Canadian University Music Society
Société de musique des universités canadiennes

Newsletter (Spring 2010, 20/2)
Annual conference issue

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PRESIDENT’S MESSAGE

With the end of the current academic season drawing near, it is time to look forward to a season of research, conferences and summer festivals. Specifically, I would like to remind you to mark your calendars for the annual conference of the Canadian University Music Society (CUMS) and the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML). The conference will be hosted by the University of Regina from June 3 to 6, 2010, and will mark the first time that we meet simultaneously with our traditional and popular music colleagues in IASPM-Canada and CSTM. Although the two conferences have separate registration processes, a delegate registered in one conference may attend sessions in the other for free.

Our keynote speaker for Regina 2010 is Dr. Jérôme Blais from Dalhousie University. Dr. Blais is a highly-regarded composer-scholar whose presentation on his current compositional work will be of interest to conference participants from all four societies. Another highlight of the conference will surely be the “Great Debate,” a CUMS and CAML plenary session addressing the question, “Do universities with music degree programs require a specialist in music on their library staff?” Of course, you will also want to attend the Thursday night Opening Concert and Friday night’s Contemporary Music Concert, featuring the University of Regina New Music Ensemble and winning works from our annual Composers’ Competition. Daytime sessions will begin early Friday morning and continue to Sunday, noon.

I encourage you to travel to Regina and take in the many events of this unique gathering. Early-bird registration ends April 15! Register via our website at www.cums-smuc.ca. If you are presenting a paper, lecture-recital or mini-concert at this year’s conference, please read the Treasurer’s Report later in this newsletter for information on presenters’ grants.

Finally, as my term as President of CUMS comes to a close this spring, I would like to thank the dedicated volunteer members of the Board with whom it is such an immense pleasure to serve. This is an organization of rich and diverse membership, and I value the opportunity to be a continuing part of it.

See you in Regina!

With warm wishes,
Deanna Oye
Treasurer’s Report

I WILL BE MAKING MY FULL REPORT at the upcoming Annual General Meeting on June 5th at the University of Regina. In the meantime, I want to draw your attention to funding available to presenters at the conference. Funds for partial reimbursement of travel expenses are drawn from a small SSHRC grant administered by the Society for this purpose. Normally, it is the policy of CUMS to reimburse eligible claims submitted by the deadline (July 1) at the level of 50% for student members and independent scholars, and 30% for full-time faculty whenever possible. Any surplus or deficit created by the varying number of claimants and the fixed amount of the grant is likewise divided among eligible claimants using this ratio. Eligible expenses include actual reasonable costs for transportation, accommodation and meals (original receipts must be included). Please note that the registration fees for the conference itself are not eligible. All claimants must be paid-up members of CUMS. Feel free to contact me if you have further questions, or see me in person at the conference to pick up a claim form. The form is also available on the CUMS web site at:

Respectfully submitted,
Brian E. Power

MORE CONFERENCE HIGHLIGHTS

THIS YEAR’S CONFERENCE, of necessity held apart from the Congress of the Social Sciences and Humanities, has the multi-faceted, overarching theme of music as it is studied in Canadian universities. Last autumn’s CALL FOR PAPERS, though, did issue a special invitation for presentations on subjects in ethnomusicology. As a result, three such sessions are planned for Saturday and Sunday: “First Nations Music” (two papers); “Eurasia Folk Traditions” (two papers); and a pair of papers that examine how we study and celebrate world music cultures in North America (“Metastudies in Ethnomusicology”).

Lecture-recitals and daytime mini-concerts are, for the most part, integrated with paper presentations on related topics. On Sunday morning, for example, a session entitled "Music and Spirituality” begins with a paper, Jean-Benoît Tremblay’s “Religion et symbolisme dans Offertorium de Sofia Gubaidulina,” followed by a concert of songs setting poetry on themes of love and grace, performed by visiting scholar and mezzo-soprano Kathryn Whitney and pianist-composer David McIntyre.

Performances of, and subjects in, music created on Canadian soil are well-integrated into the conference as a whole, with five such sessions in total. Not
attempting to compete with the concurrent IASPM-Canada conference, the CUMS program includes one session of papers concerning American popular music. A further session alluding to south of the 49th parallel will take us from a scholarly paper on recent music of Elliott Carter (Brenda Ravenscroft), through a lecture-recital on Libby Larsen’s *Last Words of the Wives of Henry VIII* (Claire Vangelisti and Richard Seiler from the University of Louisiana), and end with a multi-media performance of a work for saxophone ensemble by an American-born Canadian composer (Regina Saxophone Quartet).

Subjects of sessions organized by the CANADIAN ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES will include “Building a Heavy-Metal Collection,” “Streaming Audio to Students' Mobile Devices” and “The Burgeoning Bibliography of Film Music.”

More traditional subjects in university music will be touched on, too: for music analysts, one session of papers arising from the renewed interest in theories of sonata form that was inspired by William Caplin’s ground-breaking *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart and Beethoven*, and two sessions on approaches to diverse genres of twentieth-century music. Medieval music and opera have a session each, and the two-hundredth anniversary of Robert Schumann’s birth will be marked with an afternoon performance of his *Davidsbündlertänze*. There is also one paper session on diverse types of performance issues and one session of cross-disciplinary papers whose subjects involve music.

Friday evening’s contemporary music concert will be presented in a salon setting at the city of Regina’s Mackenzie Art Gallery. The University’s New Music Ensemble, joined by soprano Sophie Bouffard, will feature a virtually complete performance of Arnold Schoenberg's *Pierrot Lunaire*, as well as premieres of two works from the 2009–2010 CUMS “Composers' Competition” (see pp. 5–6 for the results of the competition).

Discussion will turn to matters of a practical sort with the Saturday afternoon CUMS-CAML plenary session, which will take the form of a light-hearted but seriously intentioned debate on the resolution “music librarians don't need music degrees.” It's a CAML conference tradition to stage a “Great Debate” on an important subject; Janneka Guise, chair of this year's CAML program committee, describes it this way: “Always a standing-room-only event at the Canadian Library Association annual conference, this year's Great Debate will be a high-impact, professional discussion in a formal debating format. Mixed CAML and CUMS teams of distinguished debaters will present, point and counterpoint arguments to stimulate, captivate, educate, entertain, and ultimately, move the audience to support their position. You can expect to enjoy the circumlocutory
combat on this hot topic!”

Then, there’s the fact that CUMS and CAML are not the only scholarly music associations meeting in a joint conference at the University of Regina June 3 to 6! The university’s Interactive Media and Performance (IMP) Labs, along with the Department of Media Production and Studies and the Faculty of Fine Arts at the University of Regina, are pleased to present “Spaces of Violence, Sites of Resistance: Music, Media and Performance,” an international conference organized in collaboration with the INTERNATIONAL ASSOCIATION OF SCHOLARS OF POPULAR MUSIC—CANADA and the CANADIAN SOCIETY FOR TRADITIONAL MUSIC. If you are registered to present or chair a session at this particular conference you are thereby entitled to attend any CUMS or CAML sessions or concerts that interest you. The reverse is also true: register for the joint CUMS-CAML conference, and you are entitled to attend your choice of IASPM-CSTM sessions. The keynote speaker for IASPM-CSTM will be Dr. Jocelyne Guilbault, professor of ethnomusicology at the University of California, Berkeley. Check out the “Spaces . . . Sites . . . Music, Media and Performance ” program at http://www2.uregina.ca/MusicMediaPerformance/En/_HOME_.html

An updated program of CUMS & CAML meetings, concerts, sessions and presentations begins on page 8. Here’s hoping the schedule doesn’t present you with too many “conflicts of interest.”

Lynn Cavanagh
Program Committee Chair

ANNOUNCING THE 2010 WINNERS OF THE COMPOSERS’ COMPETITION

THIS YEAR’S JUDGING PANEL, consisting of composers Alain Perron, John Burge and James Harley, and soprano Sophie Bouffard, is pleased to announce the following winners:

I

Winner in the category of
best composition by a student member of CUMS member ($500 prize):

Extrait d’un opera en cours
Acte 2, Scène 3

Lamentation de Rebecca

for Soprano, Flute, 2 Clarinets, Violin, Viola and Cello

by Stacey Brown
Stacey Brown is currently completing a doctorate at the Université de Montréal, co-supervised by Isabelle Panneton and Caroline Traube.

II

Selected for performance at the 2010 CUMS conference contemporary music concert:

**Into This Darkness**

for Soprano, 2 Flutes, Clarinet, Violin, Viola, Cello and Piano
Poem by Peter Stevens (1927-2009)

*by Matthew Todd*

Matthew Todd completed the degree Master of Music in Composition in 2008 at the University of Regina, under the supervision of Alain Perron.
GEORGE PROCTOR PRIZE 2010 COMPETITION UPDATE

Around a dozen papers by student members of CUMS have been accepted for presentation at this year’s conference. Student presenters are reminded that those who wish their papers to be considered for the George Proctor Prize must submit to the Chair of the Program Committee lynn.cavanagh@uregina.ca by April 23, 2010 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 may not exceed 1 Mb in size.) A preliminary jury will select the finalists (normally up to four), and a subsequently selected final jury will choose the winner by the end of 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 conference program booklet will indicate the Proctor Prize competition finalists.

Lynn Cavanagh
Program Committee Chair

UPDATE CONCERNING THE 34th ANNUAL CONFERENCE of the INTERNATIONAL ASSOCIATION FOR PHILOSOPHY AND LITERATURE

CULTURES OF DIFFERENCES:

NATIONAL/INDIGENOUS/HISTORICAL

IAPL 2010 @ the University of Regina
Saskatchewan, Canada
24-30 May 2010
http://www.iapl.info/
# CUMS & CAML CONFERENCE PROGRAM, Regina 2010

## THURSDAY, 3 JUNE 2010 / JEUDI 3 JUIN 2010

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>9:00 am – 5:00 pm</td>
<td>SMUC / CUMS Board Meeting / Réunion du conseil d’administration: Riddell Centre (RC) 262.</td>
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<tr>
<td>12:00 – 6:00 pm</td>
<td>Welcome and Registration / Accueil et inscription: Dr. William Riddell Centre crush area.</td>
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<tr>
<td>2:00–5:00 pm</td>
<td>CAML / ACBM Board Meeting / Réunion du conseil d’administration: Education Building 228.</td>
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<tr>
<td>6:15 pm</td>
<td>Opening of the conference / Ouverture du congrès: University Club (College West Building, 2d floor)</td>
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<tr>
<td>6:30 pm</td>
<td>Reception / Réception: University Club (College West Building, 2d floor)</td>
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<tr>
<td>8:00 pm</td>
<td>Opening concert / Concert d’ouverture: University Theatre, Dr. William Riddell Centre.</td>
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## FRIDAY, 4 JUNE 2010 / VENDREDI 4 JUIN 2010

<table>
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<tr>
<th>Time</th>
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<tr>
<td>8:30 am –</td>
<td>Welcome and Registration / Accueil et inscription: Dr. William Riddell Centre crush area.</td>
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| 9:00–10:30 am | SMUC / CUMS Session I: Negotiating Opera  
1. Creating the Ideal Debutante: Cornélie Falcon’s 1832 Debut at the Paris Opéra  
2. Claggart’s monologue and the Britten-Forster collaboration in *Billy Budd*  
3. Ambivalence and multiplicity: Faust in postmodern opera  
  Session chair: Gregory Marion (Saskatchewan)  
  Kimberly White (McGill)  
  Michelle Fillion (Victoria)  
  Carolyn Ehman (Eastman) |
| 9:00–10:30 am | SMUC / CUMS Session II: Analytic Techniques in Twentieth-century Music  
1. Generalizing Stravinsky’s rotational arrays: serial possibilities old and new  
2. Glenn Gould vs. girl talk: A theoretical treatment of mash-ups as counterpoint  
3. Disruption and reconciliation in the formal, tonal and pitch-class organization of Ginastera’s Piano Sonata No. I, first movement  
  Session chair: Brenda Ravenscroft (Queen’s)  
  Troy Ducharme (Manitoba)  
  Anthony Cushing (Western Ontario)  
  Ian Bates (independent) |
| 9:00–10:30 am | CAML/ACBM Session 1:  
1. Building a Heavy Metal Collection  
  Karson Jones (Royal Conservatory, Toronto) and Rob van der Blik (Sound and Moving Image Library, York)  
2. Mobile music: streaming audio to students’ mobile devices  
  James Mason (Toronto) and Jared Wiercinski (Concordia) |
<p>| 10:30–11:00 | Break / Pause |</p>
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<tr>
<th>Time</th>
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| 11:00–12:30 | SMUC/CUMS & ACBM / CAML Plenary Session I / Séance plénière I: Keynote Address / Conférence principale: 3 Improvisations  
Dr. Jérôme Blais (Dalhousie University) |
| 12:30-1:30 | Lunch: on your own / Dîner : à votre choix |
| 1:30–3:00   | SMUC / CUMS Session III: American Popular Music Studies  
1. Singing pacifism and belligerence during the first world war in America  
   Christina Gier (Alberta)  
2. Metric quality and process in the Motown groove  
   Robin Attas (British Columbia)  
3. L’Influence de la musique d’Ornette Coleman chez le compositeur Charles Mingus  
   Philippe Latour (Montréal) |
|             | SMUC / CUMS Session IV: Studies in Twentieth-century Music  
1. La mélodie et la perception cyclique du temps dans le quatuor à cordes n° 2 de Leoš Janáček  
   Marie-Eve Thuot (Montréal)  
2. Exploring commonality in the idiosyncratic piano music of Scriabin and Roslavets  
   Anna Ferenc (Wilfrid Laurier)  
   Friedemann Sallis (Calgary), co-authored by Ian Burleigh (Lethbridge) and Evan Rothery (Calgary) |
| 2:00–3:00   | SMUC / CUMS Session V: Contextualization in Early Music  
Session chair: Brian Power (Brock)  
1. Non pitch-specific notation in practice and transcription: Beneventan chant in campo aperto and in voce  
   Matthew Peattie (Cincinnati College-Conservatory)  
2. From we to me: charting the change from family to individual heraldry in trecento song  
   Sarah Latta (Toronto) |
| 3:00-3:30   | Break / Pause |
| 3:30–5:00   | SMUC / CUMS Session VI: Intertextual Readings in Nineteenth-century Music  
1. Le Quintette pour piano et cordes en sol mineur de Zarebski: les influences  
   Justin Maheu (Laval)  
2. The body of das Volk: the grand opera chorus, Kunstreligion, and the proleptic community in Die Meistersinger and Parsifal  
   Daniel Sheridan (Carleton)  
3. «Délieux oubli des choses de la terre »: la genèse d’un duo d’amour wagnérien  
   Marie-Hélène Benoit-Otis (Montréal) |
|             | SMUC / CUMS Session VII: Canadian Piano Music  
Session chair: Deanna Oye (Lethbridge)  
1. Mini-concert: Piano solo program of works by Canadian composers  
   Yoko Hirotta (Laurentian)  
2. Lecture-recital: John Burge’s Six Studies in Poetry: piano études inspired by the composer’s favourite poets  
   John Burge (Queen’s) |
|             | SMUC / CUMS Session VIII: Performance Issues: Twenty-first-century Paradigms  
Session chair: Joelle Welling (Calgary)  
1. Microphone practice on Bon Iver’s For Emma, Forever Ago (2007)  
   Amanda Lewis (Western Ontario)  
2. Performativity, poetry and creation: in search of the language of art song performance  
   Kathryn Whitney (Royal Welsh College of Music & Drama)  
3. The virtual virtuoso: musical virtuosity in the twenty-first century  
   Paul Sanden (Western Ontario) |
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<tr>
<td>5:30 pm</td>
<td><strong>SMUC / CUMS Standing Committee of Institutional Members / Comité permanent des établissements membres, Annual Meeting / Assemblée annuelle</strong> <em>(University Club)</em></td>
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<tr>
<td>8:00 pm</td>
<td><strong>Contemporary Music Concert / Concert de musique contemporaine:</strong> Mackenzie Art Gallery, Agra Torchinsky Salon <em>(3475 Albert Street)</em>, performed by the <strong>University of Regina New Music Ensemble, Alain Perron</strong>, director.</td>
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<tr>
<td>8:30 –</td>
<td>Welcome and Registration / Accueil et inscription : Riddell Centre crush area</td>
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| 9:00 – 10:30 | **SMUC / CUMS Session IX: Contemplating Caplin: Analysis of Classical Era Music**  
**Session chair:** **Lynn Cavanagh (Regina)**  
2. Endings to classical themes: the role of melody in cadences, closural function and the separated cadence  **Mark Richards (Toronto)**  
3. Two-part transition or two-part subordinate theme: understanding the difference  **Carl Wiens (Nazareth College)**  
**SMUC / CUMS Session X: Canadian Music and Place**  
**Session chair:** **Eric Hung (Westminster Choir College of Rider University)**  
1. Repurposing and performing urban space: R. Murray Schafer’s revitalization and reworking of found urban spaces in his site-related music theatre works  **Kate Galloway (Toronto)**  
2. Landscape and nationalism in R. Murray Schafer’s  *And Wolf Shall Inherit the Moon*  **Matthew Toth (Western Ontario)**  
3. (Re) creating the past: place, Identity, and nostalgia in John Estacio’s  *Filumena* and Allan Gordon Bell’s  *Turtle Wakes*  **Kenneth Delong (Calgary)**  
**CAML / ACBM Session 2:**  
1. Findings from Music Library Space Study (Phase I - Observational Sweeps & Phase II - Interviews)  **Monica Fazekas and Margaret Martin-Gardiner (Western Ontario)**  
2. Finding Free Music Journals Online: An Overview of Sites, Sources and Tools  **Cathy Martin (McGill)**  |
| 9:30 – 10:30 | **SMUC / CUMS Session XI: First Nations Music**  
1. Le kattajaq selon Tanya Tagaq : apport stylistique et esthétique  **Sophie Stévance (Montréal)**  
2. New-early music: First Nations traditions, early music, and forms of contact between story and structure  **Dylan Robinson (Toronto)**  |
| 10:30–10:45 or 10:30–11:00 | Break / Pause |
| 10:45 – 12:30 | **SMUC / CUMS Session XII: Contemporary American-born composers**  
1. Harvest’s yield: Elliott Carter’s late music  **Brenda Ravenscroft (Queen’s)**  
2. Lecture Recital:  *Try me, Good King: Last Words of the Wives of Henry VIII* by Libby Larsen, performed by  **Claire Vangelisti** and **Richard Seiler (Louisiana, Munroe campus)**  
3. Miniconcert:  *Garbage Delight* by Raymond Ludeke (b. 1944) , performed by **Karen Finnsson (Regina)** and the Regina Saxophone Quartet  *(independent members)*  

**SATURDAY 5 JUNE 2010 / SAMEDI 5 JUIN 2010**
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<th>Time</th>
<th>Session</th>
<th>Chair/Author</th>
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| 11:00–12:00 | SMUC / CUMS Session XIII: Eurasia Folk Traditions                                           | Session chair: Sophie Stévance (Montréal)  
1. Unveiling tradition: the oriental other in Russian folksongs  Adalyat Issiyeva (McGill)  
2. Pour une méthodologie d’enquête de l’esthétique vocale de tradition orale  Flavia Gervasi (Montréal) |
| 11:00–12:00 | SMUC / CUMS Session XIV: Music this side of the Atlantic, through British eyes and ears      | Session chair: Pauline Minevich (Regina)  
1. Reinventing tradition: Ralph Vaughan Williams’ Newfoundland folksong settings  Glenn Colton (Lakehead)  
2. “The rather unattractive figure at the piano”: Graham Steed (1913-1999) on Glenn Gould  Barbara Reul (Regina) |
| 1:30–3:00  | SMUC / CUMS & ACBM / CAML Plenary Session II / Séance plénière II                         | Debaters:  
Brian McMillan (Acting Head, Business Library, McGill University)  
Barbara Reul (Associate Professor of Music History and Musicology, Luther College at the University of Regina)  
Kenneth DeLong (Professor of Music History and Literature, University of Calgary)  
Lisa Rae Philpott (Reference, Instruction, and Collections Librarian, Music Library, University of Western Ontario)  
Moderator:  
Janneka Guise (Head, Eckhardt-Gramatté Library, University of Manitoba) |
| 3:00–3:30  | Break / Pause                                                                             |                                  |
| 3:30–4:30  | SMUC / CUMS Session XV: Québec and Musical Vibrancy                                        | Ariane Couture (Montréal)  
1. Les Événements du neuf sont-ils le fluxus du Québec?  
2. Speaking in tongues: speech sound metaphors in Claude Vivier’s Lonely Child  Emilie Marshall (Western Ontario) |
| 3:30–4:00  | SMUC / CUMS Session XVI: Schumann Year.                                                    | Chair: Philip Adamson (Windsor)  
Mini-concert: Robert Schumann’s Davidsbündlertänze, op. 6, performed by pianist Christine Vanderkooy (Regina). |
| 3:30–5:00  | ACBM / CAML Session 4:                                                                    |  
1. An 18th-century music collection: Thomas Baker of Farnham, Surrey  Cheryl Martin (Western Ontario)  
2. Reel Sound: the Burgeoning Bibliography of Film Music  Desmond Maley (Laurentian) |
<p>| 4:30–6:00 pm | SMUC / CUMS Annual General Meeting / Assemblée générale annuelle: RC 175                |                                  |
| 6:30 pm    | 6:30 Cocktails (cash bar / service de bar payant); 7:00 pm buffet, Hotel Saskatchewan Radisson Plaza, 2125 Victoria Avenue |</p>
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| 9:30–10:30  | SMUC / CUMS Session XVII: Metastudies in Ethnomusicology  
|            | 1. Technology and change: an experiment in teaching music cultures of the world  
|            | Pauline Minevich (Regina)  
|            | 2. Bringing the “Chinese national music” debate to America: Wu Man’s contributions to Carnegie Hall’s 2009 Chinese festival  
|            | Eric Hung (Westminster Choir College of Rider University) |
| 10:30–11:00 | Break / Pause |
| 11:00–12:00  | SMUC / CUMS Session XIX: Music and the Extramusical  
|            | Session chair: Eric Hung (Westminster Choir College of Rider University)  
|            | 1. The politics of conviviality: Nina d’Aubigny von Engelbrunner’s Briefe an Natalie (1803)  
|            | Deanna Davis (Alberta)  
|            | 2. “By this symbol is expressed...everything I am”: Arnold Schoenberg, David Bowie and the Mask of Pierrot  
|            | Alexander Carpenter (Alberta, Augustana campus)  
|            | 3. City of gold: a journey to the Klondike gold rush through film, photographs, narrator and music  
|            | Roxanne Prevost (Ottawa) |
| 11:00–12:00  | SMUC / CUMS Session XX: Music and Spirituality  
|            | 1. Religion et symbolisme dans Offertorium de Sofia Gubaidulina : le sacrifice du narratif  
|            | Jean-Benoit Tremblay (Laval)  
|            | 2. Mini-concert: Meditations on love and grace, performed by mezzo-soprano Kathryn Whitney  
|            | (Royal Welsh College of Music & Drama) and pianist David McIntyre (independent). |
| 12:00–1:00  | CAML / ACBM Board Meeting / Réunion du conseil d’administration : Education Building 228 |
| 1:30–3:00   | SMUC / CUMS Board Meeting / Réunion du conseil d’administration : TBA (off-campus). |
CONFERENCE REGISTRATION
(CUMS/SMUC members)

REGISTRATION FEES are deliberately kept low, though they barely cover all associated costs that fall to the Society to pay. This year, all advance registration for the conference must be completed online, at


Scroll to page bottom and move over to the right-hand column of menus (red type).

Through April 15, 11:59 p.m. (“early-bird” registration):
CUMS members who are full-time faculty: $50
CUMS members, all other membership categories: $36
non-members of CUMS: $80

April 16 through May 31, 11:59 p.m.
CUMS members who are full-time faculty: $64
CUMS members, all other membership categories: $43
non-CUMS members: $102

Registration will resume at the University of Regina, Dr. William Riddell Centre Building on June 3, at 12:00 noon.

CUMS members who are full-time faculty: $78
CUMS members, all other membership categories: $50
non-members of CUMS: $125

Daily conference registration (Wm. Riddell Centre Bldg.):
CUMS Members who are full-time faculty: $32 for Friday, $32 for Saturday; $16 for Sunday.
CUMS Members, all other membership categories: $21 for Fri.; $21 for Sat.; $11 for Sun.
non-members of CUMS: $51 for Friday; $51 for Saturday; $25 for Sunday.

BANQUET RESERVATION
CUMS / SMUC AND CAML / ACBM members

Saturday evening, June 5
Hotel Saskatchewan, 2125 Victoria Avenue
Buffet, $40, wine not included
Cash bar available before and during buffet service.
Purchase reservation online, under Conference Registration, by May 31, 11:59 or on-site, but no later than 2:30 p.m. on Thursday June 3.
BOOKING ACCOMMODATION
CUMS / SMUC AND CAML / ACBM members

ON CAMPUS: RESIDENCE and CONFERENCE SERVICES

University of Regina
3737 Wascana Parkway
Regina, Saskatchewan S4S 0A2
306-585-5450

GUEST ROOM BLOCK: On-campus rooms have been reserved for the nights of June 2 through 7, 2010. All rooms are in the New Residence complex (North and South Towers). For a virtual tour, please see the Residence and Conference Services website at: http://www.uregina.ca/residences/residence2/southindex.html

RATES: $47 (plus GST & PST) per person per night for single occupancy. $29 (plus GST & PST) per person per night for double occupancy.

RESERVATION METHOD: Delegates should call 306-585-5450 to make their booking of a room at the University of Regina.

RESERVATION CANCELLATION: Credit card number is required to officially hold the room. Guests may cancel without fee if they contact Residence & Conferences Services 24 hours prior to arrival.

PARKING: Residence and Conference Services can also assist with parking passes for Residence guests.

OR

DOWNTOWN HOTEL: REGINA INN
1975 Broad Street
Regina, Saskatchewan S4P 1Y2
Toll-free (800) 667-8162
(306) 525-6767
Website: www.reginainn.com
10 minutes by vehicle to the University of Regina.

**RATE:** Non-smoking, standard guestroom (2 queen beds) **$124.00** per night. This rate is net, non-commissionable and subject to 5% GST, 5% PST and 2% DMF.

**TERMS:** All registered guests receive
- Complimentary use of the Regina Inn Fitness Centre and Business Centre.
- Complimentary Parking in the Regina Inn covered parkade, subject to availability.
- Complimentary local calls & 1-800 access.
- High speed included in all guestrooms.
- In room coffee/coffee maker, iron and ironing board.

**RESERVATION METHOD:** Room reservations must be made by **individual reservation**.

a) Individuals should contact the Hotel directly through the toll-free number at **(800) 667-8162.** Reservations can also be made through the website at www.reginainn.com

b) For individuals, all room must be guaranteed by a credit card for late arrival at the time of making the reservations.

c) The Hotel will honor reservations received by **May 4, 2010.** Reservations received after this date are subject to availability and current rate.

**RESERVATION CANCELLATION:** All individual guestroom cancellations must be received by the Hotel Reservations Department 24 hours prior to arrival. Failure to cancel a guaranteed reservation by 24 hours prior to arrival, or failure to occupy the room, will result in a charge of one night’s room and tax applied to the credit card account.

**RELEASE DATE:** The guestroom block will be held until **May 4, 2010.** After this date, any remaining guestrooms in the block will revert back to the Hotel for general sale. Reservations received after this date will be accepted on the basis of availability and the current rate.

**CHECK IN/CHECK OUT:** The Hotel’s check in time is 4:00 pm, and check out is by 12:00pm. Guests arriving prior to 4:00 pm will be accommodated as rooms become available. The Front Desk can arrange to check baggage for those arriving early when rooms are not available. A credit card will be requested at time of check-in for all guests registering. The credit card will be pre-authorized for incidentals at $50.00/day, in addition to the room rate & tax of the entire stay.

**NEWS FROM OUR MEMBERS**

**Appointment**

**MEMORIAL SCHOOL OF MUSIC SELECTS NEW LEADER:** The School of Music at Memorial University has announced the appointment of Dr. Ellen Waterman as its new director, effective July 1, 2010. Dr. Waterman is currently Associate Professor in the School of Fine Art and Music at the University of Guelph, where she teaches musicology and performance courses. She holds a PhD in Critical Studies and Experimental Practices.
from the Department of Music at the University of California, San Diego. A flutist specializing in creative improvisation and contemporary music, Dr. Waterman is also an engaged scholar with a record of major collaborative projects. She is at the centre of a team of researchers exploring Improvisation, Community and Social Practice with a grant of $2.4M from the Social Sciences and Humanities Research Council of Canada. Other funded research projects include a comparative study of experimental music performance in Canada, women and sound technologies, and acoustic ecology. Deeply engaged with the Southern Ontario music community, Ellen Waterman has been the organizer of concerts and the Annual Creative Music Festival at the School of Fine Art and Music. Dr. Waterman is no stranger to Newfoundland and Labrador; she has published work on the Sound Symposium, which is an important field site for her research. Dr. Waterman succeeds Dr. Tom Gordon who returns to a faculty position after serving for ten years as the School’s director.

Publication
Sylvain Caron and Michel Duchesneau, ed. *Musique, art et religion dans l’entre-deux-guerres* (Symétrie, 2009).

Call for Papers

To celebrate the 150th anniversary of the birth of Claude Debussy (1862–1918), L’Observatoire International de Création et des Cultures Musicales (OICCM) is organizing an international colloquium, under the auspices of l’Équipe musique française (Laboratoire musique, histoire et société), entitled “L’héritage de Claude Debussy : du rêve pour les générations futures,” to take place February 29 to March 3, 2011.

Debussy studies have undergone considerable development over the last twenty years, auguring a profound renewal of the composer’s reception. Numerous unpublished words are being updated and issued (thanks to the care being taken in the ongoing preparation of the critical edition); a new and considerably enriched edition of the correspondence has been published (2005); numerous fundamental studies have been devoted to Debussy’s style and his musical language (harmony and form). Study of French music, art and society under the Third Republic has experienced parallel rapid growth, with works devoted to institutions of music pedagogy, to public concert societies and musical activity in salons, to music journalism and publishing, and to the political tendencies these manifest. All these allow us better to situate the composer and trace the modalities of his interactions with the cultural and social milieu within which his style evolved.

The deadline for submission of proposals is **December 1, 2010**. For further information on the theme of the colloquium, and to see the Call for Papers, go to: [http://www.oiccm.umontreal.ca](http://www.oiccm.umontreal.ca) <http://www.oiccm.umontreal.ca/>.