers/magazines in Canada and the United States. The incongruity of an internationally-recognized musical organization existing in smalltown mid-northern Ontario, constitutes a memorable chapter in Canadian musical history.

Dr. Keith Kinder is Professor Emeritus (Music) at McMaster University in Hamilton, Ontario, where he conducted the McMaster Chamber Orchestra and the McMaster Concert Band, directed the Music Education program and served as Director of the School of the Arts. He holds

degrees from the University of Western Ontario (B. Mus. - Mus. Ed.), Northwestern University (M. Mus. - Trombone Performance), and the University of Colorado (D.M.A. – Instrumental Conducting). Dr. Kinder has published books on the wind music of Bruckner, Liszt, Wagner, Willan, and Calvert. He presents at international conferences and publishes in international journals dedicated to wind music research.

11B – Theory and Analysis / Théorie et analyse 2-02

Chair / Présidence – Gretta Sayers (Brandon University)

Sigfrid Karg-Elert on the retroactive evaluation of enharmonic progressions
David Byrne (University of Manitoba)

In his 1931 treatise entitled Harmonologik, Sigfrid Karg-Elert proposed that "even relative hearing cannot distinguish between E – D-sharp, E – E-flat and F-flat – E-flat major in isolation…the inner ear simultaneously registers enharmonic double values, and retroactively cancels…the possible meanings that do not lead to the intended goal." Karg-Elert's theory is rooted in his just-intonation pitch space that favours acoustic proximity and common-tone retention over tonal closure. After introducing Karg-Elert's pitch space and discussing an example from Harmonologik that demonstrates his concept of retroactive evaluation, I apply the concept to the climactic passage in the Adagio of Bruckner's Seventh Symphony, notated using sharps and flats in alternation. The resulting pathway traverses a wide region of harmonic space, suggesting an alternate view of tonal structure that resonates with Harrison's "non-conformist notions" of enharmonicism. Finally, I consider why one might understand enharmonic progressions through Karg-Elert's local just-intonation perspective, rather than a global equal-tempered one.

David Byrne is Assistant Professor of Music Theory at the University of Manitoba. He earned the PhD in Music Theory from the University of Cincinnati. His research encompasses historical theories of harmony, transformational theory, and the analysis of nineteenth- and twentieth-century music. His work is published in *Music Research Forum*, and he is co-author for the second edition of a textbook entitled *Harmony Through Melody*. David has presented at many conferences including the Society for Music Theory, the Society for Music Analysis, EuroMAC, and MusCAN. He has served as program committee chair and local arrangements co-host for Music Theory Midwest.

Synthetic Chords and Quint Transformations in Nikolai Roslavets's Poema No. 1 for Piano
Paige Adam (McGill University)

Russian composer Nikolai Roslavets (1881-1944) was among the most prominent composers of the early 20th century, leading Russia in avant-garde repertoire. From the late 1910's to the 1920's, he developed a compositional method he called the "New System of Sound Organization". The system introduced "synthetic chords", often described as extended block chords, which undergo transpositions by perfect fifth (later called "quints") to inform the overall structure of a piece. These chords appeared at the beginning and end of works, as well as throughout.
My paper explores how Roslavets's system was applied to his solo atonal piano work, Poema No. 1, despite being composed prior to its completion. Expanding on the work of Inessa Bazayev, who

previously identified three kinds of quint transformations (crisp, near, nested-near symmetry); I add near quint transformations. Through the lens of the "New System of Sound Organization", I demonstrate the tightly knit formal structure of Poema.

Born and raised in Winnipeg, Manitoba, **Paige Adam** comes from a musical family and began piano lessons around 5. They attended a musically inclined high school, where they had to opportunity to play flute and piccolo, as well as sing. Paige received their Bachelor of Music in Classical Piano Performance from Brandon University in 2022, and their Master of Arts in Music Research from the University of Ottawa in 2023. They are currently pursuing their PhD in music theory at McGill University, focussing on Russian music theory and analysis, with advisor Ellen Bakulina.

Creation, Un-Creation, and Re-Creation in the Music of the Anthropocene: Mario Castelnuovo-Tedesco's "The Flood," from the Genesis Suite (1945)
Ryan Baxter (Western University)

A strong candidate year for the beginning of the Anthropocene is 1945. Music from this year, like the Genesis Suite, may be heard with an ecological ear an "overture to the Anthropocene." The Suite includes seven composers' musical depictions of passages from the biblical book of Genesis, with Mario Castelnuovo-Tedesco's movement, "The Flood," illuminating Noah's Ark. Beyond retelling this familiar story, the music prompts reflection on processes of creation, un-creation, and re-creation, linking biblical narratives to contemporary climate concerns. It urges us to hear narrative not only as a story but as a warning, and challenges our perception of the nature-culture dynamic we encounter in the Anthropocene today. Revisiting and rehearing this music raises questions about human responsibility, environmental ethics, and our intricate relationship with nature. This paper explores these inquiries, emphasizing how music can inspire contemplation of humanity's impact on the Earth.

Ryan Baxter is a student in the Doctor of Musical Arts program at Western University's Don Wright Faculty of Music, studying solo piano performance with Professor Stéphan Sylvestre. This year he holds an Ontario Graduate Scholarship, which supports his continued work on contemporary Australian four-hands piano music, including sonatas by Carl Vine and Stuart Greenbaum. Beyond academic life, he is Music Director and Organist at Rowntree Memorial United Church in London, Ontario. When Ryan is not practicing, writing, or working, he can be found walking outside, gardening, gaming on his PC, cooking, baking, and applying to more programs.

Simon Sechter and Blindness: Memory, Tactility, and Notation
Thomas Ingram (University of Michigan)

From 1812 until 1826, the music theorist Simon Sechter taught at Vienna's Imperial and Royal Institute for the Education of the Blind. He held this post for most of his twenties and thirties, and his first published theoretical work was an essay on teaching music to blind children without using notation. Scholars have speculated that this experience was formative for Sechter's later career as a theorist and teacher, and even that his adaptation of music theory for his blind students may have influenced his later theoretical formulations. This paper provides a

preliminary overview of Sechter's activities during this period, while exploring ways that this experience might have influenced his better-known theoretical work. In this way, I will suggest that the experience teaching blind children may have led Sechter to a critique of music theory's visual assumptions along the lines suggested by scholars of disability and music theory.

Thomas Ingram is a PhD student in music theory at the University of Michigan, specializing in the history, philosophical basis, and political implications of music theory. Originally from Winnipeg, he holds an MA in music theory from McGill University and a B.Mus in clarinet performance from the University of Manitoba. He has taught music theory and aural skills at McGill University and Brandon University. As a clarinetist, he has studied with Naoum Gomon and Simon Aldrich and performed at various venues in Manitoba.

Awards and Closing Ceremony / Cérémonie de remise de prix et clôture

Awards and Closing Ceremony / Cérémonie de remise de prix et clôture LWRH

Laura Gray, Stephen Runge, Jon-Tomas Godin, Greg Gatien, Susie McPherson-Derendy