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<td>Joelle Welling</td>
<td>Vice-President, University of Calgary</td>
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<td>Lynn Cavanagh</td>
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<td>Jane Leibl</td>
<td>Secretary, Memorial University of Newfoundland</td>
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The Newsletter of the Canadian University Music Society is published twice annually and is compiled and edited by the Vice President of the Society. Please contact the Newsletter Editor for further information or corrections: Joelle Welling, University of Calgary, welling@ucalgary.ca.
PRESIDENT'S REPORT ~ Mary Ingraham, University of Alberta

Dear Colleagues,

Over the past summer, the MusCan Executive has been busy following through on actions arising from the AGM in June 2013 including establishing new membership renewal procedures, continuing website redesign that will see a transition to a new domain (muscan.org) in the coming months, and in discussions and preparations for our annual meeting next year at Brock University. On the administrative front, as our current contract with the management company Becker Associates expires in December 2013, we are also currently in negotiations with them for its renewal. If you have any questions or concerns regarding this arrangement, I welcome your input; please do not hesitate to contact me directly. We are also very pleased to report that our application to retain our charitable status has been approved by the CRA Charities Division, and that we can now proceed with updating our By-Laws and Articles of Continuance in compliance with the new Not-for-Profit Act. The Board is currently reviewing final drafts of these materials.

In preparing my response to the Charities Division this summer, I was reminded of the important role that our society plays in Canada’s music scene: MusCan exists for the purpose of advancing education and the public’s appreciation of the arts and is an organization to which anyone interested in university music can join; our website is accessible to a broad public; our institutional guidelines are an important resource for other charitable institutions, specifically post-secondary institutions offering programs in the study of music; performances at our annual conference are open to the public, and free of charge; and our awards, funded through membership fees and our continuing partnership with the SOCAN Foundation, support student activities as a means for advancing music research and creation. These are not insignificant goals, and I am proud to contribute to a society whose work reaches across such a broad spectrum of Canadian society.

Our 2013 meeting at the University of Victoria, organized by Program Committee Chair Jonathan Goldman and Local Arrangements Chair Mary Kennedy (and with the support of many of their colleagues and students), was a tremendous success. I would like to reiterate our sincerest thanks to everyone involved, and especially to the Director of the School of Music at UVic Susan Lewis Hammond for her generosity in sharing facilities and resources.

The MusCan conference in 2014 is at Brock University in St. Catharines, Ontario from May 28- to 30-. Note that due to changes in CONGRESS scheduling, this meeting will take place from Wednesday to Friday, unlike in previous years. Many thanks to Programme Committee Chair Matthew Royal (Chair of the Department of Music) and Local Arrangements Chair Karin DiBella for working with us to coordinate events. Calls for scores, concerts, presentations, and awards are now posted online, with deadlines beginning November 25, 2013 (Conference Abstracts deadline). The CONGRESS 2014 theme of “Borders without Boundaries” invites us to consider geographical and metaphorical linkages and boundaries and to reflect on our work within multiple communities and disciplines. In particular, I encourage all eligible students to submit their work for presentation and to indicate clearly their interest in being considered for one or more of our awards.

I look forward to all of your news in the coming months through any one of our multiple contact points, and I wish you all a healthy and productive academic year.

With regards,
Mary Ingraham
PAST PRESIDENT’S REPORT ~ Lynn Cavanagh, University of Lethbridge

Terms for three positions on the MusCan Board of Directors will end at the next A.G.M., to be held during the 2014 conference at Brock University: secretary (two-year term), website editor (three-year term) and vice-president (two-year term, normally followed by two years as president and two years as past president). During the coming months, I will be forming a committee made up of MusCan members representative of the regions of Canada to nominate persons for these positions and any other that may become vacant in the meantime. The nominating committee’s slate will be presented to the Board of Directors well in advance of the A.G.M. for its approval, before its presentation at the A.G.M.

As the current treasurer, Dr. Roxane Prevost, was appointed by the Board following the 2013 A.G.M., at the 2014 A.G.M. the membership will be asked to ratify the choice of Dr. Prevost as treasurer.

TREASURER’S REPORT ~ Roxane Prevost, Université d’Ottawa

A large part of the society’s income is generated through membership dues. This income provides the means for the society to become more productive and to promote the activities of its members. At its 28 August 2013 meeting, the Board approved a modest increase in membership fees: full-time faculty ($75) and part-time faculty, retired faculty, independent scholars ($40). Members are encouraged to renew their annual memberships and to invite colleagues and students in their home institutions to join MusCan. More information can be found on the website: http://www.cums-smuc.ca/en/membership/join-us. Issues of the society’s music journal publication Intersection are included in the membership fee.

The society awarded three prizes at the conference held at the University of Victoria last June: the SOCAN/CUMS Award for Writing on Canadian Music ($2500), the SOCAN Foundation/Proctor Prize ($2500), and the MusCan Composition Prize ($750). The capital in the John Beckwith Fund continues to grow; a research award for emerging Canadian music scholars will be awarded once the Fund amasses enough capital to generate interest. Tax-deductible donations to the John Beckwith Fund and/or to MusCan are possible at any time online at http://www.cums-smuc.ca/main_en.html.

INTERSECTIONS ENGLISH EDITOR’S REPORT ~ Robin Elliott, University of Toronto

I assumed the English language editorship of Intersections in June of this year, taking over these duties from Ed Jurkowski. Ed left the English side of Intersections in very good shape, so the transition should be smooth. An issue that Ed and Sophie prepared is due to appear in the very near future, and a good number of other English language articles are in the pipeline, at various stages of editorial review. I look forward to working with Sophie to ensure punctual production of future issues of Intersections. My goal is to make Intersections a journal of first choice for all academics to place articles on Canadian music, and for academics working in Canada to publish their scholarship on any aspect of music.

INTERSECTIONS FRENCH EDITOR’S REPORT ~ Sophie Stévance, Université Laval

Ainsi que je le mentionnais dans mon rapport publié l’été dernier, le prochain numéro d’Intersections (32/2) sera entièrement consacré à la musique de film. Il réunira des articles des plus grands spécialistes francophones en la matière : Serge Cardinal, Frédéric Dallaire, François Gauthier et Michel Chion. En plus de cet entretien inédit et précieux, plusieurs analyses – et expériences – sont ici présentées : les compositions du canadien Paul Baillargeon pour plus de quarante épisodes de la série télévisée Star Trek (Gauthier), l’influence de la musique au contact des images cinématographiques sur Edgard Varèse et Michel Fano (Dallaire), et un état des lieux de l’étude de la musique de film aujourd’hui (Cardinal). Entre les aspects historiques de la
musique au cinéma, l’analyse des rapports qu’ont entretenu des compositeurs de tradition « savante » avec les technologies ou des stratégies de création entre musique et image, ce numéro promet d’être passionnant. Mais en attendant sa publication, nous vous invitons à (re)visionner les films et série télé mis à l’honneur : *Star Wars, Star Trek, Shining*, et les géants Lars von Trier, David Lynch ou Leos Carax.

Je profite également de cette Newsletter pour vous annoncer qu’Ariane Couture, postdoctorante en sociologie de la recherche-création en musique à la Faculté de musique l’Université Laval, vient d’être nommée responsable des recensions francophones. Elle succède à Marie-Noëlle Lavoie, qui nous quitte après un mandat de trois années riches sur tous les plans. Je les remercie toutes deux chaleureusement.

~

REPORT FROM THE WEB SITE EDITOR ~ Eric Hung, Rider University

Exciting things are happening this fall. First, the Society will move its website to its new domain name: [http://www.muscan.org](http://www.muscan.org). Second, thank you to all the members who completed the survey about the new website and social media. This data will help us update our web presence. The redesigned website will be available in early 2014, and new developments in social media will be announced on the listserv over the next several months.

If you use Facebook, please “like” the Society’s page: [https://www.facebook.com/pages/Muscan/555477947844022](https://www.facebook.com/pages/Muscan/555477947844022). On that page, you will find news about music in Canada, call for papers, conference announcements, and other information.

~

STANDING COMMITTEE OF INSTITUTIONAL MEMBERS REPORT ~ Brian Power, Brock University

The Standing Committee, as you know, is made up of representatives from all member institutions of the Society; generally the representative is the Dean, Chair or Director of your Music Department or Faculty, or their delegate. Currently, we have 44 dues-paying members. The Standing Committee convened on June 7, 2013, with 17 institutions from across the country represented. We pursued a full agenda, which I will highlight for you here:

1. A motion was passed approving the application of an institution to move from Associate to Full membership status. The University of Manitoba is now a full institutional member of the Society. This corrects a long-standing administrative error.

2. A motion was passed approving the inclusion of new language in the Institutional Guidelines dealing with health and safety. This addendum will be added to the Guidelines (available via the Society Website under Standing Committee…) shortly. Thanks are due to Don McLean (Toronto) for his work on drafting the language and for feedback received from Christine Guptill (Western).

3. As the Chair’s term was up, nominations were received to fill the position (2-year term). The incumbent allowed his name to stand for re-election. Brian Power has been duly re-elected as Chair of the Committee for 2013-15.

4. As usual, the committee participated in a vigorous round-table discussion on various matters of concern to members, including performance indicators, tuition, government regulation and tenure. Many ideas were exchanged, and the conversations will continue over the next year.
NEW ACRONYM FOR THE SOCIETY

As noted elsewhere in this newsletter, the Canadian University Music Society will now go by the bilingual acronym “MusCAN,” rather than the (perhaps less desirable) “CUMS-SMUC” abbreviation we have used for a number of years.

The name for the Society will NOT change. As the website is redesigned and updated, we will migrate to a new domain name (http://www.muscan.org); email addresses, list-serve titles and letterhead will also change in the coming months.

2014 MEMBERSHIP FEES

At the Fall 2013 Board meeting, the Board approved a five-dollar increase to membership fees. Fees for the 2014 calendar year will be as follows:

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<tr>
<th>Membership Category</th>
<th>Fee</th>
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<tbody>
<tr>
<td>Full-Time Faculty Membership</td>
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</tr>
<tr>
<td>Part-Time Faculty</td>
<td>$40</td>
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<tr>
<td>Independent Scholar</td>
<td>$40</td>
</tr>
<tr>
<td>Individual Member</td>
<td>$75</td>
</tr>
<tr>
<td>Retired Faculty</td>
<td>$40</td>
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<tr>
<td>Student</td>
<td>$40</td>
</tr>
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<td>CAML</td>
<td>$40</td>
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Membership fees have not increased since 2011. This modest increase will assist with the extra expenses associated with the new website and its enhanced capabilities.
MUSCan Annual Conference 2014 – Brock University, Department of Music
Wednesday, May 28 - Friday, May 30, 2014

Join us in Ontario’s beautiful Niagara Region, for our annual conference at Brock University in St. Catharines May 28-30, 2014! Once again, our conference will take place in conjunction with the Congress of the Humanities and Social Sciences, the theme of which is **Borders Without Boundaries**. Proposals oriented to aspects of this larger theme are encouraged but not required.

Please note that the timeframe for the 2014 Congress has been condensed to only a week (May 24-30, 2014), resulting in a shift to the MUSCan dates for 2014. Instead of running from Thursday evening to Sunday afternoon, as we normally do, the 2014 MUSCan conference will run from noon Wednesday, May 28 to Friday evening, May 30.

All calls are available on the MUSCan website: [www.cums-smuc.ca](http://www.cums-smuc.ca)

**Submission deadlines are as follows:**

Proposals for Papers, Sessions and Round Tables: November 25, 2013
Lecture Recitals and Mini Recitals: November 25, 2013
Scores for Performance: January 20, 2014

Registration and lodging details will be sent in the new year via the list-serve and will be included in the Spring 2014 newsletter.

~

**2014 Awards**

**SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music**

The purpose of this is to recognize, on an annual basis, a mature scholar who has established a nation-wide profile in the field of research into Canadian music and its composers. Canadian music is understood to include art music (vocal, instrumental, electroacoustic), folk, jazz, and popular (all genres). The deadline for nominations for this award is February 17, 2014; nominations should be sent to Robin Elliott via email (robin.elliott@utoronto.ca). Complete details are available on the website: [www.cums-smuc.ca](http://www.cums-smuc.ca).

**2014 SOCAN Foundation/CUMS Awards for Writings on Canadian Music**

This award consists of **two prizes of $2,500**, intended to encourage students’ research and writing on Canadian music topics and music professors’ mentorship of students in these endeavors. The 2014 deadline for submissions to these awards is April 14, 2014; submissions should be sent to Mary Ingraham via email (maryi@ualberta.ca). Complete details are available on the website: [www.cums-smuc.ca](http://www.cums-smuc.ca).
2014 SOCAN FOUNDATION/ GEORGE PROCTOR PRIZE

This award consists of **one prize of $2,500**, awarded annually for an outstanding paper presented in French or English, by a graduate student, at the annual MusCAN conference. The abstract deadline is November 25, 2013, with completed papers due by April 14, 2014. Submissions should be made to the programme chair, Matthew Royal via email ([MusCan2014@brocku.ca](mailto:MusCan2014@brocku.ca)). Complete details are available on the website: [www.cums-smuc.ca](http://www.cums-smuc.ca).

2014 MusCAN STUDENT COMPOSITION PRIZE

This award consists of a $750 honorarium and a performance by faculty members of the Brock University Department of Music. The competition is open to any university student who is a Canadian citizen or landed immigrant or who is studying at a Canadian institution, does not yet hold a doctorate and does not hold a full-time teaching position. Submissions should be made to Aris Carastathis at [MusCanComp2014@gmail.com](mailto:MusCanComp2014@gmail.com) by January 20, 2014. Complete details are available on the website: [www.cums-smuc.ca](http://www.cums-smuc.ca).
Minutes

Present:
- Roxanne Classen, Grant MacEwan University
- Aris Caristathis, Treasurer, Lakehead University
- Lynn Cavanagh, Past-President, University of Regina
- Caryl Clark, University of Toronto
- Ariane Couture, Université de Montréal
- Karin DiBella, Brock University
- Robin Elliott, University of Toronto
- Anna Ferenc, Wilfrid Laurier University
- Michelle Fillion, University of Victoria
- Kate Galloway, Memorial University
- Christina Gier, University of Alberta
- Tom Gordon, Memorial University
- David Gramit, University of Alberta
- Martin Guerpin, Université de Montréal
- James Harley, University of Guelph
- Eric Hung, Website Editor, Westminster Choir College of Rider University
- Mary Ingraham, President, University of Alberta
- Edward Jurkowski, English Intersections Editor, University of Lethbridge
- Amanda Lalonde, Cornell University
- Jane Leibel, Secretary, Memorial University
- Frédéric Leotar, Université de Montréal
- Don McLean, University of Toronto
- Gregory Millar, McGill University
- Lucille Mok, Harvard University
- Deanna Oye, University of Lethbridge
- Brian Power, Chair, Standing Committee, Brock University
- Mark Richards, University of Lethbridge
- William (Bill) Richards, Grant MacEwan University
- Matthew Royal, Brock University
- Friedemann Sallis, University of Calgary
- Paul Sanden, University of Lethbridge
- Brian Thompson, CUHK (Chinese University of Hong Kong)
- Caitlyn Triebel, University of Alberta
- Ellen Waterman, Memorial University
- Joelle Welling, Vice-President, University of Calgary
- Kathryn Whitney, University of London
- Deanna Yerichuk, University of Toronto
- Maureen Volk, Memorial University

Regrets:
- Sophie Stévance, French Intersections, Editor, Université Laval

Meeting called to order at 17:10 pm

1. Adoption of the Agenda
   Anna Ferenc moved adoption of the agenda. Seconded by Friedmann Sallis. Carried.
2. **Approval of the Minutes of 2 June 2012**

3. **Items for Information**

3.1 **Winners of 2013 Awards**

3.1.1 SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music (Edward Jurkowski)
Dr. Elaine Keillor is the recipient of the 2013 SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music.

3.1.2 CUMS Student Composer Prize (Mary Ingraham)
Composers Robert Hansler (UVic) and André Mestre (University of Alberta) are co-winners of the CUMS Student Composition Prize.

3.1.3 SOCAN Foundation/CUMS Awards for Writings on Canadian Music (Mary Ingraham)
Lucille Mok, Harvard University wins the SOCAN Foundation/CUMS Award For Writings on Canadian Music.

3.1.4 SOCAN Foundation/George Proctor Prize (Joelle Welling)
Nine graduate students submitted papers for consideration, with four chosen for “final” judging during the conference:
- Martin Guerpin, Université de Montréal
- Joel Hunt, University of California, Santa Barbara
- Amanda Lalonde, Cornell University
- Lucille Mok, Harvard University

Because two of the papers are scheduled for Sunday, the winner of the SOCAN Foundation/Proctor Prize will be announced after the conference via the list-serve.

Thanks to our colleagues who served on both juries for this competition:
- Preliminary: David Gramit, Eric Hung and Roxane Prévost
- Finals: Lynn Cavanagh, Sherry Lee, Ellen Waterman

4. **Reports**

4.1 **President’s Report (Mary Ingraham)**

The President’s role in CUMS is largely to provide oversight to the society’s operations as a whole. In fulfilling my role this year, I have provided support mainly to areas of administration, memberships, awards, and in the planning of our annual conference.

**ADMINISTRATION**
A large part of my activities as President over this part year has been to work with new government initiatives that require all Federal Not-For-Profit organizations in Canada to transition into the new NFP Act by replacing their Letters Patent (now called Articles of Continuance) and By-Laws with new charter documents that comply with the new NFP Act. The benefit to CUMS in this is the clarification of much of the troubling wording of our previous By-Laws, and – despite their increased length – their simplicity of expression and more objective standard for presentation and interpretation. Corporations Canada has supplied a clear Transition Guide for this process, including model By-Laws. The deadline for all corporations to complete this transition is October 17, 2014. We will therefore make every effort to complete the transition no later than next year’s AGM.

In an effort to do more with less, the board functions outside of our annual meeting largely via the Internet, however we held one synchronous meeting this past year (in August) to ensure timely distribution of conference information to members. All other issues over the year were handled as they arose through electronic discussion and voting. This is not a perfect solution, but seems to be the best option for our busy schedules and limited funds.

**MEMBERSHIP**
In the past few months we have been able to resolve with our management firm (Becker Associates) a clearer system of tracking member information. The perennial issue that remains is in ensuring that all conference presenters are paid up members of the society, a problem that will be eliminated once online proposal submission is available. In the meantime, we urge all of our colleagues to be proactive and to respond promptly to our calls for renewal of memberships so that we can continue to strengthen the work of the society as a whole. Membership fluctuated this year from a low of 35 members to the current 129 individuals. Institutional membership numbers are not available at this time.
AWARDS
CUMS has established a strong partnership with the SOCAN Foundation for continuing funding support for several awards. I am referring here specifically to the SOCAN Foundation support for the George Proctor Prize that is now $2,500 annually; two student awards of $2,500 each for research and writing about Canadian Music; and the distinguished researcher in Canadian Music award. I would like specifically to congratulate the 2013 recipients of these awards: the winner of the SOCAN Foundation/George Proctor Prize to be announced; Lucille Mok, Harvard University for the SOCAN Foundation/CUMS Award For Writings on Canadian Music; composers Robert Hansler (Uvic) and André Mestre (University of Alberta) co-winners of the CUMS Student Composition Prize; and Dr. Elaine Keillor as the recipient of the 2013 SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music. I would like to personally congratulate all of the recipients of these awards and encourage all eligible recipients to continue to submit their work for consideration.

Other Activities:
FINANCIAL
Like most non-profit organizations, CUMS has endured a challenging financial year. As you will hear in the financial report, a temporary cash flow problem last fall brought to our attention the need to establish more regular practices regarding the transfer of funds relating to Intersections. We remain deeply appreciative of SSHRC funding support for our journal and to personal contributions to the Beckwith Fund as we build that endowment for the future.

Shortly after last year’s AGM we learned of the cancellation of the Aid and Attendance Grant to Scholarly Associations (AAGSA) program that had allowed us to reimburse partial expenses to presenters at our meetings, and in particular that provided our students with well-needed funding support to attend our annual conference. Over the past five years we have assisted (on average) 12 students per year, and the distribution of our final 2012 grant included 15 students, and the loss of funding is most unfortunate.

COMMUNICATIONS
We have begun to enhance our website as the primary source for members seeking information. With a generous anonymous donation from one of our members, we now have the funds to move forward with a major revision of our website content and design that will enhance this service immeasurably. The Website Editor’s Report reflects more of the details on this, including a change in acronym for the URL.

CONGRESS 2013 and beyond
I would like to take this opportunity to thank the University of Victoria for their superb work in hosting this year’s annual conference. Having been in close contact with the Program Committee over the past 12 months, I can assure you that not a single detail went past unconsidered. Their response to the sometimes complicated aspects of our annual event was prompt and efficient, and managed with incredible grace. Special thanks to Jonathan Goldman, Chair of the Program Committee; Mary Kennedy, Chair of the Local Arrangements Committee (with Inez St. Dennis); and Dániel Biró, Chair of the Composition Competition Committee. Thanks also to the countless volunteers coordinated by Ivana Jovic, and to numerous of their colleagues and students. Together they provided us all with a thoroughly-organized framework in which to hold our sessions.

Next year we look forward to meeting at Brock University, as guests of the Department of Music, Matthew Royal, Chair. The theme of CONGRESS 2014 is “Borders Without Boundaries” and the dates are still to be confirmed within the week of May 26, 2014.

THANKS TO OUTGOING DIRECTORS
I would like to take this opportunity to thank personally our two out-going directors: Intersections Editor Edward Jurkowski and Treasurer Aris Carastathis for their (often heroic) support to the society’s activities and their dedication to our organization. With approximately 13 years of service to the board, and having held most of the positions thereon, Ed Jurkowski’s stepping down will no doubt change the texture of our meetings considerably; his memory of the ways and means of the society cannot easily be replaced. Aris Carastathis has served for three years in the (often unforgiving) role of Treasurer, and, likewise, we will certainly miss his impassioned contributions to our meetings. Theirs are substantial shoes to fill, but we can move forward in the confidence that they are leaving their roles in the society in good shape and in capable hands.

IN CLOSING:
At the close of my first year as President of CUMS, I am pleased to report that with Becker Associates, the board has taken clear steps towards improving in its financial and administrative oversight of the society’s activities. With improvements to the website in the works, we expect to further enhance our abilities to respond to suggestions to improve service and increase our effectiveness in meeting the aims of the society to stimulate research, musical performance, creative activities,
and the improvement of instructional methods in Canadian universities and to provide a forum for the exchange of views and information and the discussion of common problems.

4.2 Vice-President’s Report (Joelle Welling)
As Vice-President my primary roles are to compile, produce and disseminate the biannual newsletter in both languages, to serve as the primary contact for the grad student liaison to the board and the assist the president in the administration of the society.

Two newsletters were produced this year, each containing reports from board members and other items of interest to the membership. I have been pleased to see an increase in “news” submissions from the membership and encourage you to continue sending them in! As the society website is revamped, the newsletter will likely change to take advantage of the new features that will be available on that website. More news to come in the fall as the site is developed!

Last fall Ariane Couture (Université de Montréal) and Jacqueline Ravensberger (Western University) agreed to act as grad student liaisons to the board and organize the annual grad student session for this conference. Unfortunately Jacqueline had to step down after the proposal was submitted, but my thanks go to both of them for taking this on, and especially to Ariane for all she did organizing yesterday’s session. We encourage all grad students to join the CUMS-SMUC Grad Student Facebook page and to submit ideas for next year’s session.

In the coming year I will be working on membership and recruiting for the society – I’d gratefuly accept any and all ideas for ways to increase our membership amongst colleagues at your home institutions.

Bill Richards moved to accept the President and Vice-President’s Reports. Seconded by Tom Gordon. Carried.

4.3 Past-President’s Nominating Committee Report and election of new officers (Lynn Cavanagh)
I chaired the 2013 nominating committee for positions on the Board of Directors to be vacated this year. The committee consisted of Alexander Fisher (UBC), Ryan McLelland (U. of Toronto) and Marie-Helene Benoit-Otis (U. de Montreal).
The Nominating Committee’s report is as follows:
Nominated for the position of English-language editor of Intersections (3-year term): Dr. Robin Elliott.

Mary made the motion to delay naming a candidate for the position of treasurer (3-year term) until the nominating committee has had further time to assess names and re-present names to the Board. Seconded by Lynn Cavanagh. Carried.

4.4 Treasurer’s Report (Aris Carastathis) (financial report attached)
1. Aris Carastathis moved to accept that the Financial Statements be accepted. Seconded by Maureen Volk. Carried
2. Aris Carastathis made the motion that the Board of Directors be granted the authority to appoint an auditor for the society for the upcoming year; after appropriate research and consideration by them, such auditor to be chosen in compliance with the requirements of the Act. Seconded by Don McLean. Carried.

4.5 Editors’ Reports
4.5.1 Intersections Editors (Edward Jurkowski, and Sophie Stévance)
Ed Jurkowski
Volume 32/1-2 is at the layout stage and will be published shortly. The issue contains four English articles by Ellen Bakulina, Scott Cook, Peter Frank, and Christopher Moore. There will be three book reviews as well. There has been a good stream of articles coming in. At present there are four articles that have been provisionally accepted and the authors are working on revisions for re-submission. There are five articles currently out for review. The digitization process for the back issues of Intersections/CUMR is completed. It should be available for searching on Erudit in a couple of months. A controversial article, one which takes a critical view of musicology’s role in the training of musicians, will appear in a future issue. The plan is to make this article a part of a colloquy, and to publish it with other articles that take similar or opposing perspectives. During the past twelve months, we have worked hard to produce four issues—31/1, 31/2, and 32/1-2. With the continued good quality of submissions, we should be caught up with the journal (i.e., matching calendar and publication years) by the time of the next AGM.
As this is my last AGM report, I would like to thank my editorial board—Lori Burns (Ottawa), James Deaville (Carleton), Beverley Diamond (Memorial), Alex Fisher (UBC), David Gramit (Alberta), Ryan McClelland (Toronto), Catherine Nolan (Western), Brian Power (Brock), and James Wright (Carleton). I also want to thank my copy editor Ian MacKenzie and Reviews editor Stephanie Conn.

Sophie Stévance
This year, we have published Volume 31/2. Volume 32/1-2 is finished and contains, on the French side, four articles:

Paul Bazin (From UdeM): Musical chronicles of Léo-Pol Morin
Esteban Buch (From EHESS, Paris): a paper about Roman Ingarden and the concept of « œuvre musicale »
Castanet: rock and contemporary music
Jean-Philippe Desprès and Francis Dubé: a paper about music education.

This year, I have received many fine articles and, following a peer-review process, have been accepted for publication.

Next, I am pleased to tell you that if my original editorial project was to develop links with francophone musicology beyond our geographic boundaries, after four years the large number of articles from France (sixteen—not including reviews) and a complete issue devoted to Francophone musicological research, I would dare to say: Mission accomplie. «Mission Accomplished»!

During the last two years, I have wanted to reinforce our relationships with Quebec musicologists; one way to do this is to encourage our students to submit to Intersections. Thus, I have been encouraging students, either mine or colleagues, to send their best works to Intersections.

It is also important for me to support the research of our colleague’s professors as well. I have noticed a tendency that French-Canadian researchers do not immediately think of sending their research to Intersections. I’m working on changing this perception, so that Intersections can be considered by French-Canadian researchers as THEIR review. (I’m including works about music, not only in musicology—as far as musicology can be considered as a multi-discipline…). So my project for the next year is to welcome papers in music education, instrumental didactic or in research-creation in music.

In conclusion, I would like to tell you that it has been a very great pleasure to collaborate with Edward Jurkowski.

Paul Sanden moved to accept both Editors’ reports. Seconded by Friedmann Sallis. Carried.

4.5.2 Website Editor (Eric Hung)
As discussed in the President’s report, the Canadian University Music Society will immediately begin to use a new bilingual abbreviation: MusCan. As a result, the Society’s website will migrate later this summer to a new URL: http://muscan.org. The exact date of the migration will be announced on the Society’s ListServ.

In terms of website usage, the numbers are fairly similar to years past (5,241 unique visitors, 12,862 visits, and 31,396 page views). Not surprisingly, most people who visit the website looked at the calls for conference participation, the conference schedule, and other conference-related information. The website, however, did encounter some problems that are most likely related to the Society’s acronym and URL. On multiple occasions, we were hacked by a pharmaceutical company that sold such drugs as Viagra and Cialis. I have full confidence that this problem will disappear when the Society’s website is revamped over the summer and migrates to our new URL.

During this past year, MusCan received a significant anonymous donation that allows the Society’s website to be completely revamped. The new site will have regular news stories about music in Canada, blogs about issues faced by scholars of music in Canada, and an interview series about interesting research projects. It will also be better connected with social media. These improvements will hopefully make the new MusCan website a good resource for music scholars in Canada throughout the year. The Society’s Board is currently examining proposals from website developers/designers, and we hope to make a final decision by July. The new website should be ready in the late summer or early fall.

4.6 Report from the chair of the Standing Committee of Institutional Members (Brian Power)
The Standing Committee, as you know, is made up of representatives from all member institutions of the Society; generally the representative is the Dean, Chair or Director of your Music Department or Faculty, or their delegate. Currently, we have 44 dues-paying members. The Standing Committee convened last evening (June 7, 2013), with 17 institutions from across the country represented. We pursued a full agenda, which I will highlight for you here:
1. A motion was passed approving the application of an institution to move from Associate to Full membership status. The University of Manitoba is now a full institutional member of the Society. This corrects a long-standing administrative error.

2. A motion was passed approving the inclusion of new language in the Institutional Guidelines dealing with health and safety. This addendum will be added to the Guidelines (available via the Society Website under Standing Committee…) shortly. Thanks are due to Don McLean (Toronto) for his work on drafting the language and for feedback received from Christine Guptill (Western).

3. As the Chair’s term was up, nominations were received to fill the position (2-year term). The incumbent allowed his name to stand for re-election. Brian Power has been duly re-elected as Chair of the Committee for 2013-15.

4. As usual, the committee participated in a vigorous round-table discussion on various matters of concern to members, including performance indicators, tuition, government regulation and tenure. Many ideas were exchanged, and the conversations will continue over the next year.

Deanna Oye moved to accept the SCIM report. Seconded by Ellen Waterman. Carried.

5. Items for Action
Robin Elliott asked if the name of the Society was going to be changed. Mary Ingraham reported that the URL, email address, website and letterhead will be changed to MusCan but the name of the Association (Canadian University Music Society will not change.) A designer will provide MusCan will new logo for website and letterhead.

6. Announcement of 2014 Conference and 2014 AGM
CONGRESS 2014 will take place at Brock University, with the theme “Borders Without Boundaries.” Dates for the MusCan Conference and meeting will be announced once they are confirmed. Brian Power invited all members to attend.

7. Adjournment. Bill Richards moved that the meeting be adjourned at 18:25 pm.

Respectfully submitted by Jane Leibel
NEWS FROM MEMBERS AND MEMBER INSTITUTIONS

Achievements: Members are asked to send short synopses of their own and fellow members’ recent achievements. Submissions should adhere to the style of this section of this Newsletter and may be condensed for reasons of space limitations. Approved submissions will be included only in the language(s) in which they are received.

Conferences & Events: Institutional and individual members are asked to submit announcements and reviews of events of concern to our members, in abbreviated form and adhering to the style of this section.

The Spring 2014 issue of the MusCan Newsletter will contain news submitted by April 1, 2014 to: welling@ucalgary.ca.

The following represents all items received for inclusion from members and member institutions, and reflects the diversity of activities in the MusCan community.

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<th>ACHIEVEMENTS</th>
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Jean Boivin (Université de Sherbrooke) vient d’accepter le poste de rédacteur en chef des Cahiers de la Société québécoise de recherche en musique. Les objectifs de ce périodique sont de soutenir, développer et diffuser la recherche en musique. La revue, inscrite auprès de la Société de développement des périodiques culturels québécois (SODEP) publie des articles d’érudition portant sur l’un ou l’autre des sujets : acoustique, archivistique, chanson, composition, droit, électroacoustique, esthétique, ethnomusicologie, histoire, interdisciplinarité artistique, interprétation, multimédia, musicologie, organologie, pédagogie, spectacle et sociologie, du Moyen Âge à nos jours. La section des recensions inclut des comptes rendus critiques d’ouvrages, en particulier publiés au Québec et au Canada, de même que de disques compacts et de films. Depuis 2012, la revue est diffusée par Érudit sur Internet. J’encourage les membres de la SMUC à soumettre des textes. Pour plus de détails, consulter le site [http://sqrm.qc.ca](http://sqrm.qc.ca)


Sandria P. Bouliane débute actuellement un stage postdoctoral au McGill Institute for the Study of Canada, sous la supervision de Will Straw. Son projet de recherche vise à mieux connaître le milieu de l’édition musicale au Canada pour la période 1900-1935.


Dr. John Burge, Professor of Composition and Theory at Queen’s University, has been awarded one of
Queen’s University’s 2013 Excellence in Research Prizes. These prizes, which include a cash award of $5000, are based on nominations by faculty at Queen’s University and supported by external letters of reference. Burge’s prize marks the first time that a member of the School of Music has been so recognized in the almost forty-year history of the presentation of these awards.

Caryl Clark, University of Toronto, is the recipient of a three-year SSHRC Insight Grant entitled “Haydn and/or Orpheus: opera, mediation, virtuality.” The project explores Joseph Haydn’s interactions with musical, theatrical, political and visual culture in London in the early 1790s, exposing their combined effect on his world view and subsequent compositional output.

Élisabeth Gallat-Morin has just received the Percy W. Foy prize, awarded each year by the Société historique de Montréal, for her book L’orgue de 1753 renaît de ses cendres (Québec, Musée de la Civilisation, 2012), about the Québec cathedral organ that was ordered from Paris in 1753, destroyed six years later during the siege of Québec and was reconstructed in 2009 by Juget-Sinclair of Montréal.

Dr. Tom Gordon, Honorary Research Professor at Memorial University’s School of Music, has been appointed a visiting professor in the Faculty of Music at the University of Toronto. During the 2013-14 academic year, Dr. Gordon will serve as acting director of the Institute for Canadian Music (ICM). The ICM was established in 1984 under a generous grant from the late Floyd S. Chalmers to play a catalytic role in the study of Canadian music. Since its inception, ICM has sponsored conferences, publications, festivals and recordings in meeting its mandate to advocate for and encourage research on Canadian music. Previous ICM directors have included John Beckwith, Carl Morey and Robin Elliott.

Eric Hung (Westminster Choir College of Rider University) received the 2013 AMS Teaching Fund grant for a project entitled "Incorporating Local Musics in the Undergraduate Music History Curriculum.” In collaboration with the Alice Paul Institute (http://alicepaul.org), the 47 participating students will conduct oral histories with and construct an exhibit about New Jersey women who are deeply involved in music. Over the summer, Hung was also elected Chair of the AMS-Popular Music Study Group and appointed English Reviews Editor of MusiCultures.

L’arrivée de l’automne et la publication du volume 32/1-2 d’Intersections marquent la fin du mandat de Marie-Noëlle Lavoie au poste de rédactrice des recensions francophones. Cette section de la revue donne un aperçu régulier des très nombreuses publications musicologiques francophones, et également anglophones, signées par des chercheurs établis et des professeurs en poste, de même que par des chercheurs indépendants et des étudiants, pour qui une recension constitue souvent la première expérience de publication. Ariane Couture, chercheure postdoctorale à l’Université Laval, prendra la relève au poste de rédactrice des recensions francophones d’Intersections.

Concerts, Publications & Recordings

John Beckwith's composition After Simpson for two recorders and two viole da gamba will receive its first performance in Toronto on 21 November as part of the Women's Musical Club of Toronto concert series, performed by the Ensemble les voix humaines of Montreal. The work is a creative reflection on the seventeenth-century gambist/composer Christopher Simpson.
Sandria P. Bouliane écrit:

Direction : ouvrage collectif ou numéro de revue :


Chapitres de livre

Conférences avec arbitrage

« “Le jazz devant ses juges” : Discours critiques sur le jazz dans la presse canadienne-française des années 1920 ». Colloque La critique de jazz (Genres, régimes d’écriture, médiums, figures). Institut Universitaire de France et CELLAM. Université Paris 7, 6-7 février 2014 (Acceptée).


Austin Clarkson curated the opening concert of New Music Concerts’ 2013-2014 season, “Stefan meets Anton and Morty meets John,” Betty Oliphant Theatre, Toronto, 6 October, 2013. The program included two concertos: Webern’s Konzert, Op. 24, and Wolpe’s Concerto for Nine Instruments, both completed in 1934, and two quartets: Cage, String Quartet in Four Parts (1950) and Feldman, Structures (1951). In addition: Feldman’s graphic score, Projection 5 (1951) and Wolpe’s Chamber Piece No. 1 (1964), homage to Webern. The concert marked the first performance of Clarkson’s new edition of Wolpe’s Concerto, with his reconstruction of the violin part, which was lost together with the full score. For Clarkson’s 30-page essay and video interview on the program: www.newmusicconcerts.com.

Dr. Yoko Hirota (Laurentian University) launched a new CD, “L’errance...” on Centrediscs label. The CD contains Three String Compositions by the Canadian composer Robert Lemay and are performed by the Silver Birch String Quartet and Dr. Hirota. The new CD will be launched Friday, October 4, 2013 at St. Peter’s United Church in Sudbury, Ontario and Wednesday, October 9, 2013 at the Canadian Music Centre in Toronto, Ontario.

In addition, Dr. Hirota will be presenting a Solo Piano Recital ”Voces Boreales” at La Chapelle historique du Bon-Pasteur on Friday, October 25, 2013. The program includes the premiers of two piano pieces written for her by the Canadian composers Alice Ho and Bruce Mather, as well as pieces by François Morel, Robert Lemay, Brian Cherney, and Brian Current from her CD "Voces Boreales."
Dr. Hirota will also be presenting a Mini-Recital at the Fifty-Sixth CMS National Conference 2013 in Boston on Friday, November 1, 2013. The program features three piano pieces by the Canadian composers Robert Lemay, Bruce Mather, and Brian Current from her CD "Voces Boreales."

Robert Rival's "Lullaby", his first commission for the Edmonton Symphony Orchestra as Resident Composer, is featured on a two-CD release commemorating the orchestra's Carnegie Hall debut in May 2012 that also included works by Estacio, Gilliland, Martinu and Bernstein.

Marc-André Roberge (Laval University) has published the result of several years of research on the English composer and critic of Parsi parentage Kaikhosru Shapurji Sorabji (1892-1988) in the form of a book entitled Opus sorabjianum: The Life and Works of Kaikhosru Shapurji Sorabji (xlv, 551 pp.). The book is part of the Sorabji Resource Site (launched in 2010) at <http://www.mus.ulaval.ca/roberge/srs/>, where the text and MP3 clips for the hundred or so musical examples can be downloaded for free. Furthermore, the website has a page containing several illustrations.

UPCOMING CONFERENCES & EVENTS

The Don Wright Faculty of Music at Western University Canada requests submissions for the Spring 2014 issue of Nota Bene. Authors must submit papers electronically by November 1st, 2013.

Nota Bene is a professor-reviewed journal for musicology created specifically for undergraduate students studying at institutions internationally. We invite papers that meet a high critical and rhetorical standard in the fields of historical musicology, ethnomusicology, popular music studies, music theory, and interdisciplinary subjects with a focus on any of the above. We encourage submissions in both English and French. We also consider co-authored projects, translations, and other non-standard submissions. Information for authors, previous issues, and the list of our review panel are all available at http://ir.lib.uwo.ca/notabene/.

Nota Bene’s mission is to offer undergraduate students an opportunity to participate in an international academic discussion and publication process. With this journal, we seek to establish a community of young scholars across North America, to expose them to the work of their peers, and to nurture a lively discourse among students. In this way, we hope to expose young music students to the diversity of this field. We aim to provide participating undergraduate students with feedback from our external reviewers, particularly for those students intending to submit papers for graduate school applications. Nota Bene is committed to representing all undergraduate levels and will provide every submission with feedback from the review panel. This will give writers the opportunity to work with an editorial team to further improve their paper as part of the publishing process.

The editors may be contacted at notabene@uwo.ca.

Call For Papers (edited collection):
Sound in Canada: Environment, Technology, History
Deadline for abstracts: 18 November, 2013

For the past three decades, cultural studies has become especially attuned to sonic and auditory culture, resulting in the arrival of a new and exciting field known as “Sound Studies.” During this same period, music scholarship has expanded its own purview to include many of the same issues and research methodologies,
particularly in approaching musical styles and practices that are not fully suited to more traditional modes of musicological inquiry. There is, however, no central text that offers the uniquely Canadian perspective on sound, despite the fact that Canadian cultural history is replete with studies and cultural production sensitive to the auditory environment. Chapter proposals are requested for such a text, which will provide an interdisciplinary cross-section of current research on Sound in Canada. Topics may include:

**Sound and the Environment**
- Sound: space and place
- Contemporary soundscapes (urban/rural)
- Sound walks
- Soundmapping
- Sound and climate change
- Noise pollution
- Sound and Northern development
- Ethnographic sound studies
- The World Soundscape Project

**Sound and Technology/Technologies of Sound**
- Sound and/in Digital culture
- Contemporary sound art
- Online sharing
- Media convergence and intersensoriality
- Media history (radio, phonograph, player piano, etc.)

**Sound in Canadian History**
- Historical figures in sound studies: Barry Truax, Hugh LeCaine, R. Murray Schafer, Glenn Gould, etc.
- Histories of sound devices in Canada
- Early ethnographic research on sound in Canada
- Foundations in electroacoustics
- Historical issues
- History and historical innovations

We will also welcome papers on:
- Cultural policy and regulation (CRTC, CRIA, Factor, etc.)
- Sound in Medicine and science
- Aboriginal issues and sound
- Sonic preservation and contemporary Canadian culture
- Sound in Canadian film & television

Please submit abstracts between 250-500 words and a short biographical statement by 18 November 2013 to:

**Mickey Vallee** mickey.vallee@uleth.ca
Department of Sociology, University of Lethbridge

or

**Paul Sanden** paul.sanden@uleth.ca
Department of Music, University of Lethbridge

Accepted papers, between 8000-12000 words (including endnotes), must be submitted by April 30th, 2014.

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The University of Victoria’s peer-reviewed graduate student music journal, *Musicological Explorations* ([http://journals.uvic.ca/index.php/me](http://journals.uvic.ca/index.php/me)), is seeking essays for its new volume to be published in early March,
The mandate of *Musicological Explorations* is to provide a forum for scholarly work in musicology and related arts. Accordingly, the journal welcomes articles from diverse areas of scholarship related to the study of music. The Editorial Board encourages graduate students and scholars to submit previously unpublished articles on topics of musicology, music theory, performance practice, ethnomusicology, music education, and interdisciplinary studies. Interviews with composers, performers, or prominent music scholars, reviews of books, literature survey articles on a new and emerging topic, as well as announcements (and reviews) of conferences, symposia, and other musicological activities in North America are welcome.

Guidelines for Submissions:
Only well researched, finished, and thoroughly proofread papers will be considered for peer review. E-mail them as attachments, in .doc, .docx or .pdf format, to the editor of the journal, Sasha Koerbler, mjournal@uvic.ca as soon as possible, but no later than Nov. 30, 2013.

Papers are to be written in English, and not exceed 6000 words in length. Footnotes and a bibliography are required, but not to be included in the word count. Musical examples, tables or illustrations may appear in the body of the paper, or may follow as appendices. For general matters of style and citation, contributors are to refer to the Chicago Manual of Style, 15th ed., and to Kate L. Turabian’s *A Manual for Writers of Term Papers, Theses, and Dissertations*, 8th ed.

Submissions must be accompanied by a cover letter including the author’s name, position, affiliation (the name of the University), contact information, and a short biography (max. 80 words). In addition, authors are requested to submit an abstract of their paper (max. 250 words).

Receipt of submissions will be acknowledged via e-mail, and selections for publication will be made by January 20, 2014. The aim of the Editorial Board is to launch the new volume of the journal at the AMS Pacific Northwest Chapter 2014 Annual Meeting next March.

The Editorial Board reserves the right to organize the text and examples as publication layout requires, as well as to make other editorial changes.

Authors are responsible for obtaining permission to reprint all copyrighted material.

For more information, please contact Sasha Koerbler, at mjournal@uvic.ca

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*Confounding Expectations: Music(s) and Place(s)*

2014 Graduate Student Conference: Call for Papers and Lecture Recitals

The graduate students of the University of Calgary’s School of Creative and Performing Arts, Music, are pleased to announce a call for papers for their 2014 Graduate Student Conference entitled *Confounding Expectations: Music(s) and Place(s)*. The conference will take place on Monday, April 28, and Tuesday April 29, 2014 in the Rosza Centre on the U of C campus.

The aim of the conference is to provide a collegial environment in which graduate students can present their research and form professional connections. We encourage submission from graduate students in musicology, theory, music education, performance, and composition, and from graduate students from other disciplines, who are working on music topics or music-related topics.

Presentations should be no longer than twenty minutes and lecture-recitals no longer than forty minutes. A ten-minute question period will follow each presentation. Abstracts should be approximately 350 words and must contain no information that could identify you or your institution. Be sure to attach the official submission form to your abstract. All abstracts will be evaluated anonymously and should be suitable for
publication in the conference program. Submissions must be received by 23:59 **Friday January 10, 2014**. The chosen presenters will be notified on or before Friday, February 7, 2014.

Proposals should be sent electronically to musicgradconference@gmail.com. Proposals may also be mailed to the address at the bottom of the page, attention Robert Bailey. If you have any questions regarding possible formats of submission, these may also be directed electronically to the above email address.

A description of the performance venue, forms, and other general information can be found at our website [http://music.ucalgary.ca/gradconference](http://music.ucalgary.ca/gradconference).

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**Call for Papers: McGill University, Graduate Music Symposium**  
March 21-23, 2014  
Montreal, Canada  

The Music Graduate Students’ Society of McGill University is pleased to announce a call for papers for our annual Graduate Music Symposium, which will take place **March 21–23, 2014**.

We are excited to welcome Dr. James Currie from the University at Buffalo, SUNY, as our keynote speaker. Dr. Currie’s research centers on interpreting the intersections between music, philosophy, history and politics. His acclaimed book, *Music and the Politics of Negation* (IU Press, 2012), offers a provocative critique of postmodern ideologies within music scholarship and the academy more broadly. He has published in numerous journals including the *Journal of the American Musicological Society, Women and Music, Popular Music, Contemporary Music*, and *Notre Dame Philosophical Reviews*. Currie is also a renowned vocalist, improviser, and poet.

We welcome abstracts (300 words) in any area of music research including, but not limited to, ethnomusicology, music theory, musicology, music education, music technology, sound recording, music psychology, performance, and composition. **Papers, lecture recitals, posters, and special sessions of 2–4 panelists are all encouraged.** Please indicate in the body of your email which format(s) would suit your presentation. Special session proposals must include a separate 300-word proposal for the session as a whole in addition to individual proposals for each panelist.

Both abstracts and presentations may be in either English or French. All submissions must be received by **Friday January 10, 2014**. Please send your abstracts—without any personal identification to allow for anonymous review—within an MS Word document (.doc, .docx, .rtf). Please also include your abstract within the body of your email along with your name, address, telephone number, and academic affiliation. For the subject heading, please write “Symposium Abstract Submission” and follow this naming format when submitting word files: surname_abstract.docx.

Please direct your submissions and questions to [symposium@music.mcgill.ca](mailto:symposium@music.mcgill.ca)

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**Sir Ernest MacMillan Memorial Foundation Award for 2014**

In recognition of Sir Ernest MacMillan’s celebrated career as organist and composer, the Sir Ernest MacMillan Memorial Foundation is pleased to announce its **Award for 2014 in Composition for Organ** in the amount of $12,000. The winning piece will be an imposed composition for the finals of the Canadian International Organ Competition (CIOC) to take place in Montreal’s Notre Dame Basilica on Friday October 17, 2014. The official presentation to the winner of the MacMillan Foundation Award will take place at the CIOC Gala Concert in Montreal’s Symphony Hall on Sunday October 19, 2014.
The Award is intended to support the artistic development and career advancement of a young musician. It may be used to assist with travel, a workshop or study program, participation in a festival or competition, or other relevant purposes.

Candidates should be at an advanced stage of their musical education, under thirty years of age at March 1, 2014, and should be either Canadian citizens or permanent residents of Canada.

The new and previously unperformed organ composition will be 6 to 8 min. in length and written for a symphonic style instrument with an enclosed swell division.

The costs of accommodation and travel for the winner to attend the Final Round and the Gala Concert will be provided if he/she does not reside in Montreal.

Applications and letters of recommendation must be received by March 31, 2014.

The selection process will be adjudicated by a jury of professional composers and organists representing different regions of Canada, appointed by the Foundation’s board of trustees. It is expected that the winner will be notified by April 30, 2014.

For further information, see [http://www.macmillanfoundation.com/e~award_2014.html](http://www.macmillanfoundation.com/e~award_2014.html)

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**JOB POSTINGS**

La Faculté de musique de l’Université de Montréal cherche à combler un poste de professeure ou de professeur à plein temps au rang d’adjoint possédant une expertise dans le domaine de la théorie et de l’analyse musicales.

Sommaire de la fonction :

Le professeur ou la professeure interviendra dans l’enseignement de la théorie et de l’analyse musicales aux trois cycles. Il ou elle aura à enseigner, entre autres, les cours d’analyse de la musique tonale au niveau baccalauréat, ainsi qu’à diriger des étudiants aux études supérieures et à accompagner des étudiants en interprétation et en composition dans leurs projets de recherche, tous répertoires confondus. Il ou elle aura aussi à contribuer au développement de sa discipline par des travaux de recherche ainsi qu’au rayonnement et au fonctionnement de l’institution, notamment en participant à des jurys et à la gestion de l’enseignement et de la recherche. La polyvalence du candidat ou de la candidate sera privilégiée, ainsi que la complémentarité de ses champs de spécialisation avec les compétences déjà représentées au sein de l’équipe de professeurs de la Faculté de musique.

Exigences

* Être titulaire d’un doctorat en musicologie avec spécialisation en analyse musicale ou musicologie théorique (music theory);

* Avoir une expérience d’enseignement au niveau universitaire;

* Démontrer l’excellence de ses réalisations en matière de recherche (projets de recherche, publications, subventions, communications, etc.);

* Démontrer prioritairement des compétences parmi les suivantes : théories et analyses du
rythme, de la métrique, de l'harmonie, de la mélodie et de la forme, histoire de la théorie musicale, épistémologie de l'analyse musicale, connaissances pratiques en écriture (harmonie, contrepoint). Une approche interdisciplinaire sur l'analyse musicale sera particulièrement appréciée. Le candidat ou la candidate pourra en outre démontrer un intérêt pour la musicologie cognitive ou l'approche computationnelle de l'analyse musicale;

* Être à même d’enseigner et d’encadrer les étudiants en français et posséder une maîtrise parfaite de la langue française écrite et orale.

La candidate ou le candidat pourra être appelé(e) par le Comité de sélection à être mis(e) en situation de cours et présenter une conférence suivant les exigences courantes dans les colloques internationaux.

Traitement :

L’Université de Montréal offre un salaire concurrentiel jumelé à une gamme complète d’avantages sociaux.

Entrée en fonction :

Le ou après le 1er août 2014

Les candidats doivent acheminer leur dossier de candidature comprenant une lettre de présentation (maximum deux pages), leur curriculum vitae et deux articles ou chapitres de livre publiés ou acceptés pour publication à l’adresse électronique suivante au plus tard le 1er décembre 2013 : recrutement-professeur@musique.umontreal.ca.

Ils doivent également demander à trois personnes de faire parvenir par la poste uniquement une lettre de recommandation directement au Cabinet de la doyenne à l’adresse suivante :

Isabelle Panneton, doyenne Faculté de musique
Université de Montréal
C.P. 6128, succursale Centre-ville Montréal (Québec) H3C 3J7 CANADA

Téléphone : +1 514 343-6429

Veuillez noter que les lettres de recommandation supplémentaires et les dossiers incomplets ne seront pas considérés. Il est de la responsabilité du candidat ou de la candidate de s’assurer auprès de ses répondants que les lettres de recommandation ont bien été envoyées.

Pour plus de renseignements sur la Faculté de musique, on peut consulter son site Internet à l’adresse suivante: www.musique.umontreal.ca.