symposium 2009

The University of Western Ontario
Music Graduate Student Symposium

Friday, May 8th

Middlesex College: The Grad Club
7:00 – 9:00 Welcome Reception

Saturday, May 9th

Talbot College: Room 141
8:30 – 9:00 Coffee and registration
9:00 – 11:00 Popular Music and Culture (Chair: Anthony Cushing)

Lauren Acton (York University): That’s Entertainment: Hopping on The Band Wagon or Grooving to The Jam?

Gerry Shatford (York University): Fresh Grist for the Mill: Expanding the “Standard” Jazz Repertoire

Morgan Jones (University of Western Ontario): A New Role for the “Piano Man”: Billy Joel as Balladeer on “Allentown” and “The Downeaster ‘Alexa’”

Josie Zocco (York University): Fleet Foxes: Indie or Oldie? Baroque and Renaissance Revival in Contemporary Pop Music

11:00 – 11:15 Break
11:15 – 12:30 Keynote Address

Dr. Kevin Swinden, Professor of Theory (Wilfrid Laurier University)

“The Hidden Curriculum of Chromatic Harmony”

12:30 – 1:30 Lunch
1:30 – 3:00  **Theory**  (Chair: Emily Adamowicz)

Peter Lea  (University of Western Ontario):  Cycles and Circles: Transformations in George Crumb's “Come Lovely and Soothing Death”

Sundar Subramanian  (SUNY Buffalo):  Pitch Structures in Reginald Smith Brindle's *El Polifemo de Oro (Quattro Frammenti per Chitarra)*

Makoto Mikawa (University of Western Ontario):  “Omnipresent Anarchy” in Kagel’s *Antithese* versus Adorno’s *Verfransung* Theory

3:00 – 3:15  Break

3:15 – 4:15  **Composition Lecture-Demonstration**  (Chair: Michael Park)

Anna Pidgorna  (University of Calgary):  *The Great Escape*: Exploring the Microscopic Life in the Spectrum of a Chord

4:15 – 5:30  **Professional Workshop**

Dr. Catherine Nolan (Professor of Theory, UWO) and Dr. Richard Semmens (Professor of Musicology):

The Academic Curriculum Vitae

6:00  **Dinner at Fellini Koolini’s**,  153 Albert Street

Sunday, May 10th

*Talbot College:  Room 141*

9:30 – 11:00  **Music and Aesthetics in the Early Twentieth Century**  (Chair: Jessica Moore-Lucas)

Carissa Pitkin  (University of Cincinnati-CCM):  The Creative Process Examined: Ravel’s Aesthetics Made Manifest in *L’Enfant et les Sortileges*

Katharina Clausius  (University of Western Ontario):  Ideology and Methodology in Arnold Schönberg’s *Ode to Napoleon Buonaparte*

Benjamin McBrayer  (University of Cincinnati-CCM):  The Desire for a Universal English Opera: Background to the Reception of Benjamin Britten’s *Peter Grimes*
11:00 – 11:15   Break

11:15 – 12:15   **Historical Performance Practice** (Chair: Lauren Cooke)

   Zachary Ebin (York University): Cadenzas for Mozart’s Violin Concertos

   Evan Cortens (Cornell University): Voices and Invoices: The Hamburg Vocal Ensemble of Carl Philipp Emanuel Bach

12:15 – 1:30   Lunch

1:30 – 2:30   **Topics in Contemporary Canadian Music**

   (Chair: Daisy Tam)

   Maria Noriega (University of Calgary): Equity in Canadian Symphony Orchestras: Forty Years of Orchestral Playing By Canadian Women”

   Seana Haley (York University): Identity in Canadian Music as seen through Leonard Cohen’s “Joan of Arc”