

MMaP Newsletter

December 2006



Research Centre for the Study of Music, Media and Place

New Archival CD a Top Seller :

Folklore of Newfoundland and Labrador: A Sampler of Songs, Narrations, and Tunes (produced by Peter Narváez in collaboration with graduate students in Folklore) is finally available, on the shelves of your local music stores. We've just learned that it's a hit. Distributed by Landwash Distribution, it made their top sellers list for the past three months. Natalie McMaster look out!

This project features source recordings of some of the most amazing singers, instrumentalists and story-tellers recorded between 1960 and 1990 and deposited in the Memorial University Folklore and Language Archive: Kevin Beanland, Blanche Murphy, Frankie Nash, John Thomas Power, George Brodie, Annie Green, Emile Benoit, Rose Eustis, Allan MacArthur, Minnie White, Mike Meaney, Martha Hutchings, Rufus Guinchard, Francis Colbert, Blanche Roberts, Malcolm 'Mack' Masters, Linda (Slade) Byrne, William 'Billy' White, Stanley Trimm, John Joe English, Bernard Felix, Annie Walters, Peter Letto, Elizabeth Barter.

The CD defies narrow definitions of Newfoundland and Labrador folklore. As Narváez writes: "This CD is not an album of 'old favorites', and given the wealth and diversity of Newfoundland and Labrador folklore, we are the richer for it." If you're eager to hear a tall tale from Labrador, locally

composed songs, a version of the famous *cante fable* "Little Dickie Melburn," a virtuosic American cakewalk, or a Gaelic milling frolic, this CD is for you. If you didn't know that Minnie White played mandolin as well as accordion or if you really want to hear Emile Benoit play "Joe Smallwood's Reel," place your order now. This CD has a 50-page booklet with all the texts and tunes, photos of most of the performers (many courtesy of the singers or their families), biographical notes, and song histories.

Folklore of Newfoundland and Labrador makes a great Christmas gift. Order on-line from www.landwashdistribution.com or contact mhouston@mun.ca



Digital Audio Studio Technician, Spencer Crewe works in the Library of the new MMaP space while waiting for his studio to be completed in Phase 2 of renovations.

MMaP On the Move!

The Research Centre for the Study of Music, Media and Place made a move to new premises last August. If you are in the area and want to visit us, we are now in the main Arts and Culture Centre building on the northeast corner facing Prince Phillip Drive. Our mailing address has not changed.

The new space will eventually consist of two office suites with adequate accommodation for graduate students in Ethnomusicology, a library/seminar room, studios and staff offices. We will even have a small lounge. It was nip and tuck to get moved before students returned for the fall semester. There was only time to renovate half of the office space before the term started. Hence, for this year only, grad students occupy a former art gallery. When renovations are complete that gallery space will be outfitted as a performance/workshop venue under the auspices of MMaP and the School of Music. We are very grateful for financial support from the Vice-President (Research) Chris Loomis and the Acting Dean of Graduate Studies Noreen Golfman. We are equally grateful to the Government of Newfoundland and Labrador for leasing the facility to us.



MUN's First Ethnomusicology Graduate

Kelly Best became the first graduate of the new Ethnomusicology graduate programs at MUN when she was awarded an M.A. at fall convocation. She was also made a Fellow of the School of Graduate Studies in recognition of her straight A average in her M.A. program. Kelly's research focused on the Beaches Accordion Festival. She served as a volunteer for the organization as well as a researcher in 2005. She wrote an ethnography of the event itself and also interviewed accordion players back stage and in the community. By exploring what kinds of music players choose to perform on which types of instruments, she challenges

the commonly held view of Newfoundland accordion as up-tempo dance tunes played on diatonic button boxes. She considers the politics of invitation and the relationship between small communities such as Eastport and larger urban centres such as St. John's. In an interview for the MUN Gazette, she explained: "The majority of people were middle aged, and many had come back to the accordion sometimes 30 years after they'd put it down...My research would suggest that continuity might not be absolutely necessary to maintaining a tradition." We're delighted that Kelly continues her studies at MUN as a Ph.D. student in Ethnomusicology, while also working for the Harris Institute on a knowledge mobilization project, and serving as Research Assistant for Dr. Beverley Diamond.



Dr. Holly Everett Joins Folklore Faculty

While perhaps best known for her foodways studies and her pioneering analysis of memorial custom (*Roadside Crosses in Contemporary Memorial Culture*, University of North Texas Press, 2002), newly appointed Assistant Professor, Dr. Holly Everett, additionally carries extensive musical experience and interests to her position. Following formal instruction in piano, violin, and vocal performance in school, she completed two years of coursework in music literature at The University of Texas at Austin. While an undergraduate, she also performed with the university's symphony orchestra and early music ensemble, and in various local musical productions.

Her public sector activities in music have focused on the production of radio programs. Prior to entering Memorial's Folklore MA program, Holly produced and hosted a radio series, "Ceilidh," examining the links between traditional and classical music for classical music radio station KMFA in Austin. After arriving in St. John's, she produced and hosted a similar show, "Roll Over, Beethoven" for Memorial University's student-run radio station, CHMR. In 1999, Holly produced a feature for the CBC's national radio series, "Global Village," on Newfoundland traditional musician

Dorman Ralph. The following year, she produced another piece for “Global Village” on San Antonio, Texas’ annual Tejano Conjunto Festival, highlighting the contribution of women conjunto musicians to the development of the form. Her research on the traditional fiddle tune, “Cotton-Eyed Joe,” was featured on the national CBC radio series, “Definitely Not the Opera” in 2001.

Many of Dr. Everett’s academic organizational activities involve music as well. She is on the Executive Board of the Canadian chapter of the International Association for the Study of Popular Music (IASPM), in which she has been active since 1998. She has presented papers at five IASPM conferences, including three international meetings and a joint panel with the Society for Ethnomusicology (November 2000). She has also presented papers on traditional music and song at meetings of the Folklore Studies Association of Canada and the Canadian Society for Traditional Music.

A significant number of her papers and publications concern diverse aspects of music culture, particularly the intersection of belief, tradition, and popular culture in musical practice. The article, “‘Me and the Devil’: Legends of Niccolo Paganini and Robert Johnson,” co-written with Peter Narváez, was published in *Contemporary Legend* in 2001. Her study of the occupational folklife of classical radio announcers, “Marketing Classical Music to Popular Audiences in Austin, Texas: A Case Study of KMFA-FM” was published in the 1999 IASPM international conference proceedings. Most recently, she contributed an entry on Newfoundland and Labrador popular music in volume four of the *Continuum Encyclopedia of Popular Music of the World*.

Dr. Everett is currently on the programming committee of the 2007 joint annual meeting of the US and Canadian chapters of IASPM.



Klezmer Ensemble at MUN

New appointees to Memorial University often bring diverse skills in areas that are not their primary ones. A boost for ethnomusicology this year is **Dr. Christine Ganglehoff** who is primarily responsible for the flute studio at the School of Music. In addition, she directs the first ever *klezmer* ensemble at MUN. With an emphasis on the capacity of klezmer to accommodate different instruments, Ganglehoff has welcomed banjo, French horn, oboe and tuba players to the ensemble, giving it something of a distinctive sound, to say the least. She has similarly adapted the style to favourite local venues, including the ever popular Ship Pub where she attracted one of the largest audiences ever to attend “Folk Night,” a regular Wednesday evening event in St. John’s. A native of Minnesota, Christine studied at the University of Minnesota, the University of North Texas, and Yale. Subsequently she taught in Tonga and Serbia. She will teach an Introduction to World Music to Arts students in the Winter term.



Dr. Line Grenier (4th from left) relaxes with students Meghan Bowen, Jordan Mitchell, Graham Blair and Jeremy Strachan after her talk on the Fame of Celine Dion as part of our Music, Media and Culture Lecture Series in October

New Students in the M.A. and Ph.D. Programs in Ethnomusicology Introduce Themselves

Graham Blair holds a master's degree in cultural anthropology from the University of British Columbia, and has a general interest in contemporary expressions of traditional forms of

knowledge, particularly in artistic and musical contexts. His doctoral research concerns bluegrass music and the practice of informal music-making in Canada, with a broader theoretical interest in the role of popular and grass-roots movements in the process of tradition formation and revitalization.

Meghan Bowen has arrived at MUN fresh from organ studies at the University of Alberta. Her main interest is the use of Anglo-Celtic folk music in the Catholic Mass, as well as the continued performance of folk music in popular culture. Along with piano and organ, Meghan enjoys singing and playing the bodhran, and is a tenor drummer with the local pipe band.

Ainslie Durnin is from Winnipeg, Manitoba. She graduated from the Faculty of Music at the University of Manitoba in the spring of 2006 and is currently in the first year of her Master's in Ethnomusicology at MUN. Her current research project focuses on indigenous music, in particular, Sami music culture and genre choices of modern *joik* performers.

Evelyne Lavoie received a BMus degree from Laval University in 2006 before moving to St. John's to do an M.A. in Ethnomusicology. She intends to research R. Murray Schafer's environmental musical theater cycle, "Patria." She is interested in his use of non-western elements and in the transformative effects of ritual in performance.

After graduating from MUN with a BMus and BMusEd in 2003, **Erin Sharpe** has been teaching, traveling, volunteering, and basically trying to get enough life experience – in Ukraine, India, and back in Newfoundland - to be fit enough for more study. This study, in turn, is expected to make her fit enough for more life experience. In particular, she hopes to make the world a better place by breaking down stereotypes and misunderstandings between people. Please wish her luck.

Jeremy Strachan recently completed his BMus (Honours) in History/Theory at the University of Toronto. He is a reed player and guitarist who has slowly been weaseling his way into St. John's creative music scene since moving here 3 months ago. Jeremy's Masters research will examine aboriginal texts in Canadian art music during the post-Centennial period.

Heather Wright writes: After completing my undergrad degree in music at UBC, I was excited by the prospect of a prairie girl, trekking all the way across the country to study ethnomusicology at Memorial's St. John's campus. My major area of study is Highland piping, and the rich music scene in St. John's is at once jovial and inspirational. The faculty is wonderful, and the program promises to be a valuable addition to my academic and cultural foundation.



Beverley Diamond will be on sabbatical from January through December 2007. She will continue to be partially involved with MMaP activities and graduate student research supervision but will be focusing on several research projects, both locally and internationally.

Kati Szego will assume the position of Coordinator for the Graduate Programs in Ethnomusicology. She may be reached at kszego@mun.ca.

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