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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: Mary Ingraham, University of Alberta, mary.ingraham@ualberta.ca.

Lynn Cavanagh (President), Mary Ingraham (Vice President), Deanna Oye (Past President), Joelle Welling (Secretary), Aris Carastathis (Treasurer), Sophie Stévance (French Intersections Editor), [missing: Edward Jurkowski (English Intersections Editor and Chair, Standing Committee)], [missing: Jean-Benoît Tremblay (Website Editor)], Jay Rahn, Advocacy Advisor
PRESIDENT'S REPORT ~ Lynn Cavanagh, University of Regina

Welcome, members of CUMS, to the Fall 2010 issue of the society’s electronic newsletter. You recently gave me the privilege of serving as president of CUMS for a two-year term, and I’d like to use this opportunity to update you on some of what’s been happening since our society met in Regina in June.

At the conclusion of that three-day conference, the final-round jury for the annual competition that honours the late Dr. George Proctor announced to the CUMS Board co-winners of the prize for best paper presented at the conference by a graduate student: Kimberly White (McGill) for “Creating the Ideal Debutante: Cornélie Falcon’s 1832 Debut at the Paris Opéra” and Colleen Renihan (Toronto) for “‘Voices from History’: Postmodern Canadian Historicism in Istvan Anhalt’s Winthrop.” Congratulations to these young scholars for their achievement!

CUMS’s next conference/annual meeting will be hosted June 2–5, 2011 by the Department of Music of Mount Allison University, with the participation of the Atlantic region of the CANADIAN MUSIC CENTRE (conveniently located in the same building, on campus), in Sackville, New Brunswick. Chairperson of the local arrangements committee for the conference, Dr. Elizabeth Wells, has secured housing for conference participants. Program Committee chair, Dr. Gary Tucker (also Mount Allison) has readied the Calls for Papers, Sessions & Round Tables; Lecture-Recitals & Mini-Concerts; Scores and so on, to be found elsewhere in this newsletter. The program committee’s plans include a contemporary music concert by the Fredericton-based chamber music group MOTION ENSEMBLE. As often in the past, CUMS’s annual conference will occur in tandem with that of the CANADIAN ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES, and the program committees of both societies now solicit your ideas for a joint CUMS/CAML session.

Mount Allison University Music Department, the regional CMC and CAML will not be our only collaborators during the 2011 conference. Here’s what is particularly new: The CANADIAN LEAGUE OF COMPOSERS and the 2011 Program Committee have agreed to collaborate with CUMS in the Composition Competition that has been an annual event in connection with the Call for Scores. As a result, thanks to the CLC, and in celebration of its upcoming 60th anniversary, the 2011 prize for the best composition by a student member of CUMS will be increased to $2500. The combined Call for Scores and student competition rules may be found elsewhere in this newsletter. On top of this, in 2011 the CLC and CUMS will collaborate on a special, one-time FRIENDS OF CANADIAN MUSIC AWARD to recognize lifetime achievement in the scholarship of Canadian music. Details of this competition will be announced on the CUMS and CLC web sites in January, and the award presentation will be made during our conference at Mount Allison.

As detailed elsewhere in this newsletter, the SOCAN FOUNDATION, with the cooperation of CUMS, has initiated a new pair of cash awards for research and writing on Canadian music by university students, both graduate and undergraduate. I urge all music faculty teaching, over the next academic year, courses that require research papers, and for which topics in Canadian music (broadly defined) are appropriate, to start thinking now: which of your students should be encouraged to submit to the SOCAN Foundation/CUMS Awards for Writings on Canadian Music? Twenty-five hundred dollars will go to the author of the best English-language, and $2500 for the best French-language, paper submitted to a jury of CUMS members. Let’s get this venture off to a good start with a healthy number of submissions! Graduate students: to match these new awards, beginning in 2011 the amount of the prize for best paper presented by a graduate student (Proctor Prize) increases to $2500, again thanks to the SOCAN Foundation.

I anticipate your involvement in our nation-wide university-music community. Whom will you encourage? What might you bring to the Mount Allison conference? What subjects are you eager to discuss with your peers? In closing, I extend my best wishes to each of you—faculty, student members, institutional representatives, independent scholars and retired members—for the progress of your projects and personal endeavors during this Fall term.
PAST PRESIDENT’S REPORT ~ Deanna Oye, University of Lethbridge

As Past President of CUMS, it is my responsibility to form a nominating committee that will seek candidates for executive board positions that will become available at our next AGM in June 2011. This is a task I will attend to over the coming months, in addition to conducting a review of the current nominating process. We welcome your participation in the society’s activities at any level; if membership on the board is of interest to you, please do not hesitate to contact me, or any one of the current executive members to find out more about upcoming openings, duties, projects etc. I will send more detailed information to the entire membership in the spring.

Finally, I would like to extend my best wishes to our new president, Lynn Cavanagh, and to the current board – new and old faces alike – for a fulfilling term. I look forward to my continuing work with the society and all of its members.

All the best for a successful new academic year!

TREASURER’S REPORT ~ Aris Carastathis, Lakehead University

CUMS is currently negotiating a new contract with Becker and Associates, a firm that manages the association’s business (memberships, publication and distribution of Intersections, conferences, banking, bookkeeping, government reports, web hosting etc.). The new contract calls for an increase in the fees CUMS pays to Becker for services provided.

In its June 6, 2010 the Board approved new membership fees effective January 2011. The new annual membership fees are $70 for full-time faculty and $35 for students. The institutional membership fees will be increased by $25 in each category (institutions pay membership fees that are directly related to student enrolment numbers). CUMS currently has 355 members.

Travel spending has been reduced substantially primarily because the Board is now able to conduct business via Skype rather than meeting in person. This year CUMS provided financial support to 24 members who presented at the 2010 Meeting of CUMS at the University of Regina through a SSHRC conference travel grant. Most of the financial assistance targeted student presenters.

The newly established John Beckwith Fund is growing and will eventually endow a research award for emerging Canadian music scholars. Tax-deductable donations to the fund are greatly appreciated at any time and can be made on-line by visiting the CUMS website (http://www.cums-smuc.ca/).

INTERSECTIONS ENGLISH EDITOR’S REPORT ~ Edward Jurkowski, University of Lethbridge

Things have been very hectic during my first few months as English Editor of Intersections. Apart from the general business of learning the ropes, so to speak, I have been working to clear up some of the business remaining from my predecessor, as well as addressing a number of submissions that came in during the summer.

My first order of business was to select a new editorial board. I am extremely pleased and honoured to report that the following individuals will be working with me during my term as editor:

- Lori Burns (University of Ottawa)
- James Deaville (Carleton University)
- Beverly Diamond (Memorial University)
- Alexander Fisher (University of British Columbia)
My colleague Sophie Stévance, the francophone Editor of Intersections, and I are assembling the peer-reviewed articles for the upcoming fall issue of the journal. Along with a normal selection of book reviews, there will be four articles—two in English, two in French; all utilize the theoretical ideas of Lévi Strauss as the basis for their respective arguments. Articles are lining up well for the next two issues, which we hope will be ready for print in April and August, 2011.

As you are no doubt aware, every issue of Intersections is available in both print and electronic versions. One of my goals as editor will be to ameliorate the electronic version of the journal—specifically, to make this version not just a direct pdf version of the print journal, but to bring as much audio visual interactivity to it. I will be working out the logistics of my ideas with our publisher, Becker Associates, during the next few months, and hope to have much more to say about this exciting transition in my next newsletter report.
The 2010 meeting of the Standing Committee of Institutional Members took place on Friday, June 4th, at the University of Regina’s Faculty Club. The major business item to report was the successful applications of full membership status into the Standing Committee by Grant MacEwan University and King’s University College (both universities are in Alberta).

There were three items of note brought forward at the meeting. First, following an unfortunate delay, the Institutional Guidelines have been sent off for translation, and will now be fully searchable on the francophone side of the CUMS web site. The second item concerns the SCoIM forum. This discussion forum has not been used at all by members and the decision was made to shut it down. Instead, comments, questionnaires, or general points of interest for music administrators will be communicated via direct email format. Finally, following several years of absenteeism, Acadia University has reinstated its full-membership status.

Since my appointment as Advocacy Advisor last Fall, I have reported to the Board concerning the following, which have direct implications for members of CUMS: Canadian government funding of arts organizations, Canada’s official positions re: the Anti-Counterfeiting Trade Agreement (ACTA), dissertation deposit and open access to research/creative work at post-secondary institutions, and Access Copyright’s proposed tariffs for universities and colleges/CEGEPs. As well, I was appointed Chair of the Copyright Committee of the Canadian Federation of the Humanities and Social Sciences (CFHSS-FCSH).

CFHSS has submitted detailed responses to the Federal Government’s Digital Economy consultation and its proposed revision of the Copyright Act, Bill C-32, which is to be discussed in committee during this Fall’s session of parliament. On one hand, organizations representing post-secondary interests have applauded Bill C-32’s addition of education, parody, and satire to research, criticism, and private study in the list of legitimate ‘fair-dealing’ purposes for which one could copy without permission. On the other hand, they have objected to other aspects of the Bill: in particular, the way in which the Bill would prohibit circumventing technological protection measures (TPMs, aka ‘digital locks’).

Briefly, if a copyright owner (e.g., a publisher) applied a digital lock to particular content (e.g., a musical recording or score), Bill C-32 would prohibit a user (e.g., a professor, librarian, or student) from breaking the lock for purposes that otherwise would be legitimate (e.g., making a backup copy in the event that a purchased copy became unplayable or transferring a purchased copy to another device for playback). In contrast, there has been widespread support for the idea that breaking a digital lock not be prohibited in cases where making a copy is otherwise legitimate.

At this point, the best way for CUMS members’ opinions to affect the government’s deliberations concerning Bill C-32 will be to write their local MPs. To this end, I anticipate sending a notice soon to members about how to access information about Bill C-32 at the society’s Website and how to contact your MP in this regard.

The proposed Access Copyright tariff for post-secondary institutions would replace the annual ~$3.50 per student charge and the 10-cents per page per student charge for course packs with an annual charge of $45 per university student or $35 per college/CEGEP student. At York (my institution), the new tariff would cost more than $2M annually, which would correspond to the annual salaries of more than 20 full-time professors.
Not surprisingly, there has been widespread opposition to the Access tariff. CAUT and CFS have intervened in the Access tariff hearings at the Copyright Board, and on short notice, I submitted to the Copyright Board an individual objection, focusing on the invasive way in which Access Copyright would monitor copying at post-secondary institutions, namely, by direct access to the institutions’ computer systems, thereby compromising not only the privacy of faculty and librarians, but also professors’ academic freedom and librarians’ confidentiality.
Minutes

Present:
Philip Adamson      University of Windsor
Marie-Hélène Benoit-Otis    Université de Montréal
Brian Black      University of Lethbridge
Jérôme Blais      Dalhousie University
John Burge      Queen’s University
William Caplin      McGill University
Lynn Cavanagh, Vice President    University of Regina
Ariane Couture      Université de Montréal
James Deaville, Past President    Carleton University
Troy Ducharme      University of Manitoba
Caroline Ehman      Eastman School of Music
Anna Ferenc      Wilfred Laurier University
Michelle Fillion      University of Victoria
David Gramit      University of Alberta
Eric Hung      Rider University
Mary Ingraham      University of Alberta
Edward Jurkowski, Chair, Standing Committee    University of Lethbridge
Brian Locke, English Editor Intersections    Western Illinois University
Justin Maheu      Université Laval
Deanna Oye, President      University of Lethbridge
Matthew Peattie      University of Cincinnati
Brian Power, Treasurer      Brock University
Roxane Prevost      Université d’Ottawa
Colleen Renihan      University of Toronto
Bill Richards      Grant MacEwan University
Friedemann Sallis      University of Calgary
Paul Sanden      University of Western Ontario
Daniel Sheridan      Carleton University
Sophie Stévance, French Editor Intersections    Université de Montréal
Jean Benoît Tremblay, Website Editor      Université Laval
Ed Wasiaik      University of Lethbridge
Joelle Welling, Secretary      University of Calgary

Meeting called to order at 4:35 p.m.

1. Adoption of the Agenda
   Friedemann Sallis moved adoption of the agenda. Seconded by Mary Ingraham. Carried.

2. Approval of the Minutes of 30 May 2009
   Eric Hung moved approval of the minutes. Seconded by Ed Jurkowski. Carried.

   2.1 Business Arising from the Minutes
   The Beckwith fund was started with $5000 seed money and has received $525 in donations thus far. Tax-deductible donations can be made online through the CUMS website.
3. Items for Information

3.1 President’s Report (Deanna Oye)

- Deanna extended thanks to the University of Regina Department of Music and Faculty of Fine Arts for hosting the conference. Thanks were also extended to Lynn Cavanagh and the other volunteers. Thanks, too, to members of the programme committee, the local arrangements committee, the Proctor and composition juries, and the University of Regina New Music Ensemble for their efforts. In addition, CAML organizers and IASPM/CSTM collaborators were recognized, as were all presenters and Jérôme Blais for providing the keynote address.

- Members of the Board were introduced and those departing the board (Brian Locke, Jim Deaville, and Brian Power) were thanked for their service.

- CUMS was named as a third party defendant in a suit against ProQuest last year. Our priority was to extricate ourselves from the suit as soon as possible. Unfortunately the process took longer than expected, but CUMS was “officially” extricated in November 2009.

- Please consider making a tax-deductible donation to the Beckwith Fund. Money from this fund will eventually serve to advance scholarship of emerging scholars.

- Translation of the website is underway. The board has made it a priority to ensure all aspects of the website are available in both languages ASAP. The delay was due to cash flow issues we faced earlier this year.

- Jay Rahn (York University) is serving as an Advocacy Advisor to CUMS and has reported to the board on issues of copyright, open access, etc. He will be asked to contribute to the website in some fashion so that this information can be shared with all CUMS members.

- Murray Dineen (University of Ottawa) is serving as an External Relations Officer for Intersections and is dealing with the more complex issues that arise due to the journal’s increased Internet presence.

3.2 Vice-President’s Report (Lynn Cavanagh)

- Electronic newsletters were circulated in October and April. As the effectiveness of the society increases, so, too will the membership numbers. It is also important that we support the Intersections editors such that the journal grows in prestige and that we increase interactions amongst different branches of musical study. Lynn also feels that it is important that CUMS increases its advocacy with government.

3.3 Past-President’s Nominating Committee Report (James Deaville)

- Board turnover this year is slightly higher than usual. Jim thanked Ed Jurkowski, Glenn Colton and Julie Pedneault for serving on the nomination committee.

3.3.1 Election of President

- Jim Deaville moved that Lynn Cavanagh be elected President. Seconded by Friedemann Sallis. Carried.

3.3.2 Election of Vice President

- Jim Deaville moved that Mary Ingraham be elected Vice President. Seconded by Eric Hung. Carried.

3.3.3 Election of Secretary

- Jim Deaville moved that Joelle Welling be elected Secretary. Seconded by Mary Ingraham. Carried.

3.3.4 Election of Treasurer

- Jim Deaville moved that Aris Carastathis be elected Treasurer. Seconded by Brian Power. Carried.

3.3.5 Election of Intersections English Language Editor

- Jim Deaville moved that Edward Jurkowski be elected Intersections English Language Editor. Seconded by Sophie Stévance. Carried.

3.4 Treasurer’s Report (Brian Power)

- Brian Power noted that it has been a great pleasure and honor to have served as the CUMS Treasurer.
Members were reminded of the SSHRC presenter’s grant. Travel claims are available on the CUMS website and must be submitted (with receipts) by July 1.

Audited financial statements for both the society and the journal were circulated (Attachments #1 and #2). The fiscal year aligns with the calendar year and not the present year. The reports are complex because the society collects fees and buys the journal – this results in a transfer of money back and forth between the two accounts.

The society experienced cash flow problems that came to a head toward the end of the year. This was a result of a number of factors: lawyer fees from the ProQuest lawsuit ended up costing $3500; administering the SSHRC grant through the University of Ottawa made receiving funds complicated; dues start to arrive in January, so there is less cash available at the end of the year. As a result of all this, some expenses had to be deferred until the new year.

In looking at the financial statements, Brian noted that the deficit is slightly smaller than last year. Membership fees are down slightly, but revenue is more or less the same.

Expenses are down because the board met via Skype rather than in person in the fall.

Some members reported that they do not recall receiving renewal notices. The board will explore this further with Becker Associates.

The bulk of the society’s money resides in the journal account. The end-of-year balance is a little lower due to the aforementioned cash flow issues and the one-time legal costs.

“Promotion” refers to some advertising that was done outside Canada – this did lead to an increase in non-member subscriptions, so could be viewed as a success. Becker costs are a more complex issue – a new contract will be negotiated with them in the coming months.

As of today, the society has collected $13,620 in membership fees (about on par with last year). Revenue is $22,000, with expenses at $2700.

3.4.1 Brian Power moved that the audited financial statements for 2010 be accepted into the record. Seconded by Eric Hung. Approved.

3.4.2 Brian Power moved that we retain the services of J. Michael Mulholland as auditor for one year. Seconded by Brian Locke. Approved.

3.5 Editors’ Reports

3.5.1 Intersections French Language Editor (Sophie Stévance)

Sophie has received many submissions from France and Europe and, as a result, the next issue will be dedicated to francophone research. The mandate of the journal is important, though, and that is to transmit Canadian work to Canadians. Unfortunately French Canadians are not submitting their work, so please consider sending something in.

Volume 30/1 will include work from the Levi Strauss conference at the Université de Montréal. Sophie hopes this will be the first of many fruitful collaborations with our French Canadian colleagues.

A new section, “Chronicles,” will be added to the journal. This section will be seen as a starting point for research into various subjects.

Sophie is pleased to announce that Marie-Noëlle Lavoie will be joining the editorial team. Friedemann Sallis noted that internationalizing the journal is a great initiative and will surely increase interest in the journal within our own borders.

3.5.2 Intersections English Language Editor (Brian Locke)

Brian extended his thanks to Murray Dineen and Sophie Stévance for their collaborative efforts. Brian hopes to contribute in whatever capacity to the future of the journal even though he will no longer be serving as editor. Stephanie Conn has begun to serve as reviews editor.

Volume 29/1 had a 50/50 split between French and English articles. Volume 29/2 was intended to be the same but a drop off in English language submissions meant that wasn’t possible. Please submit your work and encourage others to do so as well. Volume 30/1 will be back to a 50/50 split.
A popular music issue is being considered for the future. Any suggestions for other themes or collaborations across borders would be welcomed. We are also working on increasing the visibility on the journal online.

Mary Ingraham inquired about contracts and digital rights. Murray Dineen is working on these issues in his capacity as External Relations Officer for the journal.

3.5.3 Website Editor (Jean-Benoît Tremblay)
- The website has just moved to a new server that is more responsive. Many of the problems that users have encountered over the past year should be gone now.
- Please send any advertisements or announcements to Jean-Benoît. We are looking at including new sections, including one for advocacy issues and a place for other types of information. The translation process is underway and will hopefully be completed by the end of the summer. Contributions or suggestions are always welcome.
- The forums section of the site is not used and will be deleted. Also remember that memberships can be renewed and donations made through the site.

3.6 Standing Committee of Institutional Members – Chair’s Report (Edward Jurkowski)
- The Standing Committee represents Deans, Directors and Heads of music departments across the country. The guidelines have been revised and are available online.
- Acadia University was delinquent with their fees, but has been brought back into the fold. Grant MacEwan University and King’s University College were both approved as full members of the SCoIM. Ed will approach other institutions this year.
- The SCoIM has also approved Ed serving as both the chair of the Standing Committee and the English language editor of the journal.

3.7 FedCan Report (James Deaville)
- This has been a time of change for the Federation, with a new executive director named and a move to a new location. Modest gains to SSHRC and other sources of funding were made in the last budget.
- Jay Rahn has been elected chair of the Federation’s copyright committee. The Federation is also watching SSHRC’s push to move publications into the realm of open access.
- William Caplin noted that the mandates of both CUMS and the CMS are similar and wondered if CUMS should explore a connection or interchange with that organization. Brian Locke noted that the CMS website is a good model. Eric Hung commented that this is something that is worthwhile pursuing, but should be done with caution. Anna Ferenc is an institutional rep for CMS and thought it would be good to increase our visibility with that organization. She also noted that their regional meetings do include Canadian institutions. Eric suggested that a professional development workshop, a pedagogy session, or something on community outreach or engagement might be appealing to CMS.
- Deanna noted that we have begun exploring a relationship with CMEA and Mary Ingraham noted that we will continue to work CSTM and IASPM. The board is also committed to exploring collaborations.

3.8 CUMS Conference 2011 (Deanna Oye)
- Next year’s conference will be held June 2 – 5 at Mount Allison University. While we won’t be meeting with Congress, we will at least be in somewhat close proximity.
- The Canadian League of Composers (CLC) has sought a collaboration with CUMS since next year is the 60th anniversary of the CLC. Friedemann Sallis also suggested contacting the CMC because their regional office is at Mount Allison.
- ICTM is meeting in July 2011 in Newfoundland. Mary Ingraham wondered if we would have a CUMS presence there.
4. Items for Action
   4.1 CUMS By-law amendments (Attachment #3)
       · Mary Ingraham moved adoption of the six motions as an omnibus package. Seconded by Jérôme Blais.
       · Philip Adamson offered a friendly amendment: that the last sentence of the new Article 21 be deleted. This was acceptable to the mover and seconder.
       · Anna Ferenc suggested that the language of the preceding sentence be fixed up. This was also acceptable.
       · The motion was carried.

5. Other Business
   · Mary Ingraham offered congratulations to Jean Benoît for the website. It looks much better and is much easier to navigate.
   · Sophie Stévance offered thanks to Brian Locke for his work on the journal.
   · All members offered a round of applause and thanks to the outgoing president, Deanna Oye, for her work and contributions to the society.

6. Adjournment
   · Meeting adjourned at 6:22 p.m.

Respectfully submitted by Joelle Welling
CALL FOR PAPERS, SESSIONS & ROUND TABLES

The Canadian University Music Society (CUMS) will hold its annual conference June 2–5, 2011 at Mount Allison University, Department of Music, Sackville, N. B. Proposals, in French or English, for papers, sessions and round tables from all areas of music scholarship are welcome. We will also host a joint paper session with the Canadian Association of Music Librarians, for which CUMS members may submit abstracts.

Papers and Sessions: Those wishing to propose a paper or session should submit, by December 17, 2010, an abstract of 500–800 words, describing the subject, the premises, the methodology, and the conclusions. Submission of an abstract denotes willingness and ability to attend the 2011 conference. Papers should not exceed 20 minutes, including illustrations, and will be followed by a 10-minute period for questions and discussion. Further information is available at www.cums-smuc.ca/conference. Graduate students whose papers are chosen for presentation in any session of the CUMS conference may be eligible to compete for the SOCAN Foundation/George Proctor Prize; eligible students who wish to compete will be required to submit copies of their complete papers by April 22, 2011.

Round Tables: Round tables are organized by an individual or group of individuals around a specific topic, with the participation of invited speakers/discussants. Round table sessions may be scheduled for a maximum of 90 minutes. Those wishing to organize a round table should submit an abstract of 500–800 words describing the topic and the method of presentation, and indicating all participants, the precise nature of their contributions and audience participation expectations.

Lecture-Recitals & Mini-Concerts (Solo & Ensemble): see separate call.

SOCAN Foundation / George Proctor Prize for student presenters: see separate call.

Eligibility: All presenters must be members in good standing of the Canadian University Music Society, and must register for the conference. Membership applications are available on the CUMS website (www.cums-smuc.ca) or by contacting CUMS, c/o Becker & Associates, 10 Morrow Avenue, Suite 202, Toronto, Ontario, M6R 2J1; (416) 483-7282 (phone), 489-1713 (fax), or membership@cums-smuc.ca (e-mail). Annual dues for 2011 are $70 for regular members, and $35 for part-time faculty, students, independent scholars, and retired persons.

Submission: Proposal abstracts must be submitted, as PDF files attached to e-mails, by December 17, 2010. The author’s name, together with postal address and phone and fax numbers, should appear in the email body but not on the abstract, as proposals will be judged anonymously. All submissions should be made to the Program Committee Chair, Gary Tucker, at gtucker@mta.ca. Papers for the joint session with the Association of Music Librarians should be clearly marked “CUMS/CAML Joint Session.”

Results: The results of the program committee’s deliberations will be announced by February 11, 2011, with the program posted on the CUMS website. Those whose papers, round tables and performances are chosen for presentation must provide an abridged abstract (250 words, maximum) and biography (150 words, maximum) no later than March 25, 2011.
CALL FOR LECTURE-RECITALS & MINI-CONCERTS (SOLO AND ENSEMBLES)

The Canadian University Music Society (CUMS) will hold its annual conference June 2–5, 2011 at Mount Allison University, Department of Music, Sackville, N. B. Proposals, in French or English, for lecture-recitals and mini-concerts, are welcome from members of the Society, with December 17, 2010 as the deadline for submission of a proposal.

Lecture-recitals: Members wishing to propose a lecture-recital should submit an abstract of 250–500 words and recorded audio excerpts from the proposed program. Lecture-recitals may not exceed 45 minutes: a presentation of up to 35 minutes followed by a 10-minute period for questions and discussion.

Mini-concerts: Those wishing to present a mini-concert should submit the program of works to be performed, with timings listed, and recorded audio excerpts from the proposed program. Mini-concerts may not exceed 30 minutes.

Submission of a proposal denotes willingness and ability to attend the 2011 conference.

Eligibility: All recitalists and lecture-recitalists must be members in good standing of the Canadian University Music Society, and must register for the conference. Membership applications are available on the CUMS website (www.cums-smuc.ca) or by contacting CUMS, c/o Becker Associates, 10 Morrow Avenue, Suite 202, Toronto, Ontario, M6R 2J1; (416) 483-7282 (phone), 489-1713 (fax), or membership@cums-smuc.ca (e-mail). Annual dues for 2011 are $70 for regular members, and $35 for part-time faculty, students, independent scholars, and retired persons.

Submission: Proposals must be submitted, by email, by December 17, 2010. Proposal abstracts and programs must be attached as PDF files, and recordings must be attached as MP3 audio files. The author’s name, together with postal address and phone and fax numbers, should appear in the email body but not on the abstract, as proposals will be judged anonymously. All submissions should be made to the Program Committee Chair, Gary Tucker, at gtucker@mta.ca.

Results: The results of the Program Committee’s deliberations will be announced by February 11, 2011, with the program posted on the CUMS website. Members whose lecture-recitals or mini-concerts are chosen for presentation must provide a biography (150 words, maximum) and, in the case of lecture-recitals, also an abridged abstract (250 words, maximum), no later than March 25, 2011.

SOCAN FOUNDATION / GEORGE PROCTOR PRIZE

The SOCAN FOUNDATION / GEORGE PROCTOR PRIZE of $2500 will be awarded for the best paper in French or English presented by a graduate student at the annual conference of the CANADIAN UNIVERSITY MUSIC SOCIETY. The 2011 CUMS conference will be held at MOUNT ALLISON UNIVERSITY, Department of Music, Sackville, N. B., June 2–5, 2011. All student presenters are eligible for partial reimbursement of travel and accommodation expenses, in accordance with CUMS guidelines (receipts are required).

The prize-winning paper will represent original research in any recognized branch of musical scholarship and may be presented in either official language. The jury reserves the right to withhold the award if, in its judgment, there are no suitable submissions.

The competition is open to anyone who, at the time of submission of the abstract, is registered in a graduate degree program, does not yet hold a doctorate, does not hold a full-time teaching position, and is a member of CUMS (paid-up membership for the 2011 membership year, which is $35 for students). Previous winners of the George Proctor Prize are ineligible to compete. A paper also
submitted to the 2011 SOCAN FOUNDATION/CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC is eligible to compete in the semi-final round of the SOCAN Foundation/George Proctor Prize, provided the author has previously fulfilled all the conditions for conference proposal submission and the paper has been accepted to be read at the conference.

For all other conditions of proposal submission and conference participation, please refer to the “Call for Papers,” available at www.cums-smuc.ca/conference. The deadline for submission of proposals is Friday, December 17, 2010. Submission of an abstract denotes willingness and ability to attend the 2011 conference.

Students whose proposals are accepted for the conference will be informed by February 11, 2011. In addition to complying with all subsequent deadlines for other presenters, including the requirement for submission of an abridged abstract (250 words) and biography (150 words maximum) no later than March 25, 2011, students who wish to compete for the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE (semi-final round) must submit, by Friday, April 22, 2011, an electronic copy of their paper (with the scholarly apparatus), and of any handout, exactly as they will be presented at the conference. Attached files to submission e-mails may not exceed 1 MB in size. A preliminary jury will select the finalists (normally up to four), from which a winner will be chosen at the conference. In determining the winner, the final jury will consider the presentation and the ability to handle questions from the audience, as well as the quality of the paper. The preliminary and final juries will be formed after all SOCAN FOUNDATION/GEORGE PROCTOR PRIZE submissions are received, to ensure that all jurors are at arm’s length from the applicants.

DR. GEORGE PROCTOR (1931–85) was a pioneering bibliographer of information concerning music in Canada and a scholar of Canadian music. His fields of expertise included old-time fiddle music, the scope of twentieth-century Canadian music, and trends in contemporary Canadian music. In the course of his career, he held positions in music departments in Canadian universities at both ends of the nation—McMaster, British Columbia, Western Ontario, and Mount Allison—as well as with the National Museum of Canada and the Eastman School of Music. Among his publications are Canadian Music of the Twentieth Century (Toronto: 1980) and articles for the Encyclopedia of Music in Canada and The New Grove Dictionary. Source: EMC, 2d ed., s.v. “Proctor, George”.

CUMS / SMUC
SOCAN FOUNDATION / CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC

The SOCAN / CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC are two $2500 prizes intended to encourage students’ research and writing on Canadian music topics and music professors’ mentorship of students in these endeavors. One prize will be for the best English-language paper and one for the best French-language paper. Topics in Canadian music will be understood as potentially deriving from a wide range of genres, including, but not limited to, such areas as popular, folk, jazz and concert music.

Eligibility: The competition is open to anyone who, at the time of submission of the paper, fulfils the following requirements: (i) is registered in an undergraduate or graduate degree program (whether inside or outside Canada); (ii) is a Canadian citizen or landed immigrant to Canada; (iii) if a graduate student, is a member of CUMS (student membership will be $35 for 2011); (iv) does not yet hold a doctorate and does not hold a full-time teaching position.

Graduate students who plan to submit to the competition are particularly encouraged to submit a proposal to read their paper at the CUMS annual conference, which will take place at Mount Allison University, Department of Music, Sackville, N. B., June 2–5, 2011. The deadline for submission of proposals to the 2011 conference is December 17, 2010, four months prior to the deadline for submission of full papers to the Awards competition (see Deadline, below).

Undergraduate students who plan to submit to the competition are encouraged to become members of CUMS, and to submit—either by the December deadline prior to the competition year, or at the time of a subsequent Call for Papers—a proposal for a paper based on their submission to the competition.

Papers on Canadian music topics that have previously won the CUMS GEORGE PROCTOR PRIZE are not eligible to enter the SOCAN/CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC. Following 2011, any person who, while a graduate student, previously won an AWARD FOR WRITINGS ON CANADIAN MUSIC will be ineligible to compete for another AWARD FOR WRITINGS ON CANADIAN MUSIC but, potentially remains eligible to compete for the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE. A paper chosen for an AWARD FOR WRITINGS ON CANADIAN MUSIC in a given year may also be eligible for the SOCAN FOUNDATION/GEORGE PROCTOR PRIZE in the same year (see the “Call for Papers for the SOCAN Foundation/George Proctor Prize at www.cums-smuc.ca for details on eligibility).

Consult http://www.cums-smuc.ca/conference for more information concerning CUMS membership benefits and for the “Call for Papers, Sessions and Round Tables” for the 2011 CUMS conference. Student presenters at CUMS conferences are eligible, following the conference, for partial reimbursement of travel and accommodation expenses, in accordance with CUMS guidelines (receipts are required).

A submission to the SOCAN Foundation / CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC competition will be a written document that:

- presents, in a formal paper of scholarly tone, an account of original research that was carried out by the student;
- contains no more than 3000 words;
- contains complete scholarly apparatus, including footnotes and a bibliography;
- excludes all mention of the author’s name and the author’s university/college affiliation (even from any cover page or first-page heading);
- is in pdf form (no pdf to be more than 1 MB in size), preferably with examples and figures (if any) inserted into the running text of the document;
- is sent as an attachment to an e-mail message that gives, in the Subject Line, “Entry to Awards for Writings on Canadian Music” and, in the body of the message, the author’s (i) full name, (ii) full postal address, (iii) name and level of degree program, (iv) institutional affiliation and (v) e-mail address.

Deadline and address for e-mailing of submissions:
April 22, 2011, 11:59 p.m. to mary.ingraham@ualberta.ca.
The jury to judge submissions will consist of four members of CUMS, chaired by a member of the CUMS Board. In 2011, it will be chaired by Dr. Mary Ingraham (University of Alberta). The other three members will be chosen so as to avoid conflict of interest and to represent as many different branches of music research as possible.

The winners will be announced during the CUMS conference held that year. The jury reserves the right to withhold an award if, in its judgment, there is no suitable submission.

Winning papers will be posted to the CUMS web site, (www.cums-smuc.ca) in an electronic archive devoted to this purpose, and to the SOCAN Foundation web site. Acceptance of a paper for posting to the archive may require a winner to make small, recommended corrections to the paper by the necessary deadline, for posting as soon as possible, or no later than early autumn of the same year.

The generous funding of the SOCAN FOUNDATION / CUMS AWARDS FOR WRITINGS ON CANADIAN MUSIC is by the SOCAN FOUNDATION. Administration of the competition for the Awards is carried out by the CANADIAN UNIVERSITY MUSIC SOCIETY.

The Canadian University Music Society is pleased to announce a call for scores for potential inclusion in the contemporary music concert to be performed at its 2011 conference, which is to be held at Mount Allison University, Department of Music, Sackville, NB, June 2–5, 2011. Included in this Call for Scores is announcement of the Canadian League of Composers/Canadian University Music Society Composition Prize for 2011: together, the CLC, CUMS and Mount Allison University, will provide a prize totaling $2500 for the best composition by a student composer in 2011. The jury reserves the right not to award the cash prize if no worthy score is submitted by a student. Students whose compositions are selected for performance may be eligible for partial reimbursement of travel and accommodation expenses, in accordance with CUMS guidelines (receipts are required).

All submissions should be from Canadian citizens or landed immigrants.

The score or scores chosen will be performed at a concert on the evening of Friday, June 3, 2011, 8:00 p.m. in Sackville by Motion Ensemble.

Scores submitted must conform to the following specifications:

1. a five- to eight-minute instrumental work, in a single movement or multiple movements;
2. scored for at least three members of the following four-member chamber ensemble: flute (including piccolo/alto flute/bass flute), clarinet (including alto/bass clarinet), double bass, percussion; electronics also available.

Guidelines for submitting scores:

1. Submission of a score to the competition denotes willingness and ability to attend the 2011 CUMS conference.
2. Each composer may submit up to two scores.
3. Scores should not give any indication of the composer’s name or affiliation(s). A cover letter should accompany the score, indicating the composer’s name, institutional affiliation (if any), telephone number(s), postal and email addresses, the title of the work submitted, the instrumentation, and the duration of the work.

4. Four (4) copies of each score should be submitted, along with four copies of an audio (or MIDI) recording on CD, if available. PDF files of scores and MP3 audio files may also be included.

5. Submissions must be postmarked by **Friday, January 21, 2011**. Late submissions and/or illegible scores/parts will not be considered.

6. Composers whose scores are selected for performance must be members in good standing of the Canadian University Music Society, and must register for the conference. Membership applications are available on the CUMS website (www.cums-smuc.ca) or by contacting CUMS, c/o Becker Associates, 10 Morrow Avenue, Suite 202, Toronto, Ontario, M6R 2J1; (416) 483-7282 (phone), 489-1713 (fax), or membership@cums-smuc.ca (e-mail). Annual dues, beginning 2011, are $70 for regular members, and $35 for part-time faculty, students, independent scholars, and retired persons.

7. Submissions that do not conform to these guidelines cannot be considered.

8. Winners whose pieces are selected for performance must submit legible parts by **Friday, April 15, 2011** at the latest.

9. Composers who wish their materials to be returned: please enclose a self-addressed, stamped envelope.

**Please send materials to:**

Dr. Alasdair MacLean  
Department of Music  
Mount Allison University  
134 Main Street  
Sackville, NB, Canada E4L 1A6  
amaclean@mta.ca  
Office: (506) 364-2378 / Fax: (506) 364-2376

**Selection Process:**  
Submissions will be assessed by a four-member jury. From the best student composition(s), the jury will select up to two pieces: the winning submission ($2500 prize) and, if appropriate, a runner-up (honourable mention). The number of scores selected to be performed at the June 3, 2011 concert will be at the discretion of the jury and, in addition to the winning student submission, will consist of **no more than** one other submission. The winners will be announced by **Monday, March 14, 2011**. Winners whose pieces are selected for performance must submit legible parts by **Friday, April 15, 2011** at the latest.
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 2011 issue of this Newsletter will be the annual conference issue and will contain news submitted by April 15, 2011 to the newsletter editor at mary.ingraham@ualberta.ca.

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

ACHIEVEMENTS

Appointments:

The Department of Music at the University of Alberta welcomes two postdoctoral fellows for the 2010-2011 academic year. Dr Michael MacDonald (PhD, University of Alberta) began a teaching and research postdoc in Canadian folk music, supported by a generous anonymous donation, the folkwaysAlive! initiative of the Faculty of Arts, and the Vice-President (Research). He will be researching “Colonial Wood, Postcolonial Melodies: Métis fiddle music and the production of subjectivity.” And Dr Jennifer Ronyak (PhD, Eastman School of Music) has started an Izaak Walton Killam Memorial Postdoctoral Fellowship on the topic: “Performing the Lied, Performing the Self: Autonomy, communication, and community in Germany, 1790-1832.”

Honoured:

On June 10, 2010, at its Spring Convocation, the University of Alberta awarded the Honorary Doctor of Laws to pianist and former Edmontonian Angela Cheng. The award recognized not only her distinguished career as a performer but also her dedication to bringing music to the most diverse possible audiences in Canada through her work as a founding member of Piano Six and her continued activity with its successor, Piano Plus, for which she serves as artistic director. In lieu of a convocation address, Dr Cheng delighted graduands and members of the audience with a performance of Aaron Copland’s own arrangement of his El Salón México for two pianos, along with her husband pianist Alvin Chow and the able assistance of their daughters as page-turners.

2010 CUMS George Proctor Prize:

Kimberly White (McGill) for “Creating the Ideal Debutante: Cornélie Falcon’s 1832 Debut at the Paris Opéra”.
Colleen Renihan (Toronto) for “’Voices from History’: Postmodern Canadian Historicism in Istvan Anhalt’s Winthrop.”
Concerts, Publications & Recordings:


Podium 2010
The University of Alberta Madrigal Singers, directed by Leonard Ratzlaff, presented a concert at the Podium 2010 conference of the Association of Canadian Choral Communities in Saskatoon on May 21, 2010. Together with choirs from the University of Manitoba and University of Saskatchewan, the Madrigal Singers participated in a joint concert project featuring contemporary compositions for large chorus on the theme of Light. Each choir also presented a short concert.

Among the highlights of the fall semester at the University of Alberta was the week-long residency in October 2010 of Pulitzer Prize winning composer John Corigliano (Juilliard School of Music and Lehman College, City University of New York). Corigliano’s residency included public presentations, work with composition students and the department’s contemporary music ensemble, and intensive work with its Symphonic Wind Ensemble. The visit culminated in the Canadian premiere of the Corigliano’s Symphony No. 3: Circus Maximus (2004), conducted by Professor Angela Schroeder.

Conference Presentations & Guest Lectures:

Historiography: Writing about Music in Canada, a meeting of the Working Group on Interdisciplinary Perspectives on Music in Canada held June 2, 2010 in Regina. Twenty-four scholars met at this event, at which the following four papers and responses were presented and discussed:


Ellen Waterman: “Improvising Musical Identities in Canada”; Response: Mary Ingraham

UPCOMING CONFERENCES & EVENTS

Premieres and Performances:

University of Alberta Professor and Saxophonist William Street, along with Professor Jean-Marie Londeix (Bordeaux, France) and Taiwanese pianist I-An Chang presented masterclasses, lectures and recitals in Bangkok, Beijing and Taipei from October 26 to November 6, 2010. They were hosted by University of Alberta alumnus Po-Yuan Ku, and Chih-Huan Wu in Taiwan, Jia-nan Zhang in Beijing and Shyen Lee from Mahidol University in Bangkok.

University Voices 2010 (Toronto)
The University of Alberta’s Madrigal Singers have been invited to participate in University Voices 2010, a project sponsored by Soundstreams Canada in Toronto, featuring the gathering of six Canadian...
university choirs, on November 3-7, 2010. The project will feature the study and performance of works by Estonian composer Arvo Pärt (in celebration of his 75th birthday) and Canadian R Murray Schafer, including the world premiere of a commissioned work by Schafer, *The Soul of God*. The project is under the direction of Toñu Kaljuste, founding director of the Estonian Philharmonic Chamber Choir, who has premiered many works by Pärt in the past. Other choirs involved are from CMU in Winnipeg, and the Universities of Guelph, Ottawa, Toronto and Wilfrid Laurier.

Trio Voce (*Patricia Tao, piano, University of Alberta*; with Jasmine Lin, violin, and Marina Hoover, cello) will release a new CD recording on Con Brio Recordings entitled *Inscapes: Trios by Shostakovich and Mieczyslaw Weinberg*. Upcoming performances are scheduled for Music Toronto and at Stanford (University) Lively Arts Series, both of which include Jonathan Berger’s *Memory Slips*, commissioned by the Trio for the upcoming premiere. This season also includes three performances in May 2011 for the Music Guild of Los Angeles (www.triovoce.com).

The fourth annual 2011 Frederick Fennell Memorial Conducting Masterclass featuring distinguished conductors Donald Hunsberger, Mark Scatterday, Michael Votta, Rodney Winther will take place from February 11-13, 2011 at the Cincinnati College-Conservatory of Music in Cincinnati, Ohio. University of Alberta’s MMus (Conducting) graduate *Taina Lorenz Turner* has been accepted to the exclusive list of one of this year’s of young conductor participants.

**Calls for Papers and Performances:**

**CFMTA Convention 2011**

The University of Regina will be the site of the 2011 Canadian Federation of Music Teachers’ Associations National Convention July 6-9, 2011. The theme of the convention is “Music is a Life Force” and will feature nightly concerts beginning with the featured artists, The Gryphon Trio and ending with the CFMTA Piano Competition Finals. A special Canadian Composer Day on July 7 with feature winning student and teacher composers working with Heather Schmidt and David L. McIntyre and culminating with an evening of all Canadian music. There is a call for session proposals for both general sessions and Canadian Composer Sessions and Poster sessions.

**DEADLINE FOR SESSION PROPOSALS** – January 15, 2011

**DEADLINE FOR POSTER PROPOSALS** – February 1, 2011

Details can be found at www.cfmta.org.

**Graduate Student Conferences:**

The University of Alberta Graduate Music Students’ Association (GMSA) will host its annual graduate music conference on March 4-5, 2011. The theme for this year’s conference is ”The Audible Past / The Mutable Future: Balancing Old and New”. A Call for Submissions will be available by November 30, 2010. For more information, please contact the GMSA at uofa.gmsa@gmail.com, or visit http://www.ncounters.wordpress.com.

The University of Calgary will host the Graduate Student Conference “Confounding Expectations: Music in a Diverse World” on May 9-10, 2011. A Call for Papers will be available by October 31, 2010. Please contact Cathy Klopoushak (cklopoushak@telus.net) for more information.
Hearing and Listening: Working Group on Interdisciplinary Perspectives on Music in Canada
June 5-7, 2011
Working Group co-coordinators Mary Ingraham (mary.ingraham@ualberta.ca) and Dylan Robinson (dylan.robinson@utoronto.ca) will release a Call for Presentations, Responses, and Discussions in November 2010. Please HOLD THE DATES and consider extending your visit to Sackville in June to allow you to participate in these events.

Student Journals:
Nota Bene Undergraduate Journal of Musicology
The Don Wright Faculty of Music at the University of Western Ontario requests submissions for the April 2011 issue of Nota Bene. Authors must submit papers electronically by November 27, 2010.
Nota Bene is a professor-reviewed journal for musicology created specifically for undergraduate students studying at institutions internationally. We invite papers in the fields of historical musicology, ethnomusicology, popular music studies, music theory and interdisciplinary subjects with a focus on any of the above that meet a high critical and rhetorical standard. We encourage submissions in both English and French. Professors are encouraged to forward this message to students. Information for authors and previous issues are available at http://www.music.uwo.ca/about/notaBene.html
The editors may be contacted at notabene@uwo.ca.
Alayna Jay, Editor-in-Chief ~ Mike Lukaszuk and Rogan Bogaert, Assistant Editors

ReSonare: Graduate Music Journal, University of Alberta
ReSonare, the online peer-reviewed graduate music journal of the Department of Music at the University of Alberta is currently seeking submissions preparatory to publication. ReSonare is a rolling journal; we publish material as it is prepared. Our Editorial Board is drawn primarily from music graduate students at the University of Alberta.
We encourage submissions from graduate students, advanced authors and international scholars alike. We welcome responses to previously published articles, research updates from our published authors, as well as reviews. Special inserts and opinion pieces will be considered. ReSonare aspires to serve as an effective sounding board for all areas of music research, including but not limited to: ethnomusicology, musicology, music theory, composition, performance, philosophy of music, music technology, music pedagogy, music cognition and interdisciplinary studies. Experimental and cross-disciplinary work and research in popular music, electronic music, voice, poetics, dance and theater are welcomed. Authors, composers, and performers are encouraged to take advantage of the multimedia capabilities of ReSonare in developing creative scholarship.
Please visit ReSonare Online (www.fwalive.ualberta.ca/resonare/index.php/ReSonare) for more information, to sign up with a free author’s account, or to check out our Author’s Guidelines.

Job Openings:
The Faculty of Music, University of Toronto invites applications for a full-time tenure stream position in Music Education. This appointment will be at the rank of Assistant Professor and will begin July 1, 2011.
Applicants must be scholar-teachers in music education with demonstrated effectiveness in working with students at the undergraduate and graduate levels as well as experience in music teaching at the school or community level. Candidates must have a completed doctorate in music education. Applications should include a letter of intent, CV, a statement of teaching philosophy, and a small number of publications and materials relevant to teaching experience. Also required is a sample of classroom teaching available by a link to a website or the submission of a DVD. Applicants should
arrange to have three letters of reference sent by the deadline, December 10, 2010, directly to: Office of the Dean, (Music Education Search), Faculty of Music, University of Toronto, 80 Queen’s Park, Toronto, Ontario, Canada M5S 2C5.

The Faculty of Music, University of Toronto invites applications for a full-time tenure-stream position in Jazz Studies. This appointment will be at the rank of Assistant Professor and will begin July 1, 2011. Applicants should be an experienced jazz performer with proven effectiveness working with advanced small and large jazz ensembles. A commitment to excellence and demonstrated leadership in jazz performance and education is required. We are particularly interested in candidates who value and balance creative activities in the practice and theory of jazz. A minimum of Master’s degree or equivalent in professional experience is required.

Applicants should include a letter of intent, CV, a statement of teaching philosophy, professional dossier and appropriate recordings available on CD. Applicants should arrange to have three letters of reference sent by the deadline, directly to: Office of the Dean (Jazz Search Committee), Faculty of Music, University of Toronto, 80 Queen’s Park, Toronto, ON M5S 2C5. The deadline for applications is December 17, 2010.

Notices:

« Atelier de travail international sur la recherche-création », Faculté de musique, Université de Montréal, 30 mai-1er juin 2011, organisé par Sophie Stévance, Michel Duchesneau, Sylvain Caron (Université de Montréal) et Sylvie Douche (Paris IV – Sorbonne).

CUMS Conference 2011 June 2-5, 2011: Mount Allison University, Sackville, NB, Canada.

IASPM-Canada June 16-19 2011: “Music and Environment: Place, Context, Conjuncture” Schulich School of Music, McGill University, Montreal, Canada.