LOVE GAMELAN

Memorial’s School of Music is the proud owner of a gorgeous new Sundanese *gamelan degung*. The instruments arrived from Indonesia in 13 crates on a balmy July afternoon, and were unpacked in the MMaP Gallery, where they will reside. Bill Brennan, well-known musician in St. John’s, is a member of the Evergreen Club Gamelan in Toronto; the School of Music community will benefit from his expertise in leading the temporarily-named “Love Gamelan.” It is affectionately named after Ms. Rita Love because the purchase was made possible by a donation from her estate.

The first course in *gamelan degung* will be offered in the Winter 2013 semester, and the gamelan itself will be officially inaugurated with a special lecture by Dr. Sean Williams of Evergreen State College, in March.

Bill Brennan carefully unpacks the Love Gamelan
PERSPECTIVES ON THE “INTER” IN INTERCULTURAL: ISRAELI/ARAB/PALESTINIAN/JEWISH MUSICAL COLLABORATIONS

Drawing on and extending the analyses in his recent book *Playing Across a Divide: Israeli-Palestinian Musical Encounters*, Ben Brinner will speak about the understandings that musicians create in joint musical explorations that venture into “terrain” that has no clear cultural underpinning, yet is enmeshed in several socio-cultural worlds. These worlds differ in their assumptions about music, aesthetics, professionalism, and the political uses of art. How then do musicians working together on intercultural projects navigate these differences? Where are their points of friction, their obstacles? What are the synergies that emerge from their collaborations? Focusing on the Bustan Quartet and its precursor, Bustan Abraham, this lecture follows a twenty-year arc in the lives of some of Israel’s leading creators and performers of “world music.”

“DANCING FROM THE HEART”: INTERPRETING MUSIC IN OTTAWA VALLEY STEP DANCING

Donnie Gilchrist (1925-1984), known as the father of Ottawa Valley step dancing, was renowned for his ability to interpret music. When dancing solo, he never performed formalized “steps,” but improvised movements in relation to the music; one of his former students calls it “dancing from the heart.” By contrast, many of today’s young Ottawa Valley step dancers are criticized for not dancing to their fiddlers’ music. While blatant timing errors are seldom a problem, even some dancers who compete at the highest levels are admonished for a lack of internal feel for musical rhythm. At one level, this has to do with how steps are structured in relation to the structure of fiddle tunes. More recently, however, there has been renewed interest in matching the rhythm of particular fiddle tunes kinaesthetically. In this presentation Sherry Johnson examines how two renowned Ottawa Valley step dancers – Donnie Gilchrist and Nathan Pilatzke (b. 1970) – use structural and rhythmic elements to interpret fiddle tunes. She contextualizes this analysis with an overview of the changing relationship between step dancing and fiddle music in central Canada’s Ottawa Valley tradition.
Bellows and Bows: Historic Recordings of Traditional Fiddle and Accordion Music Across Canada is a double CD compilation of distinguished fiddlers and accordion players from a wide variety of ethnocultural communities across Canada. Producer Sherry Johnson and a team of regional experts have featured historically significant tracks from archival and personal collections, as well as early commercial recordings that are no longer available for circulation. The accompanying 156-page book includes overviews of the social and historical contexts for the music in different regions, detailed maps, tune notes, musician biographies, and archival photographs.

Fiddle and accordion have long thrived in Canada—among early settlers who introduced them to the continent, in Inuit, Métis and First Nations societies that made them their own, and in recent immigrant communities. Fiddle and accordion music has served, at times, as a common “language” binding the nation’s diverse populations; more often, however, subtleties of style and approach have been used to mark distinct identities. Differences may be ethnocultural (as in the tempo differences of Scottish-derived and Acadian fiddle music in Maritime Canada) or class-related (as in the debates about the merits of competitions). Fiddle and accordion traditions in Canada have often been represented by the media, show promoters, and even by the musicians themselves either as a kind of nostalgic “barn dance” tradition (stereotyped as rural, uneducated and slightly rough), or else as a virtuosic “show” tradition (in recordings produced by award winners of the dozens of fiddle competitions that take place annually across the nation). The sixty-five tracks on this CD set demonstrate the artistry and social complexity of a number of accordion and fiddle communities and add nuance to the historical representations of these evolving traditions.

To get your copy of Bellows & Bows, or any of the other CDs in the Back on Track series, contact MMaP or use our online order form. People in St. John’s can find all our CDs at O’Brien’s, Fred’s, The Rooms, Downhome and Historic Sites shops.
NEW SSHRC POSTDOCTORAL FELLOW
BY KATE GALLOWAY

I am a 2012-2014 SSHRC postdoctoral fellow with the School of Music and MMaP at Memorial, and I am excited about my relocation to St. John’s. I completed my BMus at Queen’s University (2003) and my MA and PhD at the University of Toronto (2005 and 2010) in musicology and ethnomusicology. While at the University of Toronto, I was an elected Massey College Junior Fellow (2005-2010). For the past two years I have had the privilege of teaching 20th- and 21st-century music, the musical avant-garde, Canadian music practices, and popular music studies at the University of Guelph, Wilfrid Laurier University, and the University of Western Ontario.

My PhD dissertation, “Sounding Nature, Sounding Place”: Alternative Performance Spaces, Participatory Experience, and Ritual Performance in R. Murray Schafer’s Patria Cycle, is an ethnographic exploration of the intersections and confluence of contemporary opera practices, soundscape studies, alternative and experimental performance spaces, levels of audience participation, and ritual observance and performance in contemporary performing arts. In addition to my work on Schafer, my scholarly interests include experimental musics of the 20th and 21st centuries, electroacoustic music and issues of narrative and sonic materiality, participatory performance and performance ethnography in Western art music cultures, sonic geography and soundscape, inter-arts collaborations, sonic representations of the environment and environmentalism, ritual and pilgrimage performance practices, and popular music studies (particularly issues of gender performance and mediation).

My postdoctoral project concerns “eco-musics” and the dissemination of environmental activism in contemporary Canadian music practices; as such, it contributes to the burgeoning subfield of musicological inquiry called ecomusicology. Since the 1970s, the academic community has engaged a renewed interest in the cultural impact of the environment and the complex relationships between “being-in-the-world” and the environment. In recent years, environmental works have proliferated throughout the academy and scholars across the humanities are re-evaluating the reciprocal relationships between society and the natural world. The increase in compositions that overtly and covertly address urban and natural environmental issues is in direct correlation with the “greening” of society. Music, musicians, and music communities are now responding in diverse ways to environmental change, conservationism, and the environmental past. A central objective of my study will be to illustrate this trend in Canadian works, and how
these works voice Canadian perspectives on global issues.

Utilizing a culture-based message is one of many ways in which we can examine how people’s attitudes form and change. Music and its sonic and narrative content has the potential to reveal how people’s attitudes towards the environment have changed, and composers can utilize the cultural markers of music to foster change and express sociocultural environmental perspectives. In this project I consider how Canadian composers (ca. 1930-present) are responding to environmental change and cultural issues concerning the environment, and how these musical responses reflect a collective desire to disseminate environmental critique in a Canadian context.

The project will reveal the diverse and interconnected ways in which contemporary composers draw on natural and urban environments in order to comment on current environmental issues, representations of the environment, and the environmental past.

I am looking forward to participating in the active scholarly dialogue and social life at Memorial, engaging in the events and activities MMaP facilitates, immersing myself in the MMaP community, and fully exploring what St. John’s and Newfoundland have to offer!

CONGRATULATIONS!

Memorial Ethnomusicology PhD candidate Rebecca Draisey-Collishaw has been awarded the English prize for her paper, titled “East Meets More East : The CBC as a Mediator of Cultural Encounter in St. John’s NL,” presented at the 2012 Canadian Society for Traditional Music (CSTM) meeting at Ryerson University in Toronto.

CONGRATULATIONS!

Memorial Ethnomusicology PhD candidate Rebecca Draisey-Collishaw has been awarded the English prize for her paper, titled “East Meets More East : The CBC as a Mediator of Cultural Encounter in St. John’s NL,” presented at the 2012 Canadian Society for Traditional Music (CSTM) meeting at Ryerson University in Toronto.

Congratulations to MMaP postdoctoral fellow Meghan Forsyth for receiving an Association for Recorded Sound Collections (ARSC) research grant. The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. Dr. Forsyth received the grant for her project on the impact of sound recordings on Acadian music traditions of Les Îles-de-la-Madeleine.
KEYNOTE WITH DR. BEVERLEY DIAMOND
“Re”THINKING: REVITALIZATION, RETURN
AND RECONCILIATION
BY ELLEN WATERMAN

Dr. Beverley Diamond was the keynote speaker for the inaugural Memorial Colloquium on Music Scholarship on February 25, 2012. Dr. Diamond, Canada Research Chair in Ethnomusicology, presented her Trudeau Lecture, which she first delivered at the Congress of the Humanities and Social Sciences in 2011 after being honoured with a prestigious Trudeau Foundation Fellowship. An audience of about 100 met in the Bruneau Centre auditorium to hear the talk, entitled “‘Re’Thinking: Revitalization, Return, and Reconciliation.” Known for the importance of her socially responsible work on Aboriginal music, Dr. Diamond is currently working with an interdisciplinary research project following the Truth and Reconciliation Commission meetings across Canada. These moving events provide a focus for survivors, their families and the public to address the painful issues arising out of Canada’s residential schools policy. Dr. Diamond reflected on this process to address a range of words beginning with “re” in Indigenous studies, particularly as they relate to Aboriginal music. She posed searching questions: “Who can speak/sing about removal and relocation processes central to the colonization process? Why is revitalization used when perhaps vitalization is meant? Why is “renovation” rarely used? Reflecting on reconciliation calls us all to take responsibility for systemic racism in Canada. Through her provocative talk, Dr. Diamond suggested that “re” thinking might be a way of shifting our approach to thinking about cultural rights.

The impact of Beverley Diamond’s work was further recognized at Congress 2012, when she was awarded the inaugural SOCAN Foundation/Canadian University Music Society Award of Excellence for the Advancement of Research in Canadian Music.

NOTES FROM THE FIELD
BY JASMINE McMORRAN

Research for my MA in Ethnomusicology focused on piano accompaniment in Cape Breton fiddle music, covering the topics of gender, education and tourism. I conducted fieldwork at Cape Breton’s Gaelic College in August 2012 and attended piano classes, dances and concerts. My goal was to get a sense of how Cape Breton piano was being taught and learned within an institutionalised setting. I was also interested in discovering how students and
instructors perceived and interpreted the piano as part of Cape Breton fiddle music practice. My experience at the Gaelic College gave me the opportunity to observe and interact with a wide variety of individuals connected with Cape Breton music in very diverse ways. Tourists, students, instructors and performers all shared their experiences and perceptions regarding the piano.

I spent my first week at a camp comprised of a mix of families, teens and adults of various ages and backgrounds. The second week consisted of an exclusively adult crowd with a large number of retirees. Both weeks hosted individuals who were dedicated to the school and to Cape Breton traditional music. In fact, some had been attending the college for decades. All of the teachers were friendly and open to having me in their classes. Piano instructors were especially excited about my research and it was inspiring to see how invested they are in piano playing and music education. They were really happy to hear of work being done to document the tradition.

As a new, inexperienced researcher, I was grateful for the friendliness and openness of all the students and teachers. I really value the relationships formed during that time, the opportunity to be able to speak, play and dance with so many different, interesting individuals. Two weeks is a brief period of time to attempt to connect with people and ask for their involvement in a research project. However, there were many people who agreed to be involved and wanted to keep in touch. The emails, phone calls and skype sessions that took place over many, many months following classes at Gaelic College extended the connections formed during those two weeks and provided me with further insight and reflections on individual experiences with the music.

Another especially significant part of my research was the time I was able to spend with colleagues who also study Cape Breton music and culture. I attended dances, pierogi suppers, pancake breakfasts, Masses, and sessions with friends and scholars who welcomed me into a part of their lives and work; those experiences established my own research project as part of the mosaic of other cultural activities and practices being studied in Cape Breton.

“FROM POLKA TO POWWOW: THE UKRAINIAN RECORDING INDUSTRY IN WINNIPEG” – DR. BRIAN CHERWICK
BY EMELINE DEHN-REYNOLDS

MMaP was pleased to host a lecture by Dr. Brian Cherwick on February 7th, 2012. Dr. Cherwick’s engaging and presentation explored the history and far reaching influence of Manitoba’s Ukrainian-Canadian musicians and their recordings from the early 20th century until the present.

The Manitoba Museum recently curated an exhibit entitled “Shaken All Over: The Manitoba Musical Experience.” While many genres and traditions were represented, the absence of the province’s Ukrainian musical heritage generated controversy among local musicians. As a correction, Dr. Cherwick’s lecture explored how the area’s vibrant Ukrainian-Canadian heritage has had
substantial impact on each genre featured in the museum’s exhibit. Particularly influential in popularizing Ukrainian-Canadian folk/pop music across Canada have been groups like the Mickey & Bunny Show, the D-Drifters 5, and the Ukrainian Old Timers. Winnipeg record labels Sunshine, VRecords, and others recorded Ukrainian-language covers of popular groups such as the Beatles, as well as “half-and-half” (Ukrainian/English) versions of folksongs such as Woody Guthrie’s “This Land Is Your Land.” In the context of Ukrainian immigrants’ lives, this last song held special meaning. A recurring theme of the lecture was their transition from immigrant community to ethnic minority. This manifested in changing audiences and performance contexts, the new possibility of economic gains from musical activities, and the rise of recordings as a means of musical transmission.

Today, few Manitobans speak Ukrainian, but surviving musicians and recordings provide a valuable means of maintaining Ukrainian-Canadian identity for individuals both young and old. Ukrainian-language covers and re-releases of older recordings are still popular, and traditional Ukrainian folk music continues to influence jazz, country, and other genres around it. Despite the exhibit’s oversight, the Ukrainian-Canadian music industry remains alive and well.

“RECONCILIATION’S SENSES” – DR. DYLAN ROBINSON
BY MELODY MCKIVER

On March 26, 2012, Dr. Dylan Robinson concluded the year’s MMaP Lecture Series with a talk entitled “The Senses of Reconciliation.” In Dr. Robinson’s talk, he discussed three different interpretations of the role of the senses within the ongoing Truth and Reconciliation Commission (TRC) – senses as expressed through the memories of residential school survivors, the role of the senses at TRC national events, and what “sense” the non-Aboriginal public has of TRC aims and familiarity with residential school history.

The impact and aftermath of the residential schooling system is a challenging, emotionally charged topic, which Dr. Robinson navigated with great nuance and sensitivity. Dr. Robinson situated himself closely to the subject matter at the beginning of his presentation, identifying himself as a member of the Sto:lo nation. His parents and grandmother were not placed in a residential school, but his extended family experienced abuse in a number of contexts, and noted that consequences of the residential schools were “felt most keenly through generations.” I can testify to the intergenerational impact, as my grandmother attended Cecilia Jeffreys Residential School near Kenora, Ontario, and my mother was adopted away from her family. To me, one of the most important aspects of the TRC’s work is to enable younger generations to recognize our
elder’s sacrifices as we work towards decolonization, truth and reconciliation.

Dr. Robinson’s close attention to the role of the senses and the arts in the TRC process is an important step in recognizing the broad impact that the residential schools have had upon Canadian society. Listening to Dr. Robinson’s talk brought to mind for me Leanne Simpson’s words from her 2011 publication, *Dancing On Our Turtle’s Back*: “For reconciliation to be meaningful to Indigenous Peoples and for it to be a decolonizing force, it must be interpreted broadly. To me, reconciliation must be grounded in cultural generation and political resurgence” (22).

**VIDEO DOCUMENTARIES**

During the course of their degree at Memorial University, MA and PhD students can avail themselves of courses in video documentary and radio documentary making. These courses are led by some of the finest documentarians in the world, living and working in St. John’s.

During the Winter 2012 semester, students in the Video Documentary course created short (10-15 minute) pieces on subjects of musical interest. A few faculty members also tried their hand at this art.

**STREET ENTRENCHED: ISSUES OF HOMELESSNESS IN ST. JOHN’S (2012)**

*By Janna Whelan, Mehrenegar Rostami, Emeline Dehn-Reynolds, and Jasmine McMorran*

Collaborating with Cheryl Coleman of *Choices For Youth*, Janna Whelan, Mehrenegar Rostami, Emeline Dehn-Reynolds and Jasmine McMorran produced a short film highlighting issues of housing and homelessness in St. John’s. *Street Entrenched* includes personal narratives accompanied by shots of the city, landscapes, and musical performances, creating a collage of the images and soundscapes of downtown St. John’s.
you can punch a hurricane – a film about women making music reveals the thoughts and reflections of five female musicians in St. John’s, Newfoundland. Taking part in what is known as the RPM challenge, these five women attempted to complete a full album, consisting of ten songs or thirty minutes of original music, in the month of February. The film raises issues about gender inequality in music as viewed from the perspective of the female participants. Complete with original music from the musicians, you can punch a hurricane showcases the remarkable talent and minds behind the recordings.

FROM FAIR ISLAND TO “FOUND HARMONIUM”: STAN PICKETT’S ACCORDION JOURNEY (2012)
BY BEVERLEY DIAMOND, MEGHAN FORSYTH, AND KATI SZEGO

This documentary traces the pathway of accordion virtuoso Stan Pickett from his first home on Fair Island, in Bonavista Bay, to various other Newfoundland communities, and finally to St. John’s where he plays an active role in the traditional music scene. Known today for his eclectic repertoire, he unfolds the story of the many influences that shaped his playing. After introducing the distinctive tunes and players who gave him an early start playing for dances on Fair Island, Stan identifies 1960s/70s-era bands, Irish influences, Suzuki education methods, and the recordings he sought out in search of the ‘best tune’ he ever heard. The documentary culminates in a brilliant performance by Stan and his buddies at one of their weekly noon-time sessions at the Rocket Bakery in downtown St. John’s.
ON GCOS GO CLUAS – FROM DANCING TO LISTENING: NAFCo
BY EVELYN OSBORNE

If one wanted to devise the perfect, action-packed week for a fiddle scholar, you could hardly do better than to send them to the North Atlantic Fiddle Convention (NAFCo). Started in Aberdeen in 2001 by Dr. Ian Russell, NAFCo is a festival that includes a scholarly conference, workshops and concerts. This year, organizers Fintan Vallely and Liz Doherty added new elements such as fiddle talks, a joint dance conference, master classes and a youth camp. Legendary Irish group The Chieftains were the spectacular closing number to the final concert. To make things even more interesting, NAFCo activities were split between two countries – the city of Derry in Northern Ireland, UK, and various villages in County Donegal, Ireland.

The province of Newfoundland and Labrador was well-represented at NAFCo this year. Dr. Neil Rosenberg, member of the MMaP Executive Committee, delivered the keynote speech entitled, “Fiddlers, Dancing, Art and Utility: What Isn’t Traditional?” Memorial ethnomusicology students gave papers at both NAFCo and Dance Research Forum Ireland (DRFI), a conference held immediately after NAFCo. Two youth groups from St. John’s, the STEP Fiddlers and the Young Folk at the Hall, also attended the youth camp and played several concerts.

You can now become a member of NAFCo at no cost. If you’re interested please email me at evelyn_osborne@yahoo.com.

MMaP is:

www.mun.ca/mmap

Acting Director:
Kati Szego
kszego@mun.ca, 709.864.3701

Office Administrator:
Maureen Houston
mhouston@mun.ca, 709.864.2058

Digital Audio Studio Coordinator:
Spencer Crewe
spencerc@mun.ca, 709.864.2057

Project Coordinator, Newsletter Editor:
Kristin Harris Walsh
kharriswalsh@mun.ca, 709.864.2051

Postdoctoral Fellows:
Meghan Forsyth, mforsyth@mun.ca
Kate Galloway, kate.a.galloway@gmail.com

Executive Board:
Anita Best, Tom Gordon, Martin Lovelace, Andrea Rose, Neil Rosenberg, Christina Smith, Diane Tye, Ellen Waterman

Community Advisory Board:
Joan Andersen, Tim Borlase, Jerry Evans, Anna Kearney Guigné, Jean Hewson, June Hiscock, Doreen Klassen, Ruth Matthews,