

### Changing of the Guard in Music

July 2010 marks ten years since Dr. Tom Gordon began as Director of MUN's School of Music. He has now handed over the reins to incoming Director, Dr. Ellen Waterman.

Dr. Waterman comes to the MUN community from the University of Guelph, where she was Associate Professor in the School of Fine Art and Music. Dr. Waterman is a flautist and specializes in creative improvisation and contemporary music. As a scholar, her research is interdisciplinary in nature, focusing around the areas of performance studies, ethnomusicology and cultural studies. Notably, she is currently an executive member of the SSHRC funded Major Collaborative Research Initiative on Improvisation, Community, and Social Practice.

*In my own ethnographic research on improvisation and experimental music, I'm concerned with the social and political dimensions of musical performance, whether that means issues of gender and sexuality, or social justice. One of the things that most attracted me to the School of Music is the breadth and critical depth of research in both the MMaP and the M.A. and Ph.D in Ethnomusicology. It's very exciting to join this vibrant research community!* (Ellen Waterman)

ICTM 2011 is fast approaching!  
The World Conference of the  
International Council for Traditional  
Music will be held in St. John's, NL,  
July 13-19, 2011  
Deadline for proposals is  
September 7, 2010  
Details can be found at:  
[www.mun.ca/ictm](http://www.mun.ca/ictm)

The expertise that Dr. Waterman brings as a performer and scholar will add yet another layer to an already active faculty body.

As we welcome Dr. Waterman, we bid farewell to Dr. Tom Gordon, who leaves the position of Director and will rejoin the faculty ranks at the School of Music after an administrative leave to pursue research and community outreach in Labrador.

*Across the seven years since I first started visiting the north coast of Labrador to document the Moravian music in the Inuit churches, I've gained not only a lot of knowledge about the music and its role in the life of the Nunatsiavut community, but also a profound respect for the cultural knowledge of the Labrador Inuit people. My SSHRC Standard Research Grant will allow me to live in the north for an extended period and deepen my understanding of the stewardship which the Labrador Inuit brought to this music. A second grant through SSHRC's Outreach Dissemination program allows me to bring something back to the community. With a team comprised of choral conductor, Kellie Walsh; filmmaker, Nigel Markham; radio producer, Francesca Swann and the founder of the Labrador Creative Arts Festival, Tim Borlase, we will be holding a series of choral workshops throughout Nunatsiavut, exchanging knowledge through performance. Documenting these workshops and contextualizing the activity with interviews and archival footage and recordings, I hope to assist the Moravian Inuit of Labrador to tell their stories.* (Tom Gordon)

## Music in Makkovik featuring Gerald Mitchell

By Beverley Diamond



Gerald Mitchell recording new tracks for the forthcoming CD to be produced by the MMaP Research Centre.

Since it was established in 1860 by Norwegian Torsten Andersen, the coastal village of Makkovik in Labrador has been a musical hot spot. In recent decades, the community has danced to button accordion players and local rock bands such as the Bandits. They have sung Moravian hymns and enabled their youth to learn Inuit drumming. Soon to appear in the MMaP CD series, *Back on Track*, is a CD and booklet that includes a wide variety of Makkovik music highlighting, in particular, their best known musician, Gerald Mitchell. The production team includes Joan Andersen who has done extensive local research for the project, Tim Borlase who researched and published some of the important songs of this community and others in *The Labrador Songbook*, folklorist Martha MacDonald of the Labrador Institute, musician Gary Mitchell, and MMaP Director Beverley Diamond.

Gerald Mitchell became well-known as the "Labrador Balladeer" in the 1960s when he did a regular radio spot for the CBC station at Happy Valley Goose Bay. With encouragement

from producers Joe Goudie and Gordie Rendell, he made two LPs, the earliest audio recordings by a Labrador artist. The settings of poetry by Byron Chaulk became especially popular, nostalgic reminders of places lost when people resettled to the larger communities of the Big Land. The new CD will include interview excerpts, several of the tracks from his original LP, and some newly recorded tracks by Gerald and other members of the Mitchell family. Like other CD releases in the MMaP series, this one will have a richly illustrated booklet with historical information about the community's musical life. The booklet will also feature a sampling of Gerald Mitchell's detailed drawings of life in his community, and it will include his own reflections on the song-writing process with Byron Chaulk. Research for this project has been facilitated by a grant from the Institute for Social and Economic Research at Memorial University.

Congratulations to Leila Qashu,  
PhD student in ethnomusicology,  
for being awarded a Doctoral  
Fellowship from the Trudeau  
Foundation



For more information:

[http://today.mun.ca/news.php?news\\_id=5517](http://today.mun.ca/news.php?news_id=5517)

## A Scuff and a Scoff in Old Perlican

The John Hoskins Community Centre in Old Perlican was bursting at the seams with dancers, musicians and visitors this July as the Old Perlican Heritage Committee, in partnership with MMAP and the Intangible Cultural Heritage office, hosted "A Toime" as a Cupids 400 event. Cupids 400 is a year-long celebration of the landing of John Guy, who founded Cupids, the first planned settlement in what would become Newfoundland and Labrador. MMAP was brought on board to partner with the Old Perlican Heritage Committee to plan and document the celebration of dance across the Conception Bay region.

And what a celebration!



Feather Point Dancers from Harbour Grace perform the "Fisherman's Reel"

The day featured workshops by four traditional Newfoundland dance groups. The Feather Point Dancers of Harbour Grace taught the local "Fisherman's Reel," the Mizzen Heritage Square Dancers of Heart's Content demonstrated their "Old Fashioned Square Dance," North River's Baccalieu Trotters featured their community's version of the "Lancers," and the host group, The Baccalieu Square Dancers, showcased their "Baccalieu Step Reel." Add to that a discussion on traditional music and dance by MMAP's Beverley Diamond and Kristin Harris Walsh. Dale Jarvis (Intangible Cultural Heritage Office, NL) interviewed local dancers about their traditions, and that made for a wonderful day of both words and performance. It was wonderful to see the dance groups discuss regional distinctions and to share in the

similarities of their traditions. The grand finale of the event was a dinner and dance that boasted nearly 200 guests. The dance groups shone in showcasing their local dances, and everyone present was invited to share the floor in a traditional Newfoundland scuff. Although this was a one-day event, it was created with several legacy projects in mind. Cupids 400 funding assisted the community to purchase a sound system that will be used for many years to come. MMAP's Spencer Crewe and Annie McEwen assisted in videotaping the dances for preservation and dissemination. And perhaps the greatest legacy of the project will be the sharing of similarities and differences of the rich set dance traditions of Conception Bay.

### New Publications

*Music Traditions, Cultures & Contexts.* Robin Elliott and Gordon E. Smith, eds. (WLU Press)

*Crossing Over: Fiddle and Dance Studies from around the North Atlantic, Volume 3.* Ian Russell and Anna Kearney Guigne, eds. (Elphinstone Institute).

### Ethnomusicology Conference Presenters : MUN's Faculty, Post- doctoral Fellow and Students January – July 2010

Louis Riel Symposium, University of British Columbia, Vancouver, January.

- Beverley Diamond. "Decentring Opera: 21<sup>st</sup>-Century Indigenous Production."

NewFound Music, Memorial University, St. John's, February.

- Rebecca Draisay-Collishaw. "Fusions and Confusions': A Case Study of Musical Collaboration and Creation."

(cont'd on page 5)

## ICTM Executive Board in St. John's By Kati Szego

Fourteen members of the Executive Board of the International Council for Traditional Music (ICTM), representing eleven different countries, convened its annual meeting in St. John's, Newfoundland, Canada, on June 30th and July 1st, in anticipation of the 2011 World Conference. Over the course of two days, the Board attended to matters of business, including its relationship to UNESCO and the activities of ICTM study groups. One of its main purposes, however, was to visit the site of next year's gathering and to consult with the local arrangements committee, co-chaired by Beverley Diamond and Kati Szego. Board members were treated to fine local beer and cuisine (lobster was in season!) and kicked up their heels to accordion tunes.



ICTM board member Trần Quang Hải (right) joins local musicians Andrew Lang (left) and Stan Pickett (centre) by playing the spoons.

## MMaP Welcomes the ICTM Board for a One-Day Symposium By Marc Finch

On July 2<sup>nd</sup> Memorial University faculty, students, and interested community members were treated to a small sample of what's to come at next summer's International Council for Traditional Music (ICTM) World Conference. The day-long Music, Dance & Place symposium was held in the MMaP Gallery and, in addition

to some fascinating presentations by local scholars, featured talks by ICTM Board members from around the globe. Overall the scholarship throughout the symposium was rich and the engagement between presenters and those in attendance was thought-provoking. Moreover, with such a diverse range of subject matter, there was something for everyone.

During the morning sessions Svanibor Pettan (University of Ljubljana, Slovenia) described folk music and dance revivals in urban settings across Eastern Europe and Scandinavia. Jean Kidula (University of Georgia, USA) approached traditional music from another angle by examining music's place in Kenyan rugby events. Ursula Hemetek (University of Music and Performing Arts, Austria) talked about nostalgia and notions of "home" among migrant musicians in Austria while Wim van Zanten (Leiden University, The Netherlands) introduced attendees to conceptions of space and time among Baduy performers in West Java. The morning ended with Trần Quang Hải's (National Center for Scientific Research, France) charismatic and stimulating presentation/performance on throat singing techniques and pedagogy in the West and in Siberia. Tan Sooi Beng (Science University of Malaysia, Malaysia) described the history of the hybrid musical style of the Peranakan of Penang. Stephen Wild (Australian National University, Australia) delivered a presentation on the music and dance of a younger generation of Warnayaka people in Australia and Samuel Araújo (Federal University of Rio de Janeiro, Brazil) talked about his collaborative "participatory-action research" with youth in a Rio de Janeiro favela. Looking at the story of the volcano goddess Pele as represented in Hawaiian hula, ICTM Board President Adrienne Kaeppler (Smithsonian Institution, USA) explored indigenous knowledge and reconsidered the question, "What makes a volcano erupt?" Sheen Dai-

Cheol (The Academy of Korean Studies, Korea) took a historical approach in examining the changing meanings of music and dance in Seoul's Royal Shrine and Confucian Shrine. Focusing on expressive culture in Portugal, Salwa El-Shawan Castelo-Branco (New University of Lisbon – FCSH, Portugal) looked at the ways researchers, folklore interpreters, and cultural institutions influence the construction of regional boundaries within a country as well as overall conceptions of nationhood.

Throughout both sessions, local scholars also contributed some captivating research. Kristin Harris Walsh looked at step dancing in Ireland and Newfoundland and Labrador, examining how a sense of Irishness has become a dominant aspect of local consciousness for many in the province. Graham Blair presented part of his research on contemporary recreations of oldtime music in Vancouver and Janice Tulk discussed the dwindling sound of Corner Brook's mill whistle and considered what that once taken for granted sound means to people living in the community.

The day ended with a performance by local singers Pat Byrne, Eleanor Dawson, and Jean Hewson. The three singers offered unaccompanied performances of some of the ballads that have been popular throughout Newfoundland and Labrador for several generations and attracted the attention of MUN's new president Dr. Gary Kachanoski, who attended the session and greeted the ICTM Board. At the end of the day, the positive and fruitful academic environment was infectious, leaving everyone looking forward to next summer's main event.

Congratulations to MUN  
 Ethnomusicology Graduates  
 May 2010  
 Michelle Swab (MA), Tiffany Pollock  
 (MA), Alison Corbett (MA)

*Conference Presenters (cont'd from page 3)*  
 Society for American Music, Carleton University, Ottawa, March.

- Martin Lussier. "Québec Francophone Traditional Music Milieu in its Place"
- Graham Blair. "Scenes of Community: Bluegrass and Oldtime Music as Social Practice in Vancouver"

Music, Indigeneity & Digital Media Symposium, Royal Holloway, University of London, Egham, UK, April.

- Beverley Diamond. "Mixing it Up: Sámi Studio Production"

University of Western Ontario Graduate Student Symposium, London, May.

- Michelle Swab. "And Make it Frumpy Please': Gendered Bodies and Collaborative Piano Performance"

Trudeau Foundation Summer Institute, Saskatoon, May.

- Beverley Diamond. "Where Creativities Collide"

Folklore Studies Association of Canada, Concordia University, Montreal, May.

- Jennifer Bentley. "For-Hire String Quartets in Halifax: Image, Personnel Rotation, and Networking"
- Peter Narváez. "The Blues at a Presidential Inauguration? Changing Racial Designations in African-American Expressive Culture"
- Cory W. Thorne. "Narrating the Glocal: Newfoundland/Alberta Migrant Identities"
- Holly Everett. "Newfoundland and Labrador on a Plate: Bed, Breakfast and Identity"
- Ian Hayes. "'Shaped by the Sea': Representations of Modernity and Ethnicity in Nova Scotian Tourism Literature"

Society of Canadian Dance Studies, University of Ottawa, Ottawa, June.

- Kristin Harris Walsh. "Newfoundland Dance in the 1970s: Tradition and Innovation during Newfoundland's Cultural Revolution"

CSTM/IASPM-Canada, University of Regina.  
Regina, June.

- Leila Qashu. "Music in Relation to Conflict and Violence: A Case Study of Arsi Oromo Women's Music in Ethiopia as Conflict Resolution in a Patriarchal Society"
- Graham Blair. "'We Want a Chance to Create even if it's Poorly': Stringband Music Practices in Western Canada as Non-Politicized Sites of Resistance"
- Kelly Best. "'The Darkies' and 'The St. John's Amateur Minstrels' – Blackface and Minstrelsy in 1860s Newfoundland"
- Peter Narváez. "The Satirical Song Tradition of the Northeast, Collective Consciousness and Labour Songs: A Newfoundland Example"
- Marc Finch. "Constructions of Authenticity in the Performance and Reception of Bluegrass Music in Toronto"
- Martin Lussier (with Line Grenier, L'Université de Montréal). "Small Music Venues in Montreal. Local Politics Beyond Resistance"

Coffee & Culture lecture series, The Rooms, St. John's, June.

- Kristin Harris Walsh. "If I Can't Dance, it's not my Revolution: Dance in Newfoundland in the 1970s"

Borderlines/Borderlands: Culture and the Canada-U.S. International Boundary, Library of Congress, Washington DC, June.

- Beverley Diamond. "Native American Women and Cross-Border Tourism in the Early 20<sup>th</sup> Century"

Symposium on Music, Dance and Place, Memorial University, St. John's, July.

- Graham Blair. "It Rings True: Verisimilitude in Post-Revivalist Recreations of Oldtime Music and Dance in a Canadian Coastal City"
- Kristin Harris Walsh. "Identity, Community and Irishness in the Diaspora – Step Dancing in Ireland and Newfoundland and Labrador"

Words in Edgewise, Eastern Edge Gallery, St. John's, July.

- Rachel Landy. "Singing and Dancing Condoms: HIV and Folk Media Education Strategies"

North Atlantic Fiddle Covention, Elphinstone Institute, Aberdeen, Scotland, July.

- Evelyn Osborne. "From the Dance Hall to the Recording Studio: Four Generations of Traditional Newfoundland Music in the Ray Walsh Family of Bay de Verde, Conception Bay, NL, Canada"

ICTM Study Group on Applied Ethnomusicology, Hanoi, Vietnam, July.

- Leila Qashu. "An Arsi Oromo Women's Musical Ritual in Ethiopia: musical vernacular restorative justice in a patriarchal society"

ICTM Study Group on Ethnochoreology, Třešť, Czech Republic, July.

- Kristin Harris Walsh. "Gender and Irish Step Dancing on the Newfoundland Stage"

International Federation of Theatre Research. Conference on Cultures of Modernity. Munich, Germany, July.

- Kati Szego. "What's So Funny About a Coup D'etat? A Deposed Hawaiian Queen's Comic Opera."

Music, Media and Culture  
Lecture Series  
Fall 2010

October 12, Dr. Ellen Waterman, (Memorial). "Improvising Bodies, Sites of Resistance: Adaptive Use Musical Instruments for the Physically Challenged"

December 2, Dr. Stephen Wild (Australia National University), Dr. Salwa El-Shawan Castelo-Branco (New University of Lisbon – FCSH), Dr. Beverley Diamond (Memorial).  
Panel: "Differing National Perspectives on Contemporary Ethnomusicology"

## Visiting Mohawk Scholar and Musician Dawn Avery Reflects on her time at MMaP

As I was recalling the musical and magical time I had as a visiting professor/scholar at Memorial University this past February, I was inspired to try some of the Newfoundland recipes I gathered from one of my very generous hosts, Tom Gordon (Director of the School of Music). While cooking and enjoying my first attempt at cod au gratin, I once again was struck by how fulfilling my visit was to St. John's and Memorial University.

My first performance/lecture was about the North American Indian Cello Project as part of the New Found Music Festival at the gracious invitation of Clark Ross where I was among some of the finest composers and performers, along with audiences who had an ardent and intelligent interest in contemporary classical music, something I have truly missed since moving from New York City to Maryland. In NYC, I was inspired by the interest in new music and the new music scene of which I was privileged to be part of for twenty years.

I saw this enthusiasm in the concert I performed in, the visiting lectures I did with Kati Szego's Urban Ethnomusicology class and Bev Diamond's Gender and Folklore class, and during a concert lecture at MMaP. While working with Bill Brennan's World Ensemble class, I met wonderful musicians who were equally enthusiastic as they learned contemporary Native classical music as well as some basic improvisation. After only two rehearsals, they did a great job performing a style of music that was very new to them.



Now the reason I came to MUN was to work with scholar, entrepreneur, visionary, mentor, specialist and advocate for the music and culture of the First Nations, Dr. Beverley Diamond. Despite an enormously busy schedule, Bev was able to pick me up every day to take me to my visiting scholar's office and meet on a regular basis to discuss ideas, ethnomusicological theory and research, write, and listen to music. It is at MMaP that music and magic came together every day – in performance, scholarship and camaraderie with staff and students. The media was interested in my goings on and it was nice to know there is such an interest in Classical Native! I was inspired by my talks with Bev and

her husband, composer Cliff Crawley, as I composed my new string quartet entitled, *Hohonkweta'ka:ionse* (ancestors in Mohawk). I learned about the Beothuk, the original aboriginal peoples of the area who were believed to be extinct and that partly through an existing song, this belief is now being challenged. Traveling along the coast, it seemed

that the ancestral voices of these people could be heard in the melodic winds, snow banks, ocean waves and ancient rocks. In one month, I experienced the music and magic of MUN as I continue to cherish memories and foster new friendships (and recipes!). I look forward to future visits, music and scholarship and thank everyone I encountered for the experience.

## Dawn Avery on the Dual Natures of Composing and Performing Classical Native American Music

By Leila Qashu

The 2009/10 MMAP lecture series ended on February 16, 2010 with a fascinating lecture-performance by the multi-talented Dawn Avery. In combination with her duties as Professor of Music at Montgomery College, where she started up an annual World Arts Festival which has been running for seven years, ethnomusicologist Dawn Avery is a Mohawk composer, cellist, vocalist and professional performer. She combined these strengths in her lecture-performance entitled "*Tekeni – two worlds: a look at Classical Native Music through Indigenous Eyes.*"

Avery explained that among the Haudenosaunee, the notion of "two" was not necessary prior to colonial contact, and was only derived from the creation story in order to retain their value system while adapting to needs developed through contact and modernization. Avery is exploring notions of "two" or "twinness" through her research, examining how Native and European worldviews have affected analysis of indigenous music and theories. This dual research extends to her writing and research: she aims to reclaim and reflect upon an indigenous viewpoint while writing from within the Euroamerican academic tradition. In the relatively new Classical Native movement, she is investigating how Native American composers negotiate the European classical music world, how the music is both Native American and classical European and where the boundaries intersect. Avery invited the audience to think about some of these issues through her description of questionnaires she sent to Classical Native composers and performers and their responses to questions such as: "how do we define ourselves [as Native American composers] and what makes Classical music *native* and Native music *classical*?"

Avery then put these questions into practice, exploring indigenous issues through her performance of cello and voice pieces that were mainly commissioned through the First Nations Composer Initiative of the American Composers Forum Ford Foundation Grant for the project North American Indian Cello Project. At the end of her lecture, she returned to the notion of duality, emphasizing the importance of understanding the indigenous notion of complementarity and balance that the two perspectives give each other. Avery explained that she enjoys spontaneity and engaging audiences in her performances, so she finished her lecture-performance with a piece for oboe, cello, voice and rattles, for which the audience members received rattles to shake and Mohawk lyrics to sing.

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