

RESEARCH AND CREATIVE SCHOLARSHIP REPORT

Western  Music
Don Wright Faculty of Music



With the creation of an Assistant Dean Research position in the DWFOM and the subsequent support for Dr. Ruth Wright to serve in this capacity, the Faculty has been able to harness the creative scholarly work that occurs in the Faculty and make explicit that which is made public. The creative scholarly record of the faculty members, both quantitatively and qualitatively, reflects that of top faculties of music situated in a university that is known for its strong research and teaching records.

This publication is the first of its kind for the Don Wright Faculty of Music and I congratulate Dr. Wright for this initiative. While students recognize our teaching and we experience our service daily, our research tends to be known by our colleagues in our discipline through our presentations, recordings, performances and publications in the various disciplinary circles. This publication represents a celebration of our colleagues' work and allows each of us, as well as colleagues across the campus, to reflect on the creative scholarly work within the various disciplines in our Faculty. Congratulations to the faculty members for significant contributions to each of your disciplines, to the field of music at large, and to the research profile of the university.

Betty Anne Younker
Dean

Research and creative scholarship in the Don Wright Faculty of Music take many forms. Some of us conduct the types of research easily recognized and identified as such by fellow academics and the broader public, as our outputs include books, journals articles and conference presentations. For many others in the Faculty however, research is firmly rooted in the area the Social Sciences and Humanities Research Council defines as research-creation. This includes creation for research and research for creation in many forms. Our composers research techniques and styles of composition, capabilities of instruments and voices, creative potential of electronic means of music production, optimal musical materials for particular spaces among myriad other areas, to allow them to produce compositional work that is renowned both in Canada and throughout the world. Our musicologists research practices from the very earliest days of music-making on the planet, helping scholars preserve and catalogue the material of the past, trace patterns within it and retrace its origins and train artists in authentic performance practices. Others work within the area of popular music production, researching past and cutting-edge music production techniques and contributing to knowledge both on past practice and on current developments. This also takes the form of contributing to the art form in terms of recorded music products. Much of this work is award-winning, chart-topping material that you, or at least your children, are listening to. Our performers research the technique and repertoire for their voices or instruments and apply their findings in performances in world-renowned venues and on leading recording labels. They frequently work in

collaboration with living composers and with other artists to extend the limits of previously defined capabilities of their voices or instruments and push forward knowledge, expression and technique in music. Music Education faculty are changing the face of music education in Canada, cherishing and nurturing traditions and providing a critical voice and new ideas for educators, to keep music a vibrant and powerful force in our society.

Ruth Wright
Assistant Dean Research



STEPHAN SYLVESTRE

AS A PERFORMING ARTIST AND SCHOLAR, MY PRIMARY OBJECTIVE HAS BEEN TO MAINTAIN A HEALTHY BALANCE BETWEEN MY CONCERTIZING, TEACHING AND RECORDING ACTIVITIES, WHILE SUSTAINING THEIR INTERDEPENDENT RELATIONSHIPS.

As an established concert pianist, my pursuits in research have been rich and rewarding with numerous concerts and collaborations, solo recitals, performances with orchestras, CD recording publications, adjudication for national and international music competitions, and scholarly exchanges. I have been fortunate to receive support from Research Western as well as other sources for my recording projects, adding two commercial CDs to my discography in recent years. I am presently working on completing a series of recordings of Brahms' solo works for piano from his middle and late compositional periods, to be released under the label Production 21.

As a performing artist and scholar, my primary objective has been to maintain a healthy balance between my concertizing, teaching and recording activities, while sustaining their interdependent relationships. My performing schedule as a soloist and chamber musician has been very active. It includes concerts with orchestras, a professional recording residency at the Banff Centre for the Arts in Alberta, invitation to be pianist-in-residence at the 2010 Colours of Music Festival in Barrie, Ontario, and numerous appearances at the highly acclaimed Festival of the Sound in Parry Sound, Ontario, among other concerts in Canada and abroad. Collaborations with internationally renowned artists and ensembles such as James Campbell, Rivka Golani, Susan Hoepfner, Jonathan Crow, Mark Fewer, Denis Brott, Michel Strauss, Alain Trudel, the Penderecki String Quartet, the New Zealand Quartet, the New Orford String Quartet, Orchestra London, the Niagara Symphony and Sinfonia Toronto also included an extensive tour with first chairs of the Israel Philharmonic Orchestra, in addition to concert tours in Brazil, the Middle East and Russia.

I have had the great fortune of having my work recognized with excellent reviews and articles in media sources in both Canada and abroad. My discography to date includes a total of seven commercial CD recordings and further recordings are projected under various Canadian labels. My most recent solo recording of the works of Brahms, funded in part by an academic grant from Research Western, explored the aging process and its effects upon the human brain and ear. This new approach to the interpretation of these works aimed to

justify artistic decisions regarding tempo as well as sound concepts for each of these solo works according to the physical state of Brahms during specific periods of his life. It received a nomination in the category CD Recording of the Year, Music of the Romantic Era at the prestigious Prix Opus Gala in Quebec, in January 2012. In addition, *WholeNote* magazine placed this recording alongside Murray Perahia's recent Brahms recording, stating that "... Sylvestre's approach is much more romantic, but equally appealing. His playing is introspective and thoughtful, imbued with a deep sensitivity. Tempos are considerably more languorous, and he produces a wonderfully warm and resonant tone from the instrument. If this is Brahms for the 19th century, so be it – Sylvestre's masterful performance is a welcome presence in our sometimes harsh and too-technologically advanced world."

A recording of the works for violin and piano by Karol Szymanowski with violinist Jerzy Kaplanek, which has been supported by a residency at the Banff Centre for the Arts, has been released under Marquis Classics in 2013. This recording has been highly praised by critics, one of whom observed the following: "...outstanding playing from both artists, with the wonderful Mythes, the particularly dazzling highlight of a terrific CD." My work has also been acknowledged with the awarding of travel grants to realize research and concert tours on the international scene, which included participating in the Seventh International Conservatory Week Festival at the St. Petersburg Conservatory in Russia, a first for Western University. I also instigated the signing of an international exchange agreement between Western University and the Universidade Federale do Belo Horizonte, Minas Gerais, in Brazil.

I have been invited regularly to give master classes and lectures abroad and to be a member of national and international juries, including the Canadian Music Competition, the Montreal Symphony Orchestra Competition, the Glenn Gould School and the Montreal International Piano Competition. Such activities provided me with further opportunity to make an impact in my field of research and within the community by contributing to the forging of the next generation of young musicians and audiences for classical music.

ANNETTE-BARBARA VOGEL

As a concertizing artist, my research of violin music reflects the exciting diversity of today's landscape in violin performance. This springs from a curiosity to expand my repertoire, push the boundaries of my knowledge, and fulfill my desire for creativity in any form possible. In addition to believing that the performance of classics such as Beethoven's violin sonatas or Brahms's violin concerto is indispensable, my zest for discovering, performing and recording high caliber, but often overlooked or forgotten, works of the violin repertoire guides my research activities.

To this end, I have published 15 commercial CDs through prestigious international labels, as well as introduced many of these works to audiences for the first time. This is a specific challenge as a performer, because it requires not only an exceptionally refined technique to execute these works, but also the ability to deliver a convincing performance. In a sense, being convincing is the ultimate goal for any artist, and constantly thriving towards that goal is a passion of mine.

My vast discography showcases the multifaceted approach of my research activities, and consists of concerti, solo works with piano, and chamber music. One example of the impact of my research is the recent resurgence of interest in the music of Jewish composer Hans Gál. Gál's music was forgotten after his escape from Nazi Germany and consequent internment as an enemy alien. My research into his complete works for violin, and subsequent premiere recordings, sparked a revival of interest in Gál's compositions amongst a new generation of performers and musicologists. As a result, Gál's music is now programmed regularly in European concert halls and is gaining well-deserved recognition in North America as well.

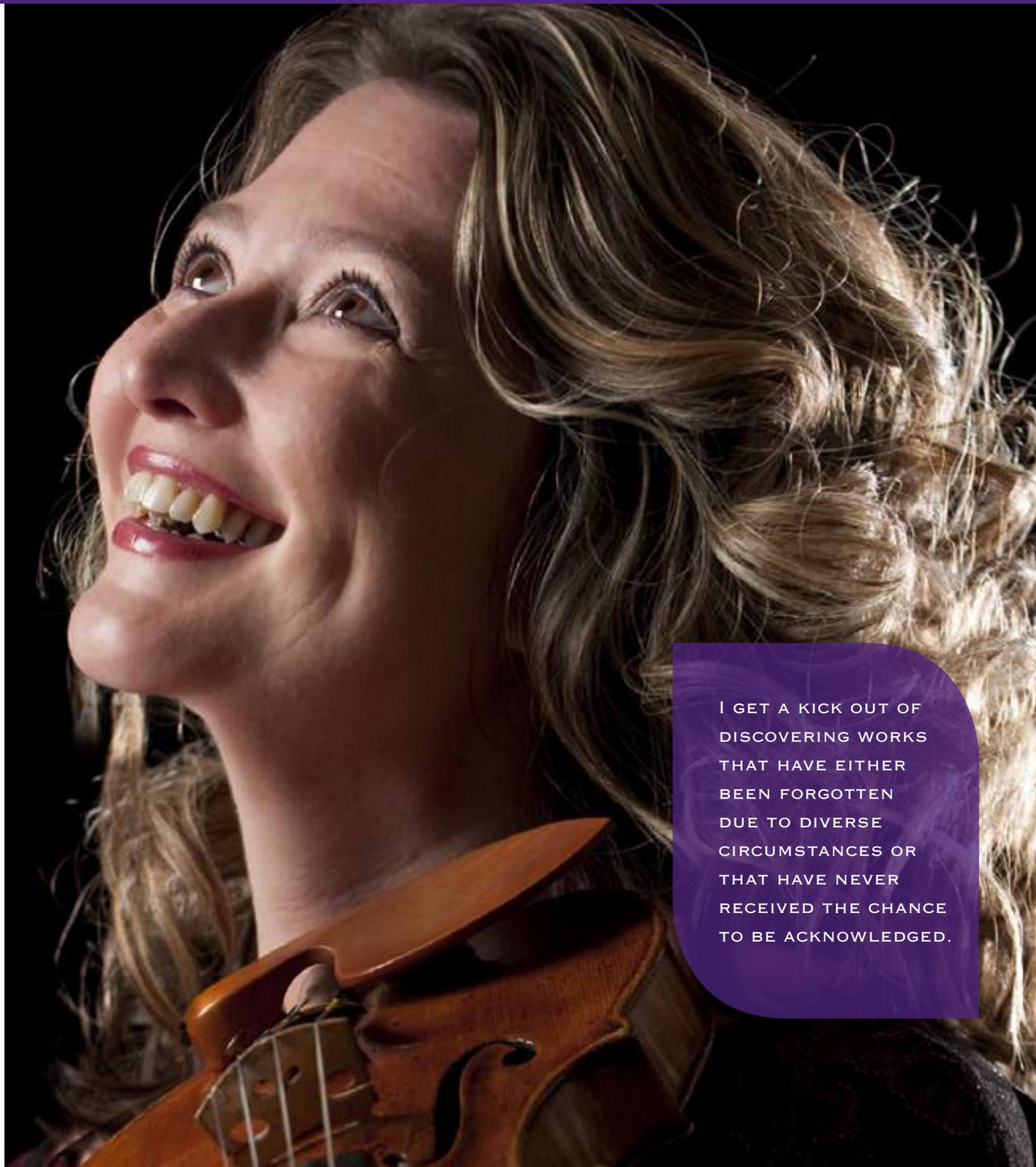
Another facet of my research has documented the violin sonatas of women composers. I am currently releasing a recording of works by European composers Ethel Smyth, Elfrida Andrée, and Mel Bonis as a companion to

my CD *French Women Composers of the 19th Century*, which was the recipient of the British International Record Review Award. In addition to these recording projects, my creative activity has included arranging cello and piano sonatas by Chopin and Rachmaninoff for violin and piano. Due to the extraordinary reception of these arrangements, which I have performed across North America, I am continuing to pursue the creation of further such works.

Although I have been fortunate to have the opportunity to perform throughout the world, most recently in countries such as South Africa, Chile, Romania, Poland, Lebanon, and the United Kingdom, I am particularly proud of my musical engagements in Brazil. Through my collaborations with many of Brazil's leading music professors, not only have I been privileged to concertize and present masterclasses in over a dozen Brazilian cities, I have gained an appreciation for the wealth of fabulous Brazilian violin repertoire that I am excited to perform during an extensive tour in 2015.

Finally, I would feel that something was missing in my artistic life if I did not maintain a healthy balance in my repertoire that included the works of living composers. It has been a particular thrill to commission composers to write new works for me. One never knows what to expect, and the process of being involved in the creation of a new piece of music is a particularly unique and gratifying experience. A current project of mine is the European premiere (and second worldwide performance) of a Canadian violin concerto that I will perform with the Romanian Arad Philharmonic in June 2014.

Since coming to Western University, I have received grants from Western Research, Canada Council (Commission) and the Ontario Arts Council, as well as a €20,000 grant from Kunststiftung NRW/Germany. Though these research interests reflect my life as a performer, they also inform and support my role as an educator.



I GET A KICK OUT OF DISCOVERING WORKS THAT HAVE EITHER BEEN FORGOTTEN DUE TO DIVERSE CIRCUMSTANCES OR THAT HAVE NEVER RECEIVED THE CHANCE TO BE ACKNOWLEDGED.



COLLEEN RICHARDSON

I am co-ordinator of bands, direct the Wind Ensemble, and teach undergraduate music education classes as well as graduate courses in conducting and wind literature in the Don Wright Faculty of Music. My research focuses on wind literature, chamber wind repertoire, conducting pedagogy, ensemble rehearsal

techniques, Messiaen's compositional techniques, and the rhetoric of 20th-century avant-garde artists within Varèse's compositions and works of art by Marcel Duchamp.

As a conductor pedagogue, I have provided intensive conducting clinics for students and local music educators

at Acadia University and Mount Allison University, as well as organized conducting symposia for Western. Along with my national adjudicating and guest conducting engagements, I have been invited to conduct or present my research in the United States, Ireland, Switzerland, Italy, Indonesia, Japan, and Taiwan.

Within the wind band community, the *Teaching Music Through Performance in Band* series is considered to be one of our most significant repertoire and curriculum resources. Many universities are using the first volume as a textbook for their band techniques classes. Secondary school band directors use them for pedagogical ideas and as repertoire resources. I have been asked to contribute to this series for the most recent seven volumes, including the revised first edition. I have also been asked to write articles for the *Canadian Winds* and the *Canadian Music Educator Journal*. These articles focus on pragmatic topics, such as the score analysis of Canadian compositions, the comparison of curriculum models, repertoire selection and pedagogical strategies.

Albany Records in New York released the University of Western Ontario's Wind Ensemble CD, *Apparitions*, in 2011, for which I was the conductor and producer. The CD is available on iTunes and through Amazon. Within the wind band community, producing recordings featuring one's own university band has become one of the primary publication activities for university wind ensemble directors. Currently, it is one of the best ways to hear and learn about new repertoire for the genre. Because new university wind band scores are not carried by local retail stores or accessible in music libraries, many conductors will purchase the scores only after they have heard a recording of a worthy new piece. Also, the profession is finally enjoying the benefits of having more than one recorded reference or interpretation of a work. Orchestral conductors have typically had access to many more resources. *Apparitions* includes the first professional recordings of three pieces, as well as three other pieces that had only one extant professional recording when this project began. In addition, Canadian content is represented by the world premiere of Jason Noble's *Doppelpolitik*.

Recently, GIA published a DVD set, *Three Icons Frank Battisti, Donald Hunsberger, and H. Robert Reynolds*, and I served as an Associate Producer and Editor. This conducting reference is larger in scope than any other published wind band rehearsal or performance DVD, because it features three of the most venerated wind band pioneers rehearsing and conducting four of the most important works written for the medium. I chose and edited all of the content for the Hunsberger DVD, as well as directed the film crew throughout the process.

ALBANY RECORDS IN
NEW YORK RELEASED
THE UNIVERSITY OF
WESTERN ONTARIO'S
WIND ENSEMBLE
CD, *APPARITIONS*, IN
2011, FOR WHICH I
WAS THE CONDUCTOR
AND PRODUCER. THE
CD IS AVAILABLE
ON ITUNES AND
THROUGH AMAZON.

The focus of my research is on vocal works by living composers, with a secondary emphasis on Canadian composers. The creative process is enhanced when one has direct access to the composer, and this emphasis on works by living composers allows me to assist in promoting the growth of knowledge and research of vocal repertoire internationally.

In my performing career, I have had the pleasure of collaborating on the performance and creation of new works with international composers such as Louis Andriessen, Pierre Boulez, David Del Tredici, Pascal Dusapin, Andre Hajdu, Alice Ho, Heinz Holliger, R. Murray Schafer, Shulamit Ran, Hilary Tann, and George Walker, to name a few. These works have reached audiences in small communities, university concert halls, and major international performance venues. Most recently, I worked with the world-renowned Aventa Ensemble to collaborate with both Michel Gotteville (Québec) and Michael Finnessey (U.K.) on new compositions. Gotteville's *Cantate de la dette perpétuelle* (Cantata of the unredeemable debt) premiered and toured to New York and across Canada in early 2014. Finnessey's work will be premiered in 2015. Major international engagements include work with important ensembles such as L'Orchestre de Radio France, Dutch Radio Orchestra, Northern Israel Philharmonic, New Music Concerts (Toronto), Ensemble Parallele (San Francisco), Washington Bach Consort, Left Bank Concerts (Washington), Cygnus Ensemble (New York), Vancouver New Music, and the now defunct Theatre Chamber Players of the Kennedy Centre, led by Leon Fleisher, with whom I performed for eight years.

My research is represented on 11 commercial recordings: three solo recordings of works for voice by living composers on the Blue Griffin label; and eight performances on collaborative recordings. The most recent solo recording, *La Voix Nue*, released in August 2013, was made possible by a grant from Research Western. This recording

features works for unaccompanied voice written within the last 30 years by composers from Wales, Scotland, England, Germany and Canada. While there is a large catalogue of a cappella works, they are rarely performed or recorded. *Fanfare Magazine* reviewed this recording as "...excellent performances... a remarkable collection of music...". A second recording made possible by Research Western is *Unsleeping: Songs of Living Composers*, featuring works by R. Murray Schafer, W. Killmayer, J. Harvey, A. Hajdu and R. Sierra. *Gramophone* magazine had these words of praise, "Wagnerian-sized mezzo-soprano voice in this appealing and varied repertoire...keen story-telling skills." The third solo recording, funded by the B.C. Canadian Music Centre is *The Ice Age and Beyond: Songs of Canadian Women Composers*, featuring works by E. Doolittle, A. Ho, B. Pentland, I. Panneton, and K. Agócs, representing female composers from across Canada, and performed in collaboration with pianist Midori Koga (University of Toronto). Presenting my research in the creation of commercially available recordings is immensely rewarding, and it adds to the accessibility of the research, giving it true global reach. Many broadcast recordings on national radio in Canada, the U.S. and Europe expand the scope as well.

An important aspect of outreach is giving master classes and serving on peer review committees. I have had the honour to serve on committees for the Ontario Arts Council and the Canada Council for the Arts, as a judge for the national Eckhardt-Gramatté and Canadian Music Competition as well as adjudicating at regional and provincial music festivals. It has been my pleasure to give master classes across the United States and Canada. Through these events, the research and work of the university are passed on to the community and the musicians of the future.

As an educator, my research has allowed me to bring a current, global perspective into the classroom and teaching studio. I am able to provide an

PATRICIA GREEN



THE CREATIVE PROCESS IS ENHANCED WHEN ONE HAS DIRECT ACCESS TO THE COMPOSER, AND THIS EMPHASIS ON WORKS BY LIVING COMPOSERS ALLOWS ME TO ASSIST IN PROMOTING THE GROWTH OF KNOWLEDGE AND RESEARCH OF VOCAL REPERTOIRE INTERNATIONALLY.

educational experience that is enriched by the diversity of context, style, musical language and literature found in the works of living composers. Having sung in more than 12 languages, including Russian, Mandarin, and rare dialects such as Axonian and Pumatier Titsch, my work with students on language has been greatly enhanced. Performances given on campus provide the students with the opportunity to engage with living music in a tangible and meaningful way.

The Canadian Music Centre advertises with the slogan "the greatest music you haven't yet heard." An important Canadian composer, John Beckwith, titled his autobiography, *Unheard of*. If one great living composer does not suffer this fate, my research will not be in vain.

SOPHIE ROLAND

My research has always covered a wide breadth of activities since my undergraduate years. My interest in drama, musicology, and obviously voice shaped my master and doctoral studies, and eventually my career. In addition to being an active performer as a mezzo soprano, I have created two elite summer programs (Canadian Operatic Arts Academy (COAA) and *Accademia Europea dell'Opera* (AEDO)) dedicated to the training of operatic musicians. I was recently awarded a substantial grant from Western International to help with the expansion of AEDO. As a performer, I have sung in many of the operatic styles and languages. From Baroque operas to more contemporary works, I have recently sung the roles of Maddalena in Verdi's *Rigoletto*, Maurya in Vaughan Williams' *Riders to the Sea*, Carmen in Bizet's *Carmen*, Dido and the Sorceress in Purcell's *Dido and Æneas*, Storge in Handel's *Jeptha*, Suzuki in Puccini's *Madama Butterfly*, Cornelia in *Giulio Cesare*, and Nicklausse in Offenbach's *Les Contes d'Hoffman*. While the majority of these productions took place outside of Canada (Europe and United States), it has also always been a priority for me to sing locally and involve our direct community in our musical activities. In addition to my operatic credits, I have kept an active concert schedule appearing over the years with ensembles such as Orchestra London with Timothy Vernon and Alain Trudel, L'Orchestre Symphonique de Trois-Rivières under the baton of Jacques Lacombe, the Windsor Symphony with John Morris Russell, the Guelph Chamber Choir, the Evansville Philharmonic Orchestra, the Indianapolis Chamber Orchestra, Symphony Hamilton, London Fanshawe Symphonic Orchestra, and the Kitchener-Waterloo Symphony. I was featured singing in Jean-Claude Labrecque's film, *Infiniment Québec* and on the artist Jorane's compilation CD, *Jorane X*.

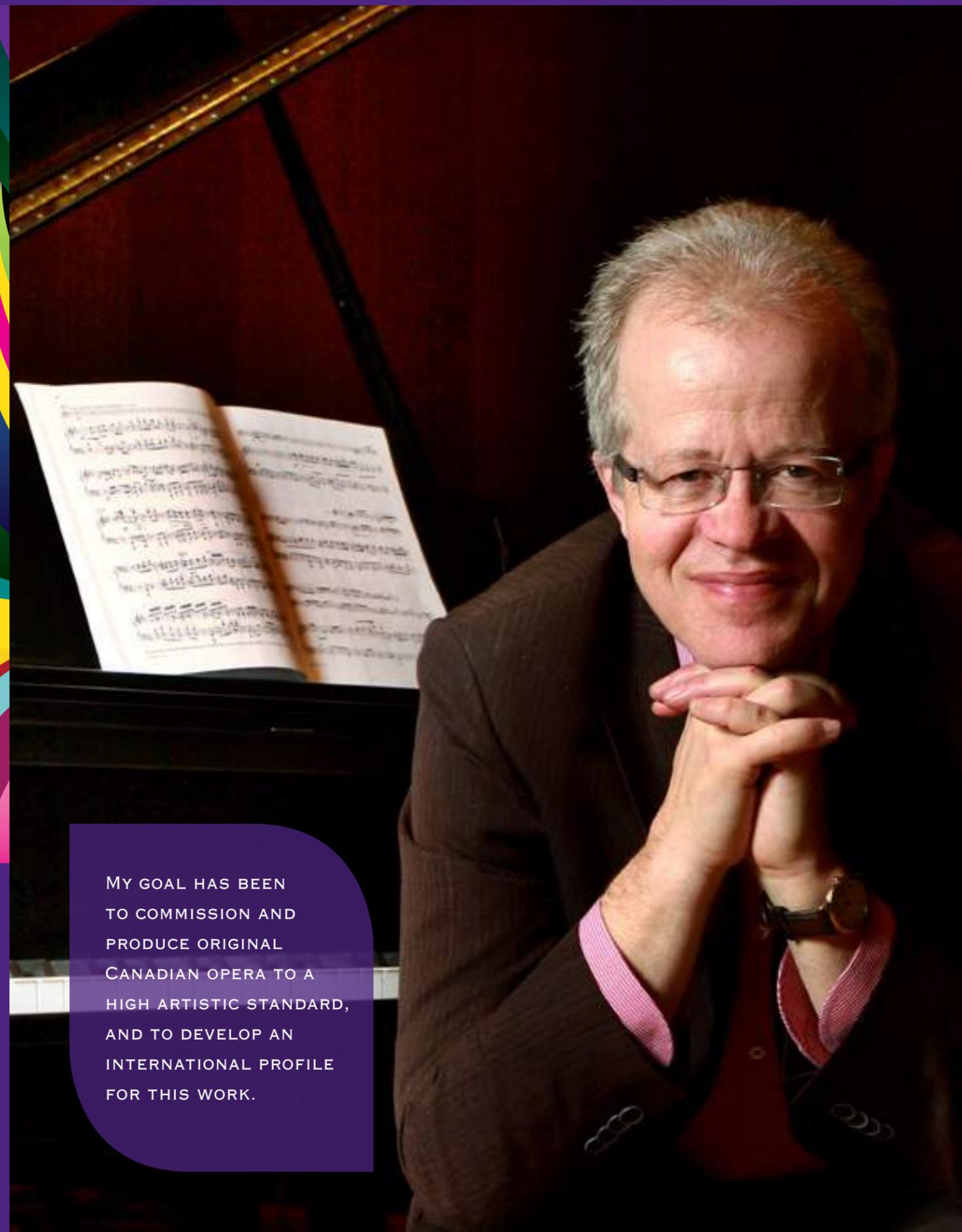
Since 2009, when I created COAA, I have continued to develop, organize, and yearly implement the program on Western's campus. The course provides singers,

collaborative pianists, assistant stage directors and conductor students from all over Canada and abroad with an intensive three-week workshop in which skills for operatic rehearsal and performance are explored and sharpened. Students receive musical and dramatic coachings, direction in character research and development, special seminars on selected topics (repertoire, diction, professional development), and sessions in stage deportment (movement, combat, and dance). The academy concludes with a public presentation of operatic scenes prepared during the course of the workshop. It has developed into an annual program with high visibility throughout North America.

Accademia Europea Dell'Opera is an international operatic preparation program in which Western University and *Centro Studi di Luigi Boccherini* in Lucca, Italy, collaborate in producing multiple staged operatic productions within a four-week period. The participants come from all over the world, receiving seminars, master classes, coachings and lessons in preparation for fully staged performances. The faculty is international in its make-up, many of whom are prominent in the operatic world. AEDO will be transitioning into an institute in which vocalists, directors, conductors, instrumentalists, composers, and musicologists receive discipline-specific training in operatic production.

I have regularly been invited to give master classes, clinics, workshops across Canada, the U.S., as well as in parts of Europe (Netherlands, Germany, France, and Italy). This past year, I had the honour of working in the prestigious Netherland Opera Studio in Amsterdam as head of voice. I believe in the education of music, in sharing our experiences with the next generation, in inspiring young artists and all of my research activities have these goals in mind. For this reason, I recently became Chair of the Music Performance Studies Department where I hope to have a positive impact on the musical lives of our students.





MY GOAL HAS BEEN TO COMMISSION AND PRODUCE ORIGINAL CANADIAN OPERA TO A HIGH ARTISTIC STANDARD, AND TO DEVELOP AN INTERNATIONAL PROFILE FOR THIS WORK.

JOHN HESS

I am a pianist and Head of Collaborative Piano. My research falls into two broad areas: my work as a pianist and that as director of Queen of Puddings Music Theatre an opera company specializing in new Canadian works. During the past 20 years, my research-creation work has changed the face of new Canadian opera both in Canada and on the international stage. I and fellow musician Dáirine Ní Mheadhra co-founded Queen of Puddings Music Theatre in 1994. The company was Toronto-based and the recognized Canadian leader in the commissioning, development, and production of original Canadian chamber opera. The company's aesthetic of a physical, singing theatre showcased the performer as the central force with the instrumentalists integrated into the dramatic action. All productions utilized an all-Canadian team.

Highlights of Queen of Puddings' Music Theatre's 20-year existence include spectacular company successes such as world premieres of *Beatrice Chancy* (1999) and *The Midnight Court* (2005). Written by composer James Rolfe and librettist George Elliott Clarke, *Beatrice Chancy* is the first and only opera about Canadian slavery. This premiere was met with enormous critical and audience acclaim and launched the career of Canadian soprano Measha Brueggergosman. Touring engagements for the opera included Halifax (Eastern Front Theatre) and Edmonton (presented in a co-production between the Citadel Theatre and Edmonton Opera). CBC TV made a film of the Queen of Puddings Music Theatre's production which was broadcast across Canada in February 2001. This film subsequently won two awards at the New York Festival's International Television competition. In October 2001, Queen of Puddings Music Theatre won a Lieutenant Governor's Arts Award for demonstrating exceptional private and community support.

The Midnight Court opera premiered at Harbourfront Centre Theatre in June 2005. Written by composer Ana Sokolovic with libretto adaptation by Paul Bentley, it was invited to the Royal Opera House, Covent Garden in London for three performances in June 2006. This was

an historic occasion, being the first invitation to a new Canadian opera and company to this venue. Queen of Puddings Music Theatre continued to tour internationally. *Love Songs* (music Ana Sokolovic, selected love poems), an opera for solo female singer, premiered in March 2008 in Toronto and then toured to Montreal, Vancouver, Ljubljana, Paris, the prestigious Holland Festival in Amsterdam and the International New Music Biennale in Zagreb where it was declared best production of the festival. In 2009, the company presented *IN S* (music James Rolfe, libretto Paul Bentley), an opera inspired by Portuguese Fado music, and in 2010 *Beauty Dissolves In A Brief Hour* (music Pierre Klanac, Fuhong Shi, John Rea), a Chinese Mandarin, English and Medieval French language triptych which premiered to audience and critical acclaim and began touring in 2011.

In June 2011, the company premiered *Svadba– Wedding* by Ana Sokolovic to huge critical acclaim. This dazzling opera scored for six female singers, a cappella, and sung in Serbian, epitomized the company's aesthetic of a physical singing theatre. *Svadba– Wedding* won the 2012 Dora Mavor Moore Award for Outstanding New Opera and toured to Paris, Orléans, Belgrade, Dublin, Calgary, Edmonton, and Vancouver in 2012-2013.

In February 2012, in association with Canadian Stage Toronto, the company presented *Beckett: Feck It!*, a wildly provocative show juxtaposing Samuel Beckett's shorter plays with contemporary classical music from outstanding Irish composers inspired by his appreciation for the absurd.

In October of that year, I was awarded the Opera Canada Ruby Award 2013 in recognition of my distinguished career as musician, producer, conductor and educator in the Canadian operatic community, and particularly for the work with Queen of Puddings Music Theatre.

My goal has been to commission and produce original Canadian opera to a high artistic standard, and to develop an international profile for this work.

ROBERT TOFT

Over the years, I have pursued a variety of research interests, but my primary focus has been the performance practices of singing from the 16th to the 19th centuries. I have given lectures and master classes on historical principles of interpretation in Australia, Britain, Canada, Ireland, Switzerland and the U.S. and first became interested in coaching singers as a young accompanist (lute), who realized that early-music specialists could bring scores to life in exciting ways by rooting their performances in period treatises. In the early 1980s, very few researchers studied historical approaches to singing, and so I embarked on a long and rewarding journey to base my vocal coaching on older principles of interpretation.

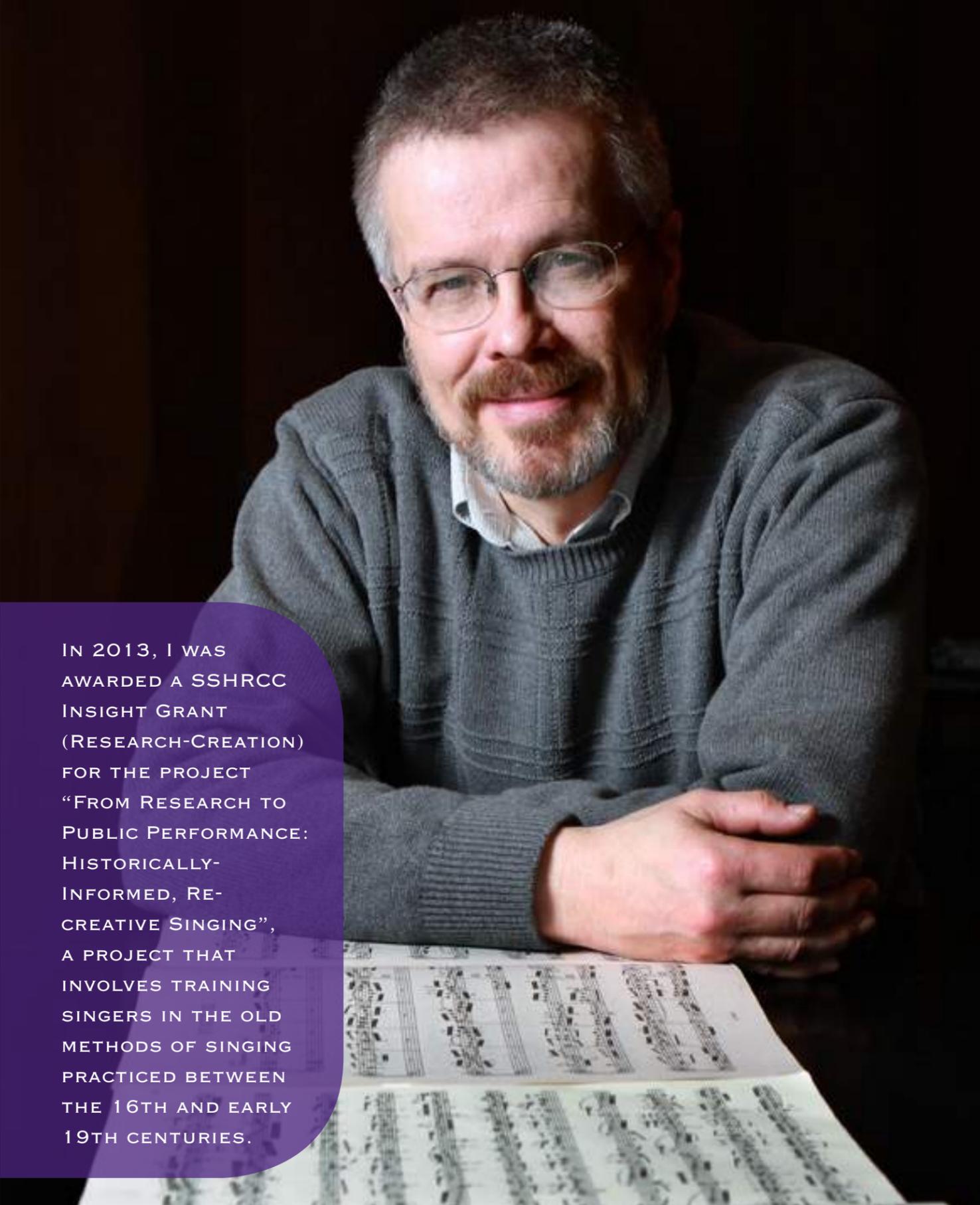
Along the way, I wrote a PhD dissertation and six books, the first one on the problems of deciding what notes performers actually sang in Josquin's motets (*Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century*, University of Toronto Press, 1992) and then on eloquence in the first golden age of English song (*Tune thy Musicke to thy Hart: The Art of Eloquent Singing in England 1597-1622*, University of Toronto Press, 1993). I next turned to the bel canto style of the late 18th and early 19th centuries (*Heart to Heart: Expressive Singing in England 1780-1830*, Oxford University Press, 2000), and have just finished putting my many years of coaching and research into two practical guides (*Bel Canto: A Performer's Guide*, Oxford University Press, 2013 and *With Passionate Voice: Re-Creative Singing in 16th-Century England and Italy*, Oxford University Press, in press).

In addition to my interests in the history of singing, I took a lead role in developing Western's undergraduate programs in Popular Music Studies and Music Administrative Studies (while Chair of the Department of Music History), and for the past decade, I have added research in popular music to my activities. I am keen to break down the barriers that exist between "classical" and "pop" and have published several articles that demonstrate specific

ways in which these two rich traditions are closely related. In 2011, Continuum published my first book on popular music, *Hits and Misses: Crafting Top-40 Singles, 1963-1971*.

My research has been widely praised by both performers and scholars. My most recent book, *Bel Canto: A Performer's Guide*, has been called "the book on bel canto for 21st-century performers" and has been characterized as "a must-read for singers, teachers of singing, vocal coaches, and conductors". My other books have been described as "obligatory reading" (*Aural Images of Lost Traditions*), "of pivotal importance to scholars, musicians, performers" (*Tune thy Musicke to thy Hart*), "all should read this book to dispel modern myths about bel canto" (*Heart to Heart*), and a "fine book" that "may well help you understand why [your songs] keep missing" (*Hits and Misses*). In addition, two of my articles have been anthologized in collections of "the most important and influential published articles" that have "shaped" their respective fields (historical performance practices and popular music studies).

In 2013, I was awarded a SSHRCC Insight Grant (Research-Creation) for the project "From Research to Public Performance: Historically-Informed, Re-creative Singing," a project that involves training singers in the old methods of singing practised between the 16th and early 19th centuries. The primary outcomes will take a recorded form, and the recordings will enable professional musicians, the academic community, and the general public to hear for the first time what earlier vocal music might have sounded like when performed more from within the culture that produced it. In other words, the project translates written descriptions of historic singing techniques into sound so that knowledge housed on the printed pages of treatises and scholarly studies can be transferred to the largest possible community of users.



IN 2013, I WAS AWARDED A SSHRCC INSIGHT GRANT (RESEARCH-CREATION) FOR THE PROJECT "FROM RESEARCH TO PUBLIC PERFORMANCE: HISTORICALLY-INFORMED, RE-CREATIVE SINGING", A PROJECT THAT INVOLVES TRAINING SINGERS IN THE OLD METHODS OF SINGING PRACTICED BETWEEN THE 16TH AND EARLY 19TH CENTURIES.



JAMES GRIER

I pursue research in textual criticism and editing music, medieval music, especially that of medieval Aquitaine, and popular music since World War II. My books include *The Critical Editing of Music* (1996), *The Musical World of a Medieval Monk: Adémar de Chabannes in Eleventh-Century Aquitaine* (2006), both with Cambridge University Press, *The History of Musical Notation* (forthcoming from Cambridge University Press) and a palaeographic study of the music hand of Adémar de Chabannes (forthcoming from Brepols). My critical edition of music copied by Adémar de Chabannes (989-1034) appears in the series *Corpus Christianorum Continuatio Mediaevalis* (Brepols, 2012). I have also published articles in *Journal of the American Musicological Society*, *Journal of Musicology*, *Early Music History*, *Acta Musicologica*, *Plainsong and Medieval Music*, *Musica Disciplina*, *Revue d'Histoire des Textes*, *Speculum*, *Scriptorium* and *Journal of Medieval Latin*. My research has been supported by grants from the Social Sciences and Humanities Research Council of Canada, and a Morse Fellowship while at Yale University. In 2002-3, I held the Edward T. Cone Membership in Music Studies at the Institute for Advanced Study, Princeton. For the period 2009-12, I was awarded a Killam Research Fellowship and Fellowships from the National Endowment for the Humanities and the American Council of Learned Societies for my research in the foundations of musical literacy in the medieval West.

I taught in the Department of Classical Studies, University of Waterloo, Mount Allison University, and the School of Music at Queen's University, before joining the Department of Music, Yale University, where I taught for seven years. I joined the Faculty of Music, Western University in 1997, and have held the rank of professor here since 1999.

FOR THE PERIOD 2009-12, I WAS AWARDED A KILLAM RESEARCH FELLOWSHIP AND FELLOWSHIPS FROM THE NATIONAL ENDOWMENT FOR THE HUMANITIES AND THE AMERICAN COUNCIL OF LEARNED SOCIETIES FOR MY RESEARCH IN THE FOUNDATIONS OF MUSICAL LITERACY IN THE MEDIEVAL WEST.

OMAR DANIEL

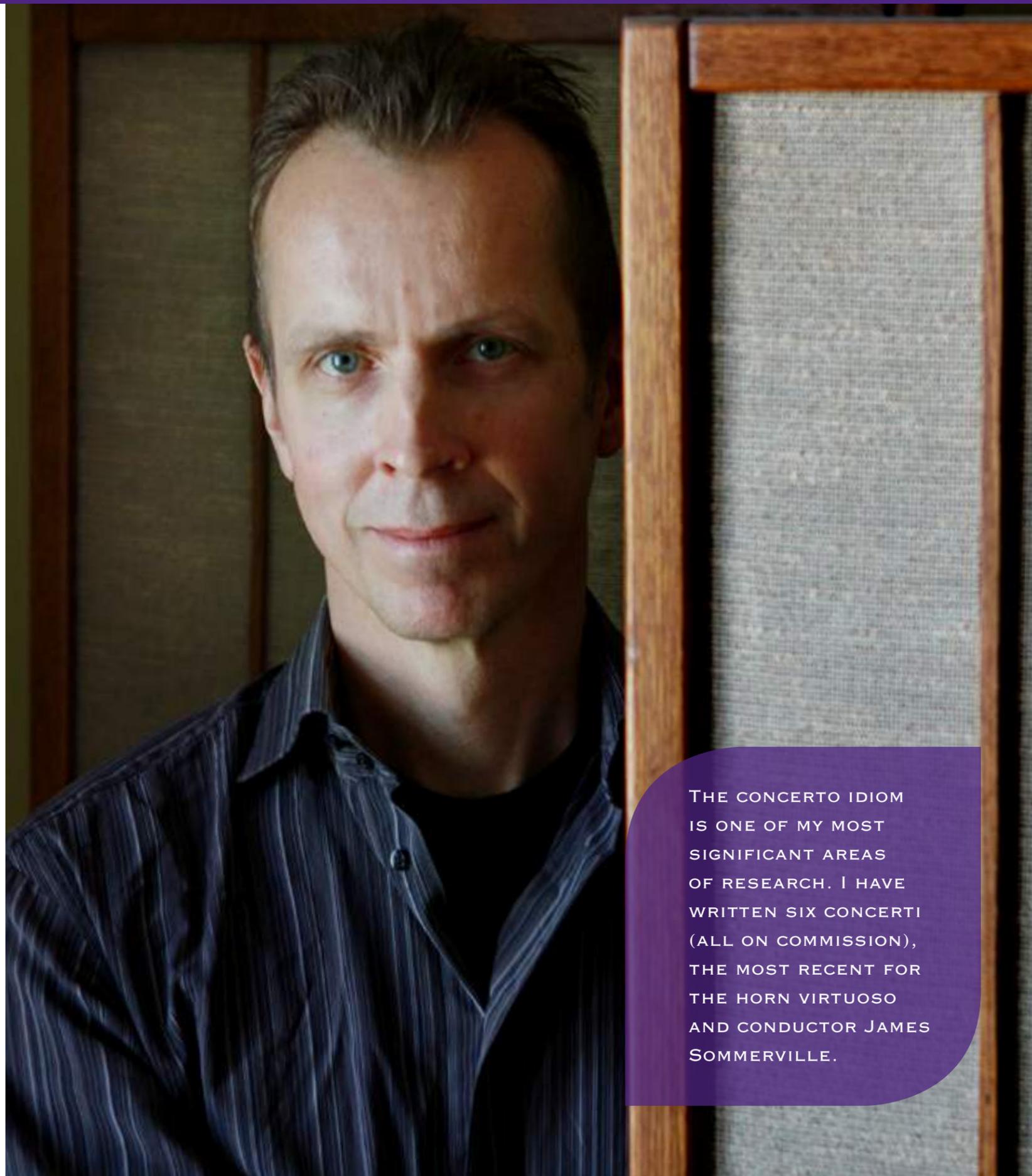
I compose orchestral, vocal, chamber and electroacoustic music in the classical tradition. I am the recipient of a number of awards, including the most significant award for chamber music in Canada: the Jules Leger Prize. Other composition awards include the 2007 K.M. Hunter Arts Award, the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers.

I have an affinity for working with other artists. My ongoing relationship with the Penderecki String Quartet has resulted in more than 20 performances of *Annunciation* (commissioned by CBC Radio 2), most recently at the prestigious Ars Musica festival in Belgium. The Penderecki Quartet also commissioned, with the Banff Centre, my *Odysseus and Penelope*; an adventurous work for string quartet, live electronics and dance. I have commissioned text from renowned writers Yann Martel, Anne Michaels and Michael Redhill. My project with Anne Michaels, *The Passion of Lavinia Andronicus* was a large-scale oratorio premiered by the Hilliard Ensemble and the Tafelmusik Choir, and my opera *The Shadow* (libretto by Alex Poch-Goldin) was produced in 2009 to critical acclaim.

I have cultivated relationships with a number of the finest concert presenters in the country: New Music Concerts, Soundstreams Canada, and the Esprit Orchestra have each commissioned me three times. Most recently, Soundstreams commissioned an innovative 'lobby' composition that involved audience participation in the creation of an electroacoustic composition 'on the spot.'

The concerto idiom is one of my most significant areas of research. I have written six concerti (all on commission), the most recent for the horn virtuoso and conductor James Sommerville.

My recent research interests are preoccupied with the integration of ancient Estonian folk songs (Regilaulud) into my compositions. This has resulted in a number of important compositions: *Metsa Maasikad*, *Üheksa Eesti Regilaulud*, and *Violin Concerto*.



THE CONCERTO IDIOM IS ONE OF MY MOST SIGNIFICANT AREAS OF RESEARCH. I HAVE WRITTEN SIX CONCERTI (ALL ON COMMISSION), THE MOST RECENT FOR THE HORN VIRTUOSO AND CONDUCTOR JAMES SOMMERVILLE.



THE LAST FEW YEARS ALONE, I HAVE MASTERED, MIXED AND PRODUCED HUNDREDS OF TRACKS FOR RECORD LABELS AS FAR AFIELD AS SIERRA LEONE, BERLIN, IBIZA, CHICAGO AND MONTREAL, AND MANY OF MY MASTERS HAVE TOPPED BEATPORT'S GLOBAL TECHNO AND HOUSE CHARTS;

JAY HODGSON

I mostly teach courses in songwriting and project paradigm record production in the Popular Music Studies program at Western, and I have overseen a number of creative projects for the MA in Popular Music & Culture. These subjects and activities have only recently found welcome in university music departments but, with the proliferation of digital-audio arts programs around the world, already represent one of the significant areas of academic musical inquiry that can be said to be expanding.

Since there is no single correct method for writing a song or producing a record, and because songwriting and record production techniques are almost constantly changing to reflect and capitalize on innovations in recording technology, those of us charged with creating this innovative academic field's core curriculum must remain active as songwriters and record producers ourselves, lest the activities we teach and study "pass us by," as it were. Those of us who work in this field are thus partially tasked with defining an innovative and new academic position, namely, the creative-scholar, who situates their creativity – in my case: songwriting, record production, and laptop musicianship – in academic contexts. It is for this reason that, when asked about

my research, I most often answer first with a list of creative successes: in the last few years alone, I have mastered, mixed and produced hundreds of tracks for record labels as far afield as Sierra Leone, Berlin, Ibiza, Chicago and Montreal, and many of my masters have topped Beatport's global techno and house charts; I have composed music for films featured in *Rolling Stone* and *Spin magazine*, which have screened at the United Nations General Assembly, and for national advertising campaigns by institutions such as the YMCA; and I write songs professionally for Fields of Blonde, a music publishing company located in Chicago. I have written two books about record production, for Continuum Press and Wilfrid Laurier University Press, the first of which was recently acquired by the Rock & Roll Hall of Fame Library and Reading Room, and has been adopted in university classrooms around the world, such as at Duke University and Humboldt University of Berlin. I also adapted an American survey of 20th-century rock music for the Canadian market, for Oxford University Press. This material has helped train students who have engineered Juno-nominated records, co-written and produced Top 40 hit pop songs, among other successes, and who have gone on to pursue graduate study in related fields.

My approach to music composition is based on an attitude to embrace and reflect upon the complex sonic landscape that surrounds us in Western urban centres. What I find fascinating about the artistic environment in these cities is how it is enriched by the complex confluence between serious culture, pop culture, ethnic musical traditions, urban subcultures and a plethora of artistic trends. It also intrigues me that while we are moving forward in the arts and in society, we are always reminded of our historic past through ubiquitous convergences of the old with the new. This is especially evident in the sprawl of urban architecture, where one regularly sees such disparate edifices as a modernist skyscraper, a gothic revival cathedral or a building from the art deco period, side by side. The musical sounds of city life are much the same.

While embracing an urban-influenced diversity in my work, my focus is on creating pieces that are personal expressions voiced from a unified viewpoint, in other words, from the particular musical language that I speak.

My works have been commissioned and/or performed by an array of outstanding Canadian and international artists, ensembles, orchestras and opera companies. Included among these are Soundstreams Canada, the Stuttgart Chamber Choir, Almeida Opera, Aldeburgh Productions, Continuum New York, the Montreal Symphony Orchestra, the Esprit Orchestra, Aventa Ensemble, the Prague Philharmonia, the Malaysian Philharmonic Orchestra, the North Holland Philharmonic Orchestra, the Estonian Philharmonic Chamber Choir, the Tallinn Chamber Orchestra, BIT20 Ensemble, the CBC Vancouver Orchestra, the Winnipeg Symphony Orchestra, Orchestra London, Brigitte Poulin, the Ensemble contemporain de Montréal, the Gryphon Trio, Le Trio Fibonacci and the Quasar Saxophone Quartet. Since joining Western's Faculty of Music in 2006 my works have received more than 120 performances throughout Canada as well as in the U.S., South America, South Africa, Germany, Denmark, England, Ireland and India.

Recent highlights include premiere performances and tours of various compositions. *Phantom Suns* (2012), for large orchestra was premiered on January

31, 2013, at Koerner Hall, Toronto. Esprit Orchestra, directed by Alex Pauk, performed this work. The work was commissioned to mark the 30th anniversary concert season of the Esprit Orchestra. The Stuttgart Chamber Choir and TorQ Percussion Quartet, directed by Frieder Bernius, performed *Corpus* for two chamber choirs and percussion quartet in a premiere tour. The tour included concerts in Toronto, Ottawa, Edmonton and Mannheim (Germany). Other recently premiered works include *Voluptuous Panic* (2010), for 14 players (2010), that toured Victoria, Munich, and New York, with the Aventa Ensemble, directed by Bill Linwood. *Berliner Konzert** (2009), a *Triple Concerto for Piano Trio and String Orchestra* was composed in celebration of the 20th Anniversary of the fall of the Berlin Wall. Its premiere tour in 2009-2010 included Toronto, Hamilton, Ottawa, Kitchener and Heilbronn (Germany) with the Gryphon Trio and the Wurttemberg Chamber Orchestra Heilbronn, directed by Ruben Gazarian. *God Save the Human Cannonball*, written in 2009 was composed for 15 players and toured Victoria, Munich, Copenhagen and New York, N.Y., with the Aventa Ensemble, directed by Bill Linwood.

Compact Disc recordings have been made of five of my works: "Ke-te." *Cycles*, CD. Shawn Mativetsky-tabla. Ombú inc. OMBU1015, 2011. "Oracle." *The Road Ahead*. CD. The Attar Project. Parmela Attariwalla-violin; Shawn Mativetsky-tabla, percussion. Canterbury Music, Toronto, ON. ATTAR 2010-3. "Quarks Tropes." *Trio Fibonacci 5x3*. CMC CD15710. Centrediscs 2010. "Song of the Soul." *Night Chill*: Catherine Meunier - Marimba. CD15109. Centrediscs 2009. "Finnegans Quarks Revival." Brigitte Poulin, *Édifices naturels*. CD. DAME, CQB 0805, 2008.

In 2012, I was the recipient of the K.M. Hunter Artist Award in Classical Music, administered by the Ontario Arts Council and in 2007 I was honoured to be awarded the Claude Vivier National Prize in the Montreal Symphony Orchestra's International Composition Prize competition for *Lila*, a composition for two spatially separated orchestras.

PAUL FREHNER

WHILE EMBRACING AN URBAN-INFLUENCED DIVERSITY IN MY WORK, MY FOCUS IS ON CREATING PIECES THAT ARE PERSONAL EXPRESSIONS VOICED FROM A UNIFIED VIEWPOINT, IN OTHER WORDS, FROM THE PARTICULAR MUSICAL LANGUAGE THAT I SPEAK.



PETER PAUL KOPROWSKI

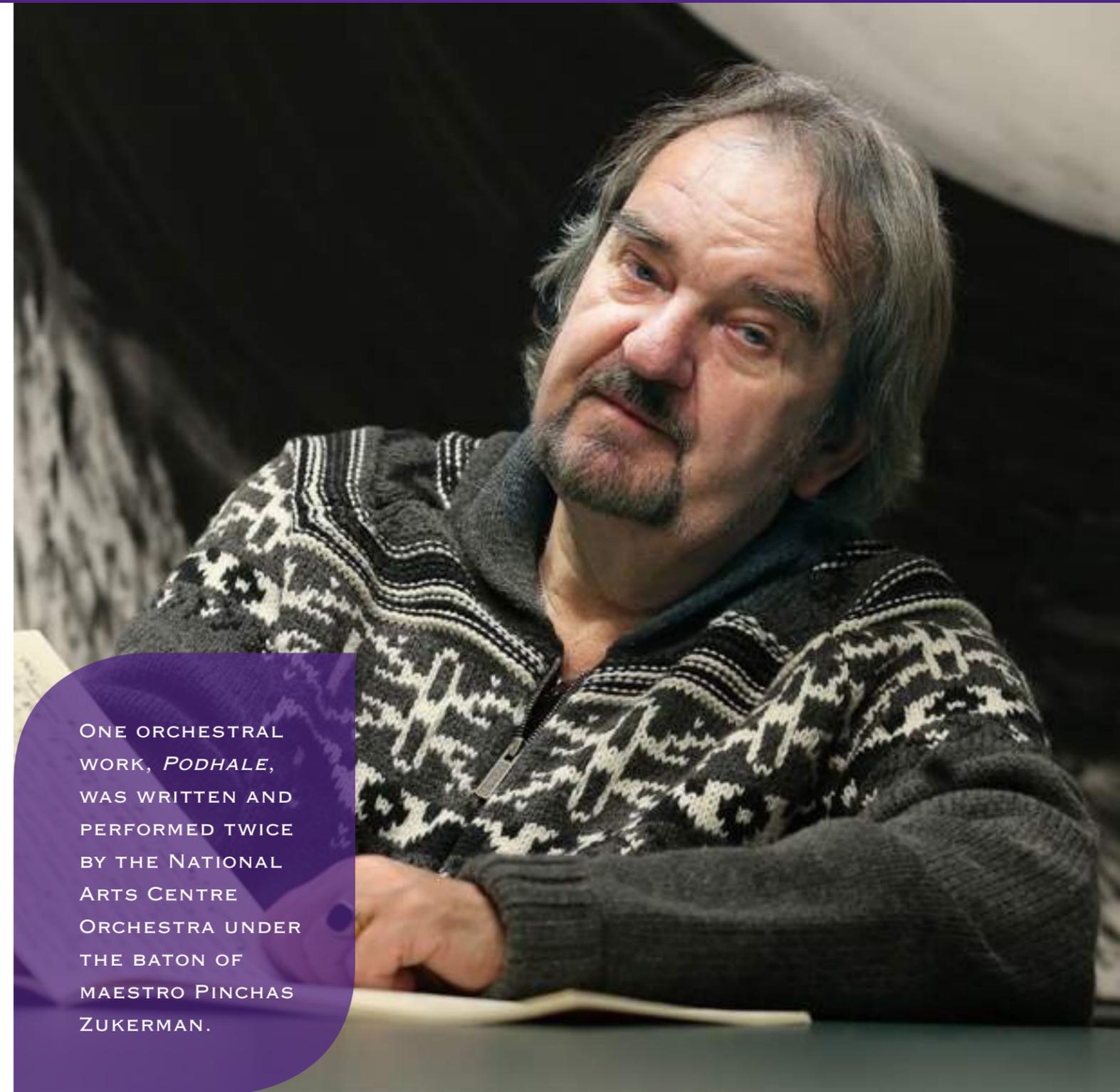
In the new Millennium, I continued with the flurry of activities that characterized the last decades of the 20th century. The Jean A. Chalmers' National Music Award for four orchestral compositions, the two Jules Leger Prizes for two chamber works and the (interdisciplinary) Victor M. Lynch - Staunton Award of the 20th century were followed by Order Polonia Restituta, Juno nomination (for Viola Concerto) and the National Arts Centre Award of the 21st century. The last, which is currently in the middle of its tenure, provides the main thrust of my present day creative activities. At this point one orchestral work, *Podhale*, was written and performed twice by the National Arts Centre Orchestra under the baton of maestro Pinchas Zukerman. Three other orchestral works (*Sinfonia Concertante*, *Epitaph* and *In Memoriam Karol Szymanowski*) have received multiple performances under the baton of Zukerman and some were included in touring. Furthermore, two other orchestral works will be completed within the period of this residency: *Concerto for Violin and Orchestra* and *Concerto Grosso* for double bass and chamber orchestra. This last composition will be written specifically for Joel Quarrington, the bass virtuoso and currently the principal player with both, the London Symphony Orchestra (U.K.) and the National Arts Centre Orchestra of Canada.

Other than writing music and rehearsing it with the orchestra, the title of Award Composer commands not only certain benefits but also places certain demands on me. Adjudicating the music of younger composers for the NAC Summer Program, sitting on a jury of Canadian compositions, sitting on a panel discussion concerning orchestral music in Canada, representing the National Arts Centre during the Culture Days - are some of the above mentioned responsibilities, while meeting the national sponsors of the National Arts Centre and being interviewed for their benefit, meeting people, as well as providing

radio, on camera and press interviews, can be seen as benefits of this award.

The new Millennium saw some important performances and other events of consequence. The American premiere of *Elegia for the Polish Youth*, sung by Maria Knapik with the New York Grand Opera Orchestra under Vincent La Selva in Carnegie Hall, was one of them. *Elegia* was written as a companion piece to the *Symphony of Sorrowful Songs* by H. M. Gorecki, and has been performed together with it in New York and on other occasions. It was written for a special Memorial Day concert in Canada's capital, commemorating the lives lost to violence and oppression.

An event of note was a performance of *Epitaph for Strings* at the opening concert of the International Organ Festival at the Oliwa Cathedral in Gdansk, Poland. The Baltic Philharmonic was conducted in this performance by Wojciech Michniewski. Equally of note were the earlier performances of *Epitaph* in Berlin and Paris, under the baton of Pinchas Zukerman, during the NACO's tour. *The Accordion Concerto* continued to receive successful performances in Canada and Europe. Twice it was performed in Amsterdam in 2008, and again in 2010 in Lisbon, Portugal. *Ancestral Voices* continued to be performed in Canada and abroad, including performances in Tanglewood, U.S. and Caracas, Venezuela, at the concert commemorating the 50th anniversary of diplomatic relations between Canada and Venezuela. A book with illustrations pertaining to several sections of this composition, by a Venezuelan/American writer and graphic artist Juan Plaza, was completed. *Tapestries of Love*, following its premiere, was released on a CD with soprano Maria Knapik and the Kingston Symphony Orchestra under the baton of Glenn Fast, adding to the previously released CDs with concerti for viola, flute and accordion, performed by Rivka



ONE ORCHESTRAL
WORK, *PODHALE*,
WAS WRITTEN AND
PERFORMED TWICE
BY THE NATIONAL
ARTS CENTRE
ORCHESTRA UNDER
THE BATON OF
MAESTRO PINCHAS
ZUKERMAN.

Golani, Robert Aitken and Joseph Petric respectively, with the Toronto Symphony Orchestra under Jukka - Pekka Saraste, as well as the *Piano Concerto* with Janina Fialkowska and the Kitchener - Waterloo Symphony Orchestra under Raffi Armenian. Numerous other

performances of several other compositions, as well as lectures and pre-concert talks, took place in a number of different locations.

For further details: ppkoprowski.com



PAUL WOODFORD

My primary research interest is in how music and music education shape consciousness, that is, our perceptions and understandings of the social world. Far from being just entertainment or decoration, music and music education have many shifting social, political, economic, and other meanings knowledge of which is vital if children and adults are to develop critical awareness of their significance in their lives. Historical, musical, sociological, and philosophical inquiry are employed as critical tools for challenging children and adults to pay critical attention to the ideologies and social, political, and economic forces at play in society, and including in music education, so that they can achieve at least a modicum of control over their own lives. Over a period of 30 years, this research agenda has resulted in 67 published works, including six books, several monographs and edited collections of conference proceedings, 15 refereed chapters, 30 journal articles, five encyclopedia entries, and many conference papers and keynote speeches. When published in 2005, my book *Democracy and Music Education: Liberalism, Ethics, and the Politics of Practice* (Indiana University Press) was described by a prominent critic as “one of the best books in our field in the past decade” (Colwell, 2005). Since then, it has been quoted widely, including by Alex Ross, music critic at large to the *New Yorker* magazine in an article on the educational and economic reasons for a decline in audience attendance at symphony orchestra concerts. Several years later, in 2008, an entire issue of the leading on-line journal *Action, Criticism, and Theory* for music education was dedicated to critical reviews of the book. More recently, this “important book” has been credited with inspiring a resurgence of interest among ethnomusicologists and other music academics in linking university teaching with the pursuit of democratic ends (Kruger, 2011, pp. 285-6).

Like all of my publications following the events of 9/11, *Democracy and Music Education* emphasizes and illustrates many of the difficulties involved in pursuing a democratic purpose for music education while also stressing the importance of music teachers introducing children and undergraduates to fundamental political

principles and to the most contentious issues of the day—in which music and music education are themselves often implicated—so that they are better prepared to participate in political life. For example, in a recent and controversial article published in the *Canadian Music Educator* (2009) and entitled “Why Canada Does Not Have National Music Education Standards,” I outlined some of the history of educational politics in the United States and Canada to remind Canadian teachers that they need to have a strong sense of their own history, culture, and place in the world if they are to develop a vision of their own and not simply mimic American educational policy and practice or rely overmuch on business for professional direction. The article was later cited as an exemplar of the kind of argumentation and scholarship that is needed if the music teaching profession is to mature (Colwell, 2012).

Other recent articles and chapters published in the United States, England, Germany, and Spain traced the roots of a tendency toward political avoidance among western music teachers to early Cold War politics in America (and before that to political conditions in 19-century Germany) and to the rise of neo-liberalism as a global political ideology following the elections of Margaret Thatcher, Ronald Reagan and Brian Mulroney in 1979, 1981 and 1984, respectively. My chapter, “Music Education and Social Justice: Toward a Radical Political History and Vision,” published in the British book *Debates in Music Education* (Routledge, 2012) explains why, although western music educators have long expressed an interest in ameliorating various forms of social injustice, accomplishing education reform in the name of social justice will be no easy task given that the primary purpose of all education is now economic! Music teachers will have to become more politically informed and engaged beyond the very narrow confines of the teaching profession if they are to have a public voice in shaping education policy. Currently, I am co-editing the *Handbook of Social Justice in Music Education* to be published this year by Oxford University Press and featuring authors from around the world.

BETTY ANNE YOUNKER

My work covers topics related to philosophy and psychology in the field of music education. In the philosophical field I deal specifically with critical thinking and the value of music in education and culture; my research in the field of psychology focuses on issues of music perception and cognition, creative thinking, and constructivism. I contribute regularly to scholarship via publications, book chapters and articles, and paper presentations at a variety of scholarly conferences. Currently I have more than 150 publications and presentations. My research has included:

- Identifying and mapping creative thinking in composition
 - Examining and detailing processes involved in critical thinking
 - Describing the role of critical and reflective thinking in music making
 - Identifying and mapping problem framing and solving in composition
 - Detailing historical analysis of philosophy in music education
 - Describing democratic spaces for educative experiences
 - Offering systemic changes to current curriculum structures and content
- Describing through case studies and models alternatives to traditional music education programs
 - Examining inclusion and exclusion of the LGBT population in music education
 - Examining music education through the lens of social justice
 - Detailing the role of collaboration in composition and research
 - Providing results from interdisciplinary research projects

In terms of service to the profession, I served as president of the Michigan Music Educators Association, and am currently president-elect of the College Music Society and president-elect of the London Arts Council. I serve and have served on a number of advisory, editorial and professional boards, and have provided workshops and served as a consultant for universities and professional conferences. Amongst awards, I was named Distinguished Alumnus of the Year by Pennsylvania State University College of Arts and Architecture (2008) and was awarded The Dr. Pedro Goldman Award Faculty of Music Students' Council, The University of Western Ontario (2000).



RUTH WRIGHT

WE ESTIMATE AROUND
30 SCHOOLS IN CANADA
ARE NOW IMPLEMENTING
INFORMAL LEARNING
PEDAGOGY IN MUSIC.

Being introduced to the field of sociology by my PhD supervisor Brian Davies at Cardiff University changed the way I saw the world and ultimately my academic and professional life. Brian was a student of the late Basil Bernstein, Karl Mannheim Chair of Sociology of Education at the Institute of Education, University of London, U.K. Bernstein's powerful, albeit dense and sometimes impenetrably written, theoretical framework provides a powerful lens through which to view education and particularly music education and the roles of power and control within these fields.

My early life as a classical piano student at the Royal Academy of Music in London, then as a studio piano teacher and later a high school music teacher had left me with a sense that children do not enter the world of music education on a level playing field. Class, ethnicity, gender and a multitude of other social factors affect their ability to access and succeed in music within the education system. Yet until I met sociology I had no adequate conceptual apparatus through which to dissect and understand the workings of the system within which these inequalities existed. Zygmunt Bauman, described sociology as the process of making the familiar strange. This is what sociology brought to my studies of music education. I

became the fish that is suddenly aware of the water within which it swims.

This has led to a research agenda dedicated to examining issues of equality, inclusion and social justice within music education. I also write and research on theories of sociology and their implications for music education and am one of the leading scholars in the nascent field of the sociology of music education. My edited book *Sociology and Music Education* Ashgate 2010 was one of the first books explicitly to deal with these issues and has been adopted as a course book in undergraduate and graduate classes in universities around the world from Texas to Tel Aviv. I have also produced a book and teacher resource pack on Welsh traditional instrumental music for the Welsh Curriculum Authority.

Supported by a SSHRC grant, in 2011 I organized the Leading Music Education international conference that brought more than 100 researchers from around the world to Western to debate the issues facing music education in the 21st century. The conference also saw the final paper of renowned music sociologist Christopher Small, presented by his dear friend and colleague Felicity Laurence. Small died within days of the conference.

I combine my academic writing with a dedication to finding accessible ways for children and young people to engage with music in education. I also therefore conduct empirical research in schools experimenting with innovative music pedagogies and observing their effects in terms of engagement, motivation and achievement of young people both in music but also across the curriculum. This stems from an equal commitment to attempting to improve the life chances of disadvantaged young people, to which I am convinced education holds the key. Since arriving in Canada in 2009, I have established the Musical Futures Canada project with fellow researchers Betty Anne Younker, Carol Beynon, and graduate research assistants Jennifer Hutchison and Leslie Linton. Western internal research funding has allowed us to conduct a pilot study in two Ontario schools introducing the principles of informal learning to music classes. Modelled on the natural music learning processes we humans adopt in non formal musical situations, this approach puts students at the centre of their learning, working with friends to learn whole pieces of music they chose from their familiar everyday listening practices by

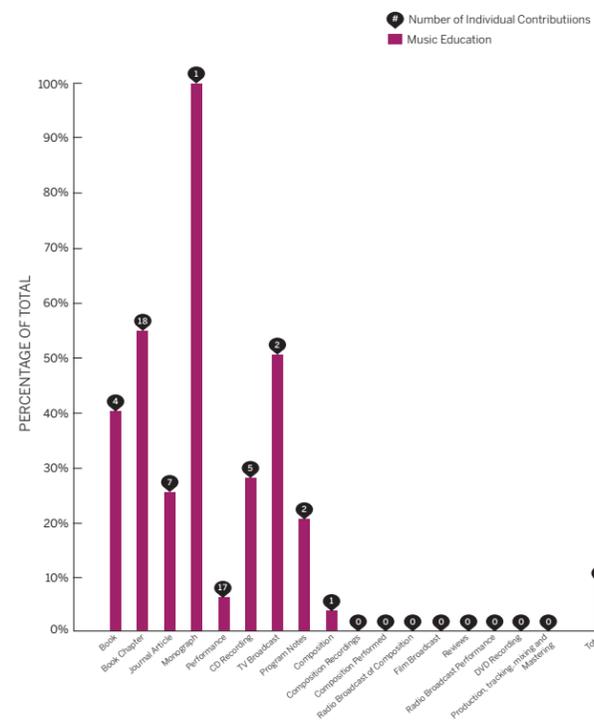
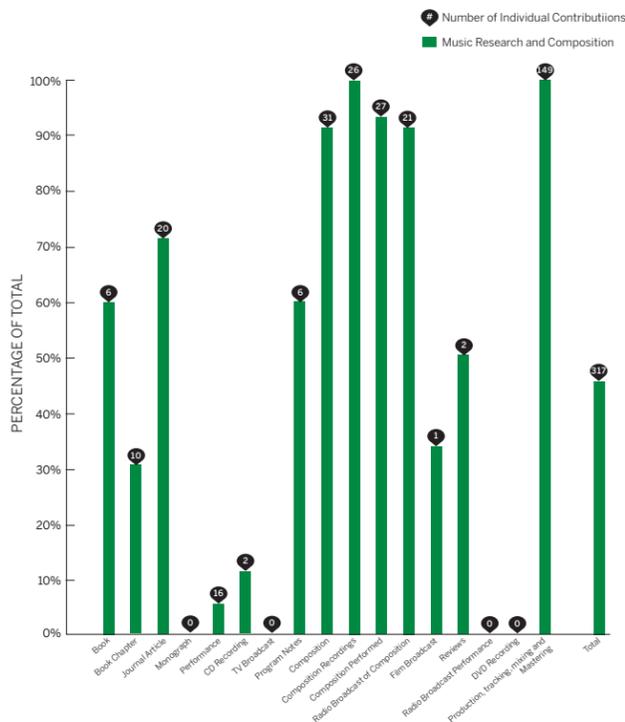
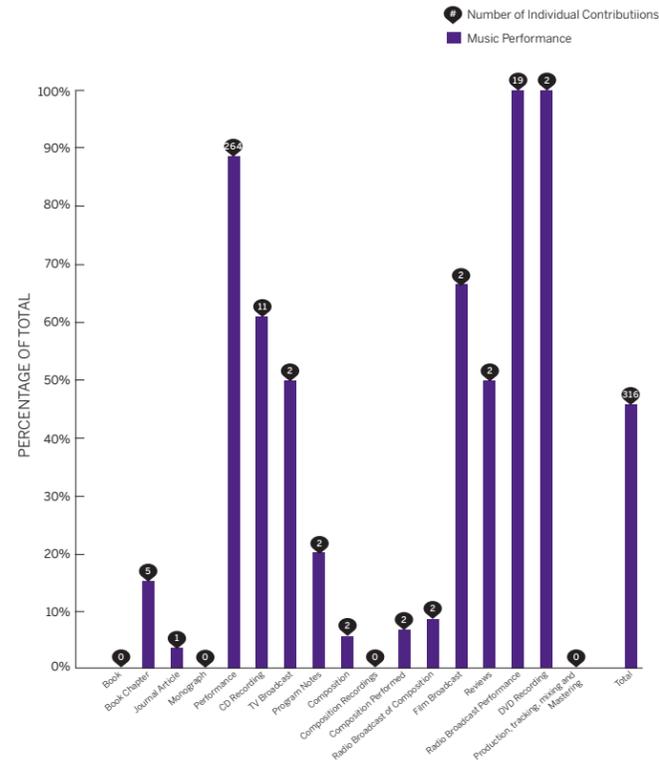
listening to recordings and copying them. Having engaged and excited students about music in this way it then places the teacher in a facilitative role to help students devise their learning journeys through other styles and genres of music and into composing, improvising, history and theory. Results have indicated a growing confidence and engagement with music learning from students in music and other subjects. Levels of absenteeism in schools have decreased and student confidence and self-esteem have risen. As part of our knowledge mobilisation plan we have presented on our Musical Futures research at national and international conferences and run professional development workshops for teachers from increasingly further afield. We estimate around 30 schools in Canada are now implementing informal learning pedagogy in music. Before Christmas 2013, we began a project experimenting with informal learning in the large ensemble environment. We were delighted with the outcomes and are looking forward to further research in this area in 2014.

I publish regularly in academic and professional works. I have 10 chapters in edited books including the latest edition of the *Oxford Handbook of Music Education*, eight articles in peer-reviewed journals published around the world of which two consistently appear in the list of most frequently downloaded and cited articles in the *British Journal of Music Education* and 32 conference presentations. In addition I have contributed articles to the Canadian Music Educators Association journal, the Ontario Music Educators journal and the journal of the National Association for Music Education in the U.K.

In the past three years, I have been an invited keynote speaker at music education conferences in London, England, Orebro Sweden, Hamar, Norway and Pirenopolis, Brazil. I have extensive international research networks and collaborate frequently with scholars from around the world. In 2012 I was part of a successful grant application to the Norwegian Research Council in a project examining the Gentrification of Popular Music. This will involve a visiting professorship at Hedmark University College, Hamar, Norway to collaborate with scholars from Hedmark, the Norwegian Academy of Music, Oslo and Cambridge University, U.K.

FACULTY RESEARCH OUTPUT

OUTPUT TYPE	FACULTY TOTAL
Book	10
Book Chapter	33
Journal article	28
Monograph	1
Performance	297
CD recording	18
TV broadcast	4
Program Notes	10
Composition	34
Composition recordings	26
Compositions performed	29
Radio broadcasts of compositions	23
Film broadcast	3
Reviews	4
Radio broadcast performance	19
Dvd recording	2
Production, tracking, mixing and mastering	149
TOTAL	690
OUTPUT PER FACULTY MEMBER	18



EXTERNAL FUNDING

Principal Investigator	Title	Requested Amt	Funded Amt	Sponsor	Program	
Grier, J	Foundations of Musical Literacy	\$140,000.00	\$140,000.00	CANADA COUNCIL FOR THE ARTS	KILLAM RESEARCH FELLOWSHIP	2010
Wright, Ruth	Leading Music Education International Conference	\$9,230.00	\$9,230.00	SOCIAL SCIENCE HUMANITIES RSRCH COUNCIL	AID TO RESEARCH WORKSHOPS AND CONFERENCES IN CANADA	2010
Nolan, Catherine	Anton Webern's Poetic Muse	\$37,800.00	\$0.00	SOCIAL SCIENCE HUMANITIES RSRCH COUNCIL	INSIGHT PROGRAM	2011
Wright, Ruth	Tuning into the Future: Informal Learning and Music Education	\$73,475.50	\$0.00	SOCIAL SCIENCE HUMANITIES RSRCH COUNCIL	INSIGHT DEVELOPMENT GRANTS	2012
Toft, Robert E	From Research to Public Performance	\$85,386.36	\$85,386.00	SOCIAL SCIENCE HUMANITIES RSRCH COUNCIL	INSIGHT PROGRAM	2012
Ansari, Emily	Cold War Cultural Diplomacy	\$89,317.00	\$0.00	SOCIAL SCIENCE HUMANITIES RSRCH COUNCIL	INSIGHT PROGRAM	2012
Veblen, Kari K	Consortium of Ontario Universities for Research in Music Education	\$167,500.00	\$0.00	SOCIAL SCIENCE HUMANITIES RSRCH COUNCIL	INSIGHT PROGRAM	2012
Wright, Ruth	Sociology of Music Education International Network	\$190,320.00	\$0.00	SOCIAL SCIENCE HUMANITIES RSRCH COUNCIL	PARTNERSHIP DEVELOPMENT GRANTS	2012
TOTAL		\$793,028.86	\$234,616.00			

Principal Investigator	Title	Requested Amt	Funded Amt	Sponsor	Program	
Vogel, AB	Through the Centuries- violin-viola duos	\$4,981.00	\$4,981.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - SMALL GRANTS PROGRAM	2010
Vogel, AB	Robert Kahn: In the Presence of Brahms- The Complete Works	\$8,500.00	\$0.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - SMALL GRANTS PROGRAM	2010
Veblen, Kari K	Graduate Diploma in Community Music Leadership	\$30,000.00	\$0.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - MAJOR GRANTS PROGRAM	2010
Vogel, AB	Robert Kahn: The Three Sonatas for Violin and Piano	\$35,243.29	\$0.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - MAJOR GRANTS PROGRAM	2010
Franck, Peter	Schenker's Papers on Counterpoint	\$941.00	\$941.00	FUNDS TRANSFER ACCOUNTS	SSHRC INTERNAL RESEARCH COMPETITION	2010
Ansari, Emily	Society of American Music 36th Annual Conference	\$1,084.87	\$1,085.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2010
Toft, Robert E	Royalty fees for manuscript	\$3,500.00	\$3,500.00	FUNDS TRANSFER ACCOUNTS	SSHRC GRF - RESIDUAL	2010
Franck, Peter	Schenker's Notes on Invertible Counterpoint and Fugue	\$580.35	\$580.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2010
Cucirean, John	XI International Congress on Musical Signification	\$2,150.00	\$2,150.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2010
Ansari, Emily	Cultural Diplomacy book research	\$6,426.41	\$3,423.00	FUNDS TRANSFER ACCOUNTS	SSHRC INTERNAL RESEARCH COMPETITION	2010
Vogel, AB	Robert Kahn: In the Presence of Brahms- The Complete Sonatas	\$7,000.00	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC INTERNAL RESEARCH COMPETITION	2010
Bratuz, Damjana	Representing Gender in the Performative Arts	\$1,057.56	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2010

INTERNAL FUNDING

Principal Investigator	Title	Requested Amt	Funded Amt	Sponsor	Program	
Ansari, Emily	FACULTY START UP FUNDS	\$6,000.00	\$6,000.00	UWO INTERNAL MUSIC	FACULTY START UP FUNDS	2010
Wilkinson, Fiona	Latin American Rhythmic Study - Patterns of Improvisation	\$4,172.60	\$0.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - SMALL GRANTS PROGRAM	2011
Goehring, Ed	Mozart and the concept of genius in music historiography	\$3,977.25	\$0.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - SMALL GRANTS PROGRAM	2011
Vogel, AB	A forgotten Voice: Robert Kahn- Three Violin Sonatas	\$39,322.05	\$0.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - MAJOR GRANTS PROGRAM	2011
Ansari, Emily	Society for American Music 2011	\$876.12	\$876.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Goehring, Ed	Time and eternity in Mozart's "Don Giovanni"	\$1,874.68	\$1,875.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Frehner, Paul	Aventa Ensemble, University of Victoria, BC, Feb. 6, 2011	\$1,418.91	\$1,410.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Coates, Norma J	Console-ing Passions: International Conference	\$3,529.31	\$2,500.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Richardson, Colleen	WASBE Conference, Chiayi City, Taiwan July 3-10, 2011	\$3,827.24	\$3,827.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Nolan, Catherine	Feminist Criticism and the Role of Hildegard Jone	\$1,404.42	\$1,404.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Woodford, Paul G	Escaping vs. Confronting Reality: Politics and Music Education	\$2,310.38	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Veblen, Kari K	Ethics In Cyberspace: Looking In On Music Teaching	\$3,512.40	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Hodgson, Jay	Lateral Dynamics Processing in Experimental Hip Hop	\$2,557.98	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2011
Goehring, Ed	A troubling genius: early Mozart reception	\$3,664.49	\$0.00	RW INTERNAL RESEARCH PROGRAMS	INTERNATIONAL RESEARCH AWARD	2011
Wright, Ruth	Faculty Scholar Award	\$14,000.00	\$14,000.00	UWO INTERNAL MUSIC	FACULTY SCHOLAR AWARD	2011
Watson, Kevin, E.	FACULTY START UP FUNDS	\$6,000.00	\$6,000.00	UWO INTERNAL MUSIC	FACULTY START UP FUNDS	2011
Starling, Jana	FACULTY START UP FUNDS	\$6,000.00	\$6,000.00	UWO INTERNAL MUSIC	FACULTY START UP FUNDS	2011
Ansari, Emily	Leonard Bernstein and the Cold War Politics of Tonal Music	\$7,781.36	\$7,507.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - SMALL GRANTS PROGRAM	2012
Cuciurean, John	Ligeti's Piano Etudes: Musical Structure as Revealed	\$4,295.00	\$4,123.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - SMALL GRANTS PROGRAM	2012
Goehring, Ed	Mozart and the Allegorical Stage	\$4,289.89	\$0.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - SMALL GRANTS PROGRAM	2012
Vogel, AB	Women Composers of the 19th Century (CD)	\$12,495.00	\$0.00	ACADEMIC DEVELOPMENT FUND	NEW RESEARCH & SCHOLARLY INITIATIVE - SMALL GRANTS PROGRAM	2012
Starling, Jana	International Clarinet Conference 2012	\$1,342.00	\$1,342.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Ansari, Emily	American Musicological Society Conference	\$1,569.49	\$1,569.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012

INTERNAL FUNDING

Principal Investigator	Title	Requested Amt	Funded Amt	Sponsor	Program	
Coates, Norma J	How Commercial is Too Commercial: Hootenanny	\$1,762.13	\$1,762.13	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Hodgson, Aaron	FACULTY START UP FUNDS	\$6,000.00	\$6,000.00	UWO INTERNAL MUSIC	FACULTY START UP FUNDS	2012
Goehring, Ed	ASECS Annual National Meeting 2012	\$1,925.58	\$1,355.40	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Ansari, Emily	East-West Cultural Exchanges and the Cold War conference	\$2,410.82	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Cuciurean, John	Travel for Ligeti Conference	\$1,605.00	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Starling, Jana	Iowa Clarinet Day	\$1,100.00	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Neufeld, Gerald	Expressive Choral Singing: from Treatise to Performance	\$1,541.90	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Vogel, AB	Through The Centuries: A Sampling of the Unexplored Duo	\$2,738.00	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Wright, Ruth	Perspectives on Musical Improvisation	\$2,341.00	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Veblen, Kari K	International Music Education Conference: Community Music	\$5,214.64	\$0.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2012
Roland, Sophie	Visiting University Scholar Program	\$1,165.66	\$1,165.16	WESTERN INTERNATIONAL	VISITING UNIVERSITY SCHOLAR PROGRAM	2012
Roland, Sophie	Visiting University Scholar Award Program	\$1,004.46	\$1,004.46	WESTERN INTERNATIONAL	VISITING UNIVERSITY SCHOLAR PROGRAM	2012
Coates, Norma, J.	Rocking the Wasteland	\$3,000	\$2,000	FACULTY RESEARCH DEVELOPMENT FUND	FACULTY RESEARCH DEVELOPMENT FUND SMALL GRANTS COMPETITION	2013
Ansari, Emily	European summer school on cold war politics	\$1,810	\$1,810	FACULTY RESEARCH DEVELOPMENT FUND	FACULTY RESEARCH DEVELOPMENT FUND CONFERENCE TRAVEL COMPETITION	2013
Goehring, Edmund, J.	Mozart	\$1,130	\$1,130	FACULTY RESEARCH DEVELOPMENT FUND	FACULTY RESEARCH DEVELOPMENT FUND CONFERENCE TRAVEL COMPETITION	2013
Yunker, Betty Anne	Musical Futures	\$48,000	\$48,000	PROVOST ACADEMIC SUPPORT FUND	PROVOST RESEARCH SUPPORT	2013
De Souza, Jonathan, Gregory	American Musicological Society Conference	\$696	\$696	FACULTY RESEARCH DEVELOPMENT FUND	FACULTY RESEARCH DEVELOPMENT FUND CONFERENCE TRAVEL COMPETITION	2013
Wright, Ruth	Research in Music Education International Conference	\$2,000.00	\$1,791.00	SOCIAL SCIENCE HUMANITIES RSRCH COUNCIL	SSHRC CONFERENCE TRAVEL COMPETITION	2013
De Souza, Jonathan, Gregory	FACULTY START UP FUNDS	\$6,000	\$6,000	UWO INTERNAL MUSIC	FACULTY START UP FUNDS	2013
Semmens, Richard	Oxford Dance Symposium	\$1,423.00	\$1,423.00	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2013
Franck, Peter	Fifth International Schenker Symposium	1,030.24	\$1,030.24	FUNDS TRANSFER ACCOUNTS	SSHRC CONFERENCE TRAVEL COMPETITION	2013
TOTAL		\$331,583.08	\$150,260.31			

