

# SCHOOL OF MUSIC RESEARCH HIGHLIGHTS



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# INTRODUCTION

As one of Canada's leading music schools, the School of Music of Memorial University is a research intensive place, spanning many fields of music scholarship, creative activity, and interdisciplinary work. In addition to internationally renowned faculty, the School boasts two major research centres: the Research Centre for the Study of Music, Media, & Place (MMaP); and the Memorial Electro-Acoustic Research Laboratory (MEARL).

Within a School of Music, research takes on a variety of forms. There are more traditional forms of scholarship, such as that carried out by musicologists and ethnomusicologists, disseminated through monographs and articles. Added to these pursuits, research involves the performance and recording of music from an array of genres and times – from the distant past to that which was composed yesterday. The School of Music even boasts its own audio production series! Moreover, compositional activity itself, that which was composed yesterday, is being composed today, and will be composed tomorrow, figures prominently in the spectrum of the School of Music's research prowess. Each of these music making pursuits – performing, recording, composing – are central to the artistic and cultural vibrancy of the province, the country, and the world.

Beyond musicology, ethnomusicology, performance, recording, and compositional work, School of Music faculty push research boundaries through a variety of technology centred projects, as well as interdisciplinary research involving neuroscience, healthcare, linguistics, and more.

The breadth of this work is remarkable. In fact, this research touches nearly every one of Memorial University's Strategic Research Themes, including:

- Aboriginal peoples
- Arctic and northern regions
- Community, regional and enterprise development
- Creative arts, culture and heritage
- Governance and public policy
- Information and communication technology
- Social justice
- Wellbeing, health and biomedical discovery.

At a glance, the School of Music's statistics are staggering. In recent years, this includes:

- More than \$5 million in funding from numerous research agencies (SSHRC, Canada Council for the Arts, Canadian Heritage, FACTOR, ArtsNL, etc).
- +300 Performances across 6 continents (North America, South America, Asia, Europe, Australia, Africa)
- Production of 25 commercial albums

In what follows the School of Music presents its research, scholarship, and creative activity through five sections:

1. Research Centres
2. SSHRC Highlights
3. Recording, Performance, Composition
4. Technology Development
5. Interdisciplinary Studies

## RESEARCH CENTRES

The School of Music boasts two highly active research centres. THE RESEARCH CENTRE FOR THE STUDY OF MUSIC, MEDIA, & PLACE, commonly known as MMaP, is the focal point of the School's ethnomusicological research, as well as graduate programs (Master of Arts & PhD) in ethnomusicology. MMaP is headed by Dr. Harris Berger, Canada Research Chair (Tier I) in Ethnomusicology. MMaP's work contributes to many of Memorial University's strategic research themes, including:

- Aboriginal peoples
- Community, regional and enterprise development
- Creative arts, culture and heritage
- Information and communication technology
- Social justice

THE MEMORIAL ELECTRO-ACOUSTIC RESEARCH LAB, commonly known as MEARL, is the focal point of digital technology research and creativity. This centre is directed by Dr. Andrew Staniland, Professor of Composition. MEARL also contributes to many of Memorial University's strategic research themes, including:

- Community, regional and enterprise development
- Creative arts, culture and heritage
- Information and communication technology
- Wellbeing, health and biomedical discovery

In what follows, a number of recent research projects are presented to capture the diversity of work emanating from both MMaP and MEARL. These research areas include:

- Audio production & archives
- Mobile apps, ebooks & websites
- Ethnomusicological Theory
- Digital instrument design

## RESEARCH CENTRE FOR THE STUDY OF MUSIC, MEDIA, & PLACE (MMAp)

Funded by the Government of Canada's Canada Research Chairs Program, and Memorial University, the Research Centre for the Study of Music, Media and Place (MMAp) was founded in 2003 by Professor Emerita Beverly Diamond. The centre is dedicated to cutting-edge research on music and culture. Located in the St. John's Arts and Culture Centre, MMAp's facilities are home to the School of Music's MA and PhD programs in ethnomusicology, visiting scholars and post-doctoral fellows, the "Back on Track" Audio Publication Series, a state-of-the-art audio restoration lab, a dance studio, and presentation and meeting spaces. Under the current directorship of Dr. Harris M. Berger, Canada Research Chair (Tier I) in Ethnomusicology, the Centre hosts a wide range of events, including scholarly lectures, film screenings, conferences and symposia, many of which are livestreamed to the world through the centre's [YouTube channel](#).

**Director:** Dr. Harris Berger, Canada Research Chair (Tier I) in Ethnomusicology  
**Funding:** \$1,400,000.00

### "BACK ON TRACK" AUDIO PRODUCTIONS

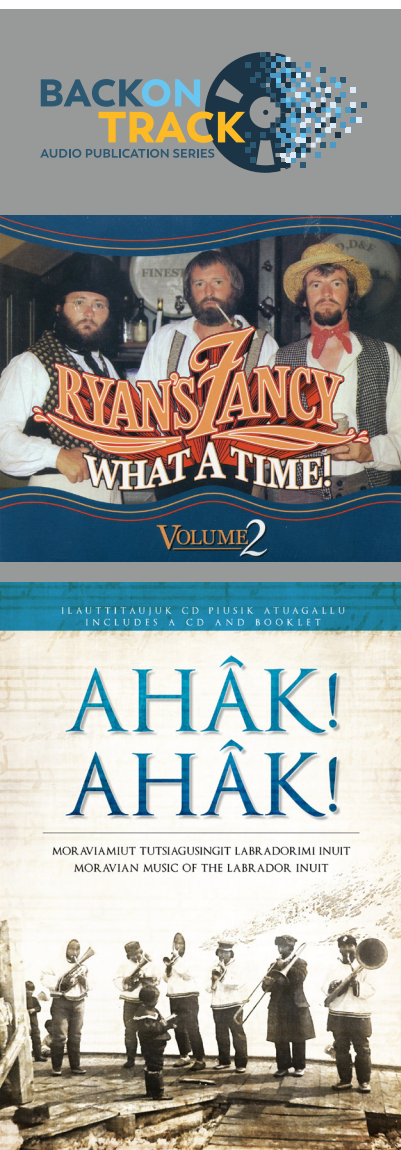
Begun in 2005, the Centre's Back on Track Audio Publication Series makes available archival and out-of-print recordings of traditional music and verbal art, commissions new recordings, situates this material in its social context, and offers powerful insights into the role of music in the life of the province and social life in general. Since its inception, the series has released nine CDs and two online archives.

The most recent productions include the following Albums:

***Ryan's Fancy: What a Time, Volume 2 (2017)*** offers classic and hard-to-find recordings from Ryan's Fancy, a traditional music trio that helped to define the Newfoundland folk music revival of the 1970s.

***Ahâk! Ahâk! Moravian Music of the Labrador Inuit (2018)*** features rare archival recordings and tracks that have long been out of print from the Labrador Inuit, documenting the rich tradition of Moravian church music among the Inuit of Labrador. With all text in both English and Inuktitut, a sixty-three-page booklet explores the history of this music and reveals the critical place it holds for many Inuit.

***Work, Work, Work: Work and Labour History in Song (2019)*** uses music to understand the diverse relationships that the people of the province have to work. The album showcases both newly composed and traditional works, with songs sung in English, Gaelic, French, Mi'kmaq, Innu, and Inuktitut. "Work, Work, Work" has been produced through industry collaboration with SingSong Inc., a prominent independent record label, and supported by the Newfoundland and Labrador Federation of Labour and the Greening Memorial Fund. The album is slated for release on September 2, 2019.





## MOBILE APPS, E-BOOKS, & INTERACTIVE WEBSITE PRODUCTION

Recently MMaP's work has expanded to engage additional media formats. These include current and ongoing research projects creating mobile phone applications, eBooks, interactive websites and digital archives.

***Neighbours: St. John's* (2018)** is a phone app that presents oral history interviews from many of the diverse cultural communities of the province's capital. Relying on the GPS technology built into every smartphone, the app greets the user with a map of downtown St. John's and surrounding regions. Icons on the map identify key cultural landmarks and link to narratives associated with those sites. With the app, users can curate their own walking tour of St. John's diverse cultural communities or explore the stories remotely.



Upcoming releases include an interactive website and eBook expanding on the research of the *Neighbours: St. John's* project.

Other media research projects near to completion include:

***Voices of Placentia Bay*** is an interactive digital archive of music and verbal art from the Placentia Bay region.

***MacEdward Leach Collection*** is an expanded and revised digital archive of over seven hundred songs from Newfoundland & Labrador and Cape Breton, collected by the folklorist MacEdward Leach

## ETHNOMUSICOLOGICAL THEORY

In 2017, MMaP hosted a meeting of eminent scholars from across North America to discuss the state of social and cultural theory in ethnomusicology. This meeting led to the publication of ***Theory for Ethnomusicology: Histories, Conversations, Insights*** (edited by Harris M. Berger and Ruth M. Stone, Routledge, 2019). Each of its nine chapters identifies a topic area (such as gender or race) or intellectual movement (such as phenomenology) in social and cultural theory, traces the history of that body of work, explores the ways in which ideas from that body of work have been used in ethnomusicology, and highlights the unique contributions that ethnomusicologists have made to academic debates across the humanities. The book's richly analytic chapters provide powerful perspectives into intellectual history and chart the course for new research. A field-defining publication, the book is sure to become required reading for scholars throughout ethnomusicology.



## MEMORIAL ELECTRO-ACOUSTIC RESEARCH LABORATORY (MEARL)

The Memorial Electroacoustic Research Lab is a state-of-the-art digital laboratory dedicated to electronic and electro-acoustic music research. It is a hub of creativity focused on digital instrument design, software and hardware development, digital composition, multimedia composition, and composition for film.

**Director:** Dr. Andrew Staniland, Professor of Composition, School of Music



### DIGITAL INSTRUMENT DESIGN: MUNE

**Principal Investigator:** Dr. Andrew Staniland

**Funding:** \$100,000.00 (RDC (InnovateNL))

*Mune* (<http://munemusic.com>) is a digital, wireless, portable instrument that serves as a haptic interface with various devices and apps, allowing musicians in digital music settings to perform in ways similar to performers on acoustic instruments. It has a shaped wooden frame with a player interface comprising 24 touch sensors on the upper face, 16 force-sensitive button-like controls, and eight ribbon sensors. Additionally, the instrument includes a built-in 3-axis accelerometer catering for movement-driven effects. Mune connects via Bluetooth to any device, and is compatible with MIDI, Ableton Live, Traktor, GarageBand, Resolume, and more.

The Mune project was spun out into a technology startup “Mune Music”, and was featured on Kickstarter.

To view the Mune in action, click on the following links:

[Mune demonstration 1](#)

[Mune demonstration 2](#)





## DIGITAL INSTRUMENT DESIGN: JADE

**Principal Investigator:** Dr. Andrew Staniland

**Funding:** \$50,000.00 (Terra Nova Young Innovators Award)  
\$3,500.00 (SSHRC)

JADE is a new kind of electronic musical instrument that is played not with the hands or a bow, but with vital signs such as heart rate and blood pressure, or directly through brain wave activity. The instrument's primary purposes are for both musical exploration and for deepening mindfulness practice through audible biofeedback.

Applications include music composition and performance, mindfulness and meditation practice, music therapy, and stress management.

Having passed through prototyping phases, JADE is currently in a musical development and market testing phase.

To view the Mune in action, click on the following links:

[JADE demonstration 1](#)

[JADE demonstration 2](#)



## SSHRC HIGHLIGHTS

Within the Tri-Council research funding system, the School of Music's research activities are most closely aligned with programs of the Social Sciences and Humanities Research Council. It is important to note that while the School of Music has a number of SSHRC funded projects, other sources of arts/music specific funding – Canada Council for the Arts, FACTOR (Foundation Assisting Canadian Talent on Recordings), Canadian Heritage, ACOA, ArtsNL, etc. – are critical to research by our myriad faculty artists.

The following section highlights large scale, and/or university strategic priority focused research projects funded through SSHRC.

The projects presented include:

- Traditions & transition among the Labrador Inuit
- Indigenous voices: Steps towards decolonizing the music school curriculum
- Performance psychology: Optimizing music learning, the effects of contextual interference
- Songs and Stories of the Forgotten Service

These highlighted project target the following strategic research themes of Memorial University:

- Aboriginal peoples
- Arctic and northern regions
- Community, regional and enterprise development
- Creative arts, culture and heritage
- Governance and public policy
- Information and communication technology
- Social justice
- Wellbeing, health and biomedical discovery

## TRADITION & TRANSITION AMONG THE LABRADOR INUIT

**Principal Investigator** (2013-2017): Dr. Tom Gordon, Professor Emeritus, School of Music  
**SSHRC Project Grant:** \$2,400,000.00

From 2013 to 2017, the School of Music collaborated with the Department of Culture, Tourism and Recreation of the Nunatsiavut Government to develop and implement a multi-disciplinary partnership called ***Tradition & Transition Among the Labrador Inuit***. Conceived around the goal of cultural sustainability, the partnership had as its objective to gather documentation from the broadest possible range of sources on the cultural identity of the Labrador Inuit, use that documentation to assist the Nunatsiavut Government in developing policy and programming to sustain Labrador Inuit culture, and train Nunatsiavut beneficiaries as cultural stewards. A defining element of the partnership was the mandate to assure that equal value would be accorded to traditional and academic knowledge, partnering Elders and tradition-bearers with academic researchers in the development of research questions, in knowledge creation and mobilization, and training. Tradition & Transition attracted \$2,400,000.00 in funding from SSHRC, with equivalent cash and in-kind support coming from both Indigenous and academic partners. **The total funding for the project thus attained \$7,200,000.00.**

Project activities have been largely developed in response to community expressions of interest. They have traversed the widest range of disciplines including archaeology, linguistics, political science, ethnobotany, anthropology, folklore, genealogy, fine arts and craft, music, theatre and film. In 2016 the project shared preliminary results by hosting the 20<sup>th</sup> biennial Inuit Studies Conference which was the largest ever gathering of this organization in Canada with the greatest participation of Inuit presenters ever and the first to feature only Inuit keynote speakers.

While by definition the partnership has been multi-disciplinary, a number of projects have responded to the community expressed desires to document the unique music practice of the Inuit of Labrador as influenced by the longtime presence of Moravian missionaries. Five CDs of recent and archival performances of Labrador Inuit music have been produced; numerous concerts have been performed in Labrador communities, Canada, the United States, and Germany; five articles have been published; and one monograph is in progress. Numerous workshops responding to community expressed interests have been organized which have provided stewardship and support for the preservation and future development of a unique musical culture.

With the end of Dr. Tom Gordon's (Professor Emeritus, School of Music) 5-year tenure as the original principal investigator, the project has continued under the leadership of Dr. Lisa Rankin (Professor, Department of Archaeology, Faculty of Humanities and Social Sciences).





## INDIGENOUS VOICES: STEPS TOWARDS DECOLONIZING THE MUSIC SCHOOL CURRICULUM

**Principal Investigator:** Dr. Ian Sutherland, Dean, School of Music  
**SSHRC Project Grant:** \$50,000.00

*Indigenous Voices* is a SSHRC funded research project focused on challenging Euro-centric norms that govern the teaching of music and sound studies in post-secondary institutions in Canada. The project, carried out in partnership with First Light St. John's Native Friendship Centre, simultaneously focuses on building capacity within Indigenous communities and strengthening relationships and partnerships between Indigenous organizations, artists and Memorial University. In specific, the project engages Indigenous artist-thinkers as resident members of the School of Music community to work with students and faculty through a variety of workshops, seminars, lectures and performances, while working with the School of Music to build new curriculum that moves beyond the Euro-centric norms that govern its curriculum and programs. Research focuses on exploring indigenizing work within a music school environment, as well as the processes of Indigenous curriculum development. As an organizing theme, the project revolves around the multivalent concept of "voice" as a focus of conversation and action as a step toward decolonizing curriculum, recognizing the historical exclusion of Indigenous voices from the university.



## PERFORMANCE PSYCHOLOGY: OPTIMIZING MUSIC LEARNING, THE EFFECTS OF CONTEXTUAL INTERFERENCE

**Principal Investigator:** Dr. Christine Carter, Assistant Professor, School of Music  
**SSHRC Insight Development Grant:** \$74,926.00

*Optimizing music learning: The effects of contextual interference* is an interdisciplinary project bringing together empirical and practical lenses to the field of performance psychology and music learning. In collaboration with neuroscientist Dr. Jessica Grahn and music theorist Dr. Jonathan De Souza (Western University), research draws upon the fields of cognitive psychology, neuroscience, and sport psychology to identify and test strategies for more effective practice by musicians, with a particular emphasis on interleaved practice in music-learning. Ground breaking research from this project is already appearing in peer-reviewed outlets such as "Frontiers in Psychology", and is being mobilized in professional-practitioner outlets such as "The Strad" and the [Bullet Proof Musician Blog](#). A single article in the latter has seen over 400,000 views and more than 58,000 shares on social media.



## SONGS & STORIES OF THE “FORGOTTEN SERVICE”

**Principal Investigator:** Dr. Meghan Forsyth, Assistant Professor, School of Music  
**SSHRC Connection Grant:** \$23,088.00 + \$10,000.00 (Public Engagement)

“Songs and Stories of the ‘Forgotten Service’” focuses on the history and legacies of Newfoundland & Labrador war service foresters. The collaborative project (with Dr. Ursula Kelly, University Research Professor, Faculty of Education), is in partnership with the Ballater Historic Forestry Project Association (BHFPA) in Ballater, Scotland. With an emphasis on public engaged scholarship, the project involves a number of public libraries, community centres, musicians, and storytellers in both Scotland and Newfoundland & Labrador.

During the World Wars, over 4,000 men from Newfoundland & Labrador enlisted in the Newfoundland Forestry Corp (NFC) and the Newfoundland Overseas Forestry Unit (NOFU). The units were dedicated to cutting timber in Scotland and England to support the British war effort. This project targets the lacuna of research about their lives in Scotland and the cultural legacies and exchanges that were part of transnational cultural ripples created by war and migration. The musical legacies of the NFC and the NOFU have emerged as a significant element of the conservation work of the BHFPA. The partnership with that organization aimed to develop a rich resource that presents the lives of these foresters and the women who became their “war brides.” This collaborative project has produced a variety of enriched accounts—cultural, historic, and commemorative—of experiences inspired by migration and war-related work, increasing public knowledge and remembrance of these wartime sectors. Significantly, this project increases the accessibility and exchange of knowledge about Indigenous loggers in WWI and WWII, the roles of women (especially “lumberjills” and “war brides”), and the relationship between labour and expressive culture.

Amongst the numerous dissemination points and activities of this project, is the monograph “The Music of Our Burnished Axes” by Dr. Ursula Kelly and Dr. Meghan Forsyth.





## RECORDING, PERFORMANCE, COMPOSITION

Core elements of the research, scholarly, and creative activity of School of Music Faculty, include the recording, performance, and composition of music. Each of these avenues bring new, unique, artistic products into existence, enriching the musical and artistic landscapes of the province, the country and the world. To fully account for the recording, performing and composing activities of faculty would require hundreds of pages. What follows is a selection of recent work.

The projects presented here include a number of commercial recordings; more than 300 live performances across six continents, including performances at Carnegie Hall (NYC), Wigmore Hall (London), the Forbidden City Concert Hall (Beijing), Mozarthaus (Vienna), Roy Thomson Hall (Toronto), National Arts Centre (Ottawa); major commissions for film, web, stage, orchestra, and chamber music; and more than a dozen other new works by composition faculty.

This work garners significant acclaim nationally and internationally, with laudable reviews in prominent publications such as:

- *The New York Times*
- *New Yorker Magazine*
- *Wiener Zeitung (Vienna Times)*
- *Gramophone*
- *La Scena Musicale*
- *Downbeat*
- *The WHOLENOTE*

Moreover, this work has been recognized by a plethora of awards including, but not limited to:

- Juno award and multiple Juno nominations
- Multiple East Coast Music Awards and nominations
- Memberships in the Royal Society of Canada
- Terra Nova Young Innovator Award
- Elevation to University Research Professor status at Memorial University
- Buffet-Crampon International Performing Artist designation
- Multiple President's Awards for Outstanding Research

## RECORDINGS: COMMERCIAL ALBUMS

Every year, Faculty of the School of Music record and release a variety of high profile albums across a variety of genres. These albums carry the name and brand of Memorial University around the world, and advance the province's stature as an exceptional place for musical, artistic and cultural production. In addition to the emphasis on musical excellence of this creative activity, and the widespread recognition it brings, many of these albums feature the works of Canadian composers, including local composers. This supports and disseminates the work of Canadian composers and artists internationally.

In what follows, selected albums from a number of faculty artists and ensembles are presented, including:

- Duo Concertante
- Trinitas Chamber Ensemble
- Prof. Florian Hoefner
- Dr. Christine Carter
- Prof. Bill Brennan
- Dr. Jakub Martinec
- Dr. Andrew Staniland
- Prof. Sylvie Proulx

### DUO CONCERTANTE: DR. NANCY DAHN (VIOLIN), PROF. TIMOTHY STEEVES (PIANO)

The internationally acclaimed Duo Concertante – Dr. Nancy Dahn and Professor Timothy Steeves – are amongst Canada's premiere performing and recording artists. Known for the passion and brilliance of their performances, critics have praised their “artistry, poetry, and impeccable technique” (La Scena Musicale) and “deeply integrated performances that flow naturally as if the music were being created on the spot” (Gramophone). The Duo's busy touring schedule regularly takes them across North America, Europe, and China, has led to performances at Wigmore Hall, Carnegie's Weill Recital Hall, Roy Thomson Hall, the National Arts Centre, and the Forbidden City Concert Hall in Beijing. In addition to more than 600 performances around the globe, Dr. Dahn and Prof. Steeves have recorded 11 albums since 2000, with their 12<sup>th</sup> underway for a 2020 release. Their recordings have earned them a JUNO and several ECMA awards. Both Dr. Dahn and Professor Steeves are University Research Professors at Memorial University.

**Funding:** Duo Concertante's funding includes more than **100 grants** from a variety of sources including: Canada Council for the Arts, Canadian Heritage, FACTOR (Foundation Assisting Canadian Talent on Recording), and ACOA. Cumulatively, they have received **\$650,000.00** in grant support – an enormous sum for performance artists.

The following are a selection of Duo Concertante's celebrated albums:

#### **Perfect Light (2018)**

“Perfect Light” features 18 original holiday arrangements composed for Duo Concertante by distinguished Canadian Composer Clifford Crawley. The works, completed shortly before Crawley's passing in 2016, are a testament to his tremendous creativity as a composer/arranger, skillful handling of a wide range of styles, unexpected turns of phrase, and witty and colourful harmonies. The album also features Dr. Christine Carter, clarinet on a number of tracks.

### **Incarnation (2017)**

“Incarnation” is an album of works written especially for Duo Concertante including: *The River is Within Us* (Andrew Staniland), *Chants du Cœur* (Denis Gougeon), *Cœur à cœur* (Alice Ho), *Petrichor* (Morloch), and *Incarnation*, for electric violin and piano, (Chan Ka Nin). In addition to a JUNO nomination for Alice Ho’s piece (Classical Composition of the Year category), it also was a CBC pick for Best 10 Classical Albums of 2017.

### **J.S. Bach Six Sonatas for Violin and Keyboard (2016)**

Duo Concertante’s recordings of the Bach sonatas have been hailed by critics for “warmth, clarity, sensitivity and empathy to spare, with crystal-clear violin lines, faultless intonation throughout the most difficult passages and a thoughtful and always sensitive piano contribution. You tend to run out of superlatives with performances like these, and there’s simply not much you can do other than sit back, listen and be carried away by the complete artistry.” (Terry Robbins, *The WHOLENOTE*). No less than the *Wiener Zeitung* (Vienna Times) called this album “Wonderful, intelligent, passionate playing! Bach for today. What more could one want?”. The album is considered seminal and a benchmark in the performance of these works.

### **Mendelssohn and MacDonald Double Concertos (2015)**

A unique partnering of Duo Concertante with the Newfoundland Symphony Orchestra, this album features both the Mendelssohn double concerto, and a newly commissioned work for Duo Concertante, Canadian Composer Andrew MacDonald’s Double Concerto for Violin Piano, and Orchestra. The commission was made possible through the assistance of the Canada Council for the Arts.

### **Beethoven Complete Sonatas for Violin and Piano (2013)**

In 3 CDs covering the complete series of Beethoven’s sonatas for violin and piano, this album has been called “a reference in the contemporary performance of these 10 great pieces” (John Terauds, *Musical Toronto*). With tracks aired almost weekly on CBC Radio, not to mention its featuring on Air Canada’s Enroute inflight entertainment system, *Gramophone* lauded these seminal recordings as “integrated performances that flow naturally as if the music were being created on the spot”.

### **Wild Bird (2010)**

Containing the JUNO award winning recording of R. Murray Schafer’s *Duo for Violin and Piano*, “Wild Bird” again features entirely new compositions commissioned for Duo Concertante.



**TRINITAS: DR. MICHELLE CHERAMY (FLUTE),  
DR. NATHAN COOK (PIANO), DR. PHILIP ROBERTS (PIANO)**

Born from a desire to explore the fringe of standard classical chamber music and to present engaging, off-beat performances, Trinitas Chamber Ensemble consists of three outstanding musicians with a shared vision and infectious onstage chemistry. Accomplished soloists in their own right, the members of Trinitas have performed around the world, including in St. Petersburg (Russia), Llangollen (Wales), Uberlândia (Brazil), and Tegucigalpa (Honduras). Trinitas gave its premiere performance in Toronto in June of 2015, and since then has inspired rave audience reaction at venues in Washington DC, Iowa, Ohio, Ontario, British Columbia, Alberta, and Newfoundland & Labrador. Dr. Michelle Cheramy is Associate Professor of Flute at Memorial University, while Dr. Nathan Cook is Associate Professor of Chamber Music and Cello.

**Throwing Caution to the Wind (2019)**

In June of 2019, Trinitas recorded its debut album entitled “Throwing Caution to the Wind: Music of Kapustin, Liebermann, and McIntyre.” This project brings to life never before, or rarely recorded works, uniquely interpreted by this dynamic trio. *Gargoyles*, by Canadian composer David McIntyre, has never been recorded for commercial release, this is the first. Kapustin’s heavily jazz-influenced trio has been released only twice with the work’s original instrumentation (using flute rather than violin), but without the jazz intensive focus of this recording. While Lowell Liebermann is one of America’s most frequently-performed and recorded living composers, this is only the third attempt at interpreting this work for a commercial recording.

**Funding:**

\$4,000.00 (ArtsNL Professional Project Grants)

\$3,300.00 (VPR Recording Projects Program)

\$2,000.00 (Artistic/Creative Research Grants)







## PROF. FLORIAN HOEFNER (JAZZ PIANIST)

Assistant Professor of Jazz Studies, Florian Hoefner was born and raised in Germany, trained in New York City and is now based in St. John's. A jazz pianist and composer, Florian Hoefner, draws from a myriad of influences that cumulate in his unique brand of modern jazz. Praised as a “composer-bandleader of insightful resolve” by the New York Times and a “harmonically daring pianist [...] reaching toward new sonic territory” by Downbeat, Florian Hoefner has made his mark as an inventive creator and performer of exciting contemporary Jazz.

### **First Spring (2019)**

Recorded between 2017 and 2018, “First Spring” is a jazz piano trio album featuring original compositions and arrangements of North American folk songs, including Newfoundland fiddler Rufus Guinchard’s “The Man on the Shore”.

#### **Funding:**

\$15,000.00 (Canada Council for the Arts)

\$7,600.00 (ArtsNL Professional Project Grant)

\$5,400.00 (MusicNL Artist Development Grant)

### **Moose Blues (2018)**

This is the fifth album of the German jazz quintet Subtone. Including pianist Florian Hoefner, Subtone comprises Malte Dürschnabel (reeds), Magnus Schrießl (trumpet), Matthias Pichler (bass), Peter Gall (drums). Released on Laika Records, a German label, the album was recorded following a cross-Canada tour by Subtone and speaks to their experiences and reflections of touring across the country.

### **Coldwater Stories (2017)**

Featuring original compositions by jazz pianist Florian Hoefner, WHOLENOTE Magazine described this album as “sublimely evocative music”. Recorded at the Sendesaal in Bremen, Germany, the album has been featured in tours across Canada and Germany.

#### **Funding:**

\$6,255.00 (ArtsNL Professional Project Grant)

\$1,500.00 (Canada Council for the Arts Touring Grant)

\*In addition to these albums, Florian Hoefner has released 3 albums with the *Florian Hoefner Group*, 4 albums with *Subtone*, 2 albums with Roman Ott, and albums with *Peter Kronreif Waferers*, and the *Tanja Pannier Quintett*.

## DR. CHRISTINE CARTER (CLARINET)

Assistant Professor of Single Reeds, Christine Carter, has performed at venues across the globe, from Carnegie Hall to the Sydney Opera House. Highlights have included performances at the Mozarthaus in Vienna, German Consulate in New York City, and Palfy Palace in Prague. She has completed artist residencies at the Mozart Festival Würzburg (Germany), Málaga Clásica Festival (Spain), Shenzhen International Woodwind Festival (China), and five seasons with the *Dark by Five* inter-arts ensemble at Gros Morne Summer Music in Newfoundland & Labrador. Christine frequently collaborates with *Duo Concertante* and is the clarinetist of the critically acclaimed *Iris Trio*. Her performances have been praised for their “special passion and inspiration” (Augsburger Allgemeine) and “beauty of sound and striking expression” (Bremen Weser Kurier).



### **Homage & Inspiration: The Iris Trio (2019)**

Homage & Inspiration is the debut album of the *Iris Trio*, founded by Dr. Carter in 2013. Along with American violist Molly Carr (Juilliard School, NY), and Bulgarian pianist Anna Petrova (University of Louisville, Kentucky), the trio has been described as having “a beauty of sound and striking expression that is rarely surpassed”. Their hotly anticipated debut album features the work of Robert Schumann, Mozart, and Kurtág.

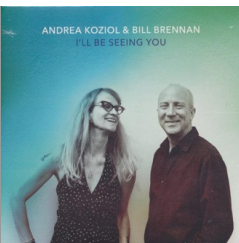
### **Invitation: Trios for Clarinet, Violin & Piano (2018)**

Recorded with internationally celebrated *Duo Concertante* (Nancy Dahn, violin, Timothy Steeves, piano), this album features trios by Poulenc, Milhaud, Khatchaturian, and Canadian composer Patricia Cardy. Critically acclaimed, WHOLENOTE Magazine declared “Nothing detracts from the pleasure of listening to the performances on this disc... Tasteful style, courteous and elegant musicianship, and technical ease are featured throughout...”

\*In addition to these albums, Dr. Carter is featured on Duo Concertante’s album “Perfect Light”.

## PROF. BILL BRENNAN (PIANIST, PERCUSSIONIST, CONDUCTOR, COMPOSER, ARRANGER)

One of Canada’s most versatile musicians, Bill Brennan is Assistant Professor of Instrumental Conducting at Memorial University. His expertise as a pianist, percussionist, composer and producer can be heard on some 100 albums to date. His album “Solo Piano 2” won the MusicNL Instrumental Album of the Year in 2008. His album 2006 “Solo Piano” album received nominations for MusicNL and ECMA Instrumental Album of the Year.



### **I’ll be seeing you (2019)**

Musical collaborators for more than twenty years, Bill Brennan (piano) and Andrea Koziol (voice) released “I’ll be seeing you” as an album featuring songwriting from the last 100 years, including original works and improvisations. A success from its release, CBC’s Tom Allen’s review said: “Bill Brennan and Andrea Koziol make music that is elegant, impulsive, sleek, unfiltered, sexy, funky, subtle, caring and as real as it can be. Let these songs into your world and you will have no choice but to be exactly where you are.”

### **Funding:**

\$4,000.00 (VPR Recording Projects Program)

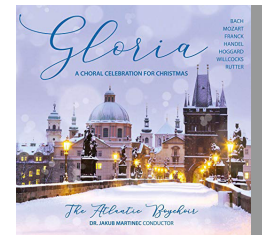
\$500.00 (VPR Touring Grants)

## DR. JAKUB MARTINEC (CHORAL CONDUCTOR)

Jakub Martinec is Assistant Professor of choral conducting and director of choirs at Memorial University, he is also founder of the Atlantic Boychoir. Born in the Czech Republic, he was the founding artistic director of the renowned Czech Boys Choir. Martinec has recorded for national TV and Radio in the Czech Republic, and has directed on numerous CDs and DVDs. Martinec has performed with eminent orchestras, ensembles and musical personalities in some of the world's most famous concert halls and cathedrals, including Meistersingerhalle, Nürnberg, Germany (2005, 2009, 2011), Grace Cathedral in San Francisco, USA (2004), Winspear Hall in Edmonton, Canada (2006), Massey Hall in Toronto, Canada (2012), the Pantheon and the Basilica Santa Maria Maggiore in Rome for the leaders of the Vatican (2009, 2010), Truro Cathedral, UK (2013) and regularly at the Rudolfinum Dvorak Hall and Smetana Hall in Prague.

### **Gloria: Atlantic Boychoir (2018)**

Marking the debut album for the Atlantic Boychoir, "Gloria" focuses on John Rutter's masterpiece of the same name. The album also features works by Bach, Mozart, Franck, Handel, Hoggard and Willcocks. Of this album, *Alla Breve* (journal of the Kodaly Society of Canada) noted "The choir sings with a beauty of tone and excellent vocal technique through long phrases and with expressive word painting....This is certainly a debut album worth adding to your choral collection" (Dr. Sarah Morrison)



## DR. ANDREW STANILAND (COMPOSER)

Described as a "new music visionary" (National Arts Centre), composer Andrew Staniland has established himself as one of Canada's most important and innovative musical voices. His music is performed and broadcast internationally and has been described by Alex Ross in the *New Yorker* Magazine as "alternately beautiful and terrifying". Important accolades include 3 Juno nominations, the 2016 Terra Nova Young Innovators Award, the National Grand Prize winner of EVOLUTION (presented in 2009 by CBC Radio 2/Espace Musique and The Banff Centre), and recipient of the Karen Keiser Prize in Canadian Music in 2004. As a leading composer of his generation, Andrew has been recognized by election to the Inaugural Cohort of the College of New Scholars, Artists and Scientists Royal Society of Canada.

Andrew is Professor of Composition at Memorial University where he founded MEARL (Memorial Electro-Acoustic Research Lab) and leads a cross-disciplinary research team.

### **Staniland: Dark Star Requiem (2016)**

Dark Star Requiem is at once intended to be challenging and joyous, complex and beautiful. A sequence of 19 poems charting a short history of HIV AIDS unfolds over the course of 14 musical movements. The poems vary stylistically from linked haikus, to ghazals, to praise poems and back to free verse. The musical movements are unified through a haunting melody and driving rhythm derived from the numbers attributed to HIV-1 and HIV-2 by the International Committee on Taxonomy of Viruses: 00.061.1.06.009. and 00.061.1.06.010. In musical terms these numbers are interpreted in both melody and rhythm.



**Andrew Staniland: Talking Down the Tiger (2015)**

Talking Down the Tiger is a series of five works involving percussion, guitar, flute, cello, soprano saxophone and electronics. Each work is a premiere work by Dr. Andrew Staniland, who appears on the recording on electronics. The title work is metaphorically a tiger, possessing ferociousness, beauty, and mystery. Recorded on the Naxos label, the album features Ryan Scott (percussion), Rob MacDonald (guitar), Camille Watts (flute), Frances Marie Uitti (cello), Wallace Halladay (soprano saxophone).

**TEPHRA COLLECTIVE (DR. ALAN KLAUS (TRUMPET), ASSOCIATE PROFESSOR)**

Founded by Dr. Alan Klaus, Associate Professor of Trumpet at Memorial University, along with Tim Dueppen (Lamar University, USA), Tephra Collective's mission is to expand the repertoire for brass through commissions and collaborations with musicians from Canada and the United States. Tephra refers to an array of material ejected by a volcanic eruption. The name was chosen to reflect the results of the creative process while also referencing both the super volcano in Montana, where the idea of this recording was conceived, and the volcanic influence on the formation of the geology and geography of Newfoundland & Labrador.

**Distorted Mirrors: Tephra Collective (2017)**

This album marks the debut recording of the Tephra Collective: Alan Klaus (trumpet), Tim Dueppen (trombone), Jacob Clark (piano). They are joined on this recording by the Memorial University Wind Ensemble. Featuring a variety of commissioned works, operatic duets, and much more, each work encompasses lush solo sections, beautiful duets, and a vibrant energy unique to the Tephra Collective.

**SPECTROLITE ENSEMBLE (DR. VERNON REGEHR (CELLO),  
DR. SEAN RICE (CLARINET), DR. PATRICK CASHIN (PIANO))**

Formed by Dr. Vernon Regehr – Associate Professor of Cello and Conducting at Memorial University, Dr. Sean Rice – Clarinetist with the National Arts Centre Orchestra, and Dr. Patrick Cashin, Spectrolite Ensemble is a trio performing classical and contemporary chamber music.

**Spectrolite (2018)**

The debut album of the Spectrolite Ensemble, features Brahms' iconic clarinet trio, and was recorded and broadcast by CBC. A uniquely Memorial University collaboration, this album brings together celebrated faculty (Dr. Vernon Regehr) and alumni (Dr. Sean Rice, Dr. Patrick Cashin), in a thrilling mixture of artistic merit.

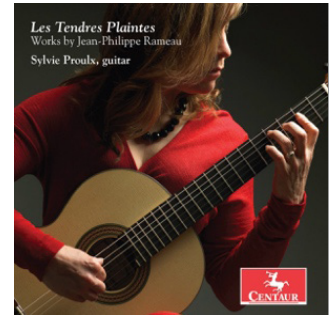


## PROF. SYLVIE PROULX, ASSOCIATE PROFESSOR, GUITAR

Associate Professor of Guitar, Sylvie Proulx has concertized throughout Canada, the United States and England. A champion of new works for the guitar, she has presented numerous Canadian world-premieres. Acclaimed for her exceptional musicality and remarkable technique, her repertoire reflects a wide range of periods and styles. In addition to solo and orchestral work, Proulx always enjoys the collaborative aspect of chamber music, welcoming new and challenging pieces for that genre.

### **Les Tendres Plaintes (2018)**

“Les Tendres Plaintes” marks the third album from guitarist Sylvie Proulx. Focused on transcriptions for guitar of works by leading French Baroque composer Jean-Philippe Rameau, the album is an important contribution to both guitar literature and recordings. The album features dance movements from Rameau’s harpsichord suites, and short, descriptive works. The transcriptions come from celebrated guitarists including Andreas Segovia, John Duarte, Venancio Garcia Velasco, and Sylvie Proulx herself.



## PERFORMANCE

Every year, Faculty of the School of Music, travel across the province, the country and internationally. Their artistry is a keystone in the musical vibrancy of Newfoundland & Labrador, and brings the province and Memorial University to far flung places across the country as well as legendary festivals and concert halls around the globe.

The immensity of this activity is staggering. In what follows, a selection of performance activity of faculty artists over the last three years is presented. This selection alone accounts for more than 300 performances (averaging nearly 2 per week), including more than 100 international engagements on six continents, nearly 100 concerts across Canada hitting every single province, and more than 100 performances in Newfoundland & Labrador.

### DUO CONCERTANTE (DR. NANCY DAHN (VIOLIN) & PROFESSOR TIMOTHY STEEVES (PIANO))

#### *International performances*

- Yangzhou Concert Hall, Yangzhou, China (December 2018)
- Shanghai City Theatre, Shanghai, China (December 2018)
- Harbin Concert Hall, Harbin, China (December 2018)
- Sunrise Concert Hall, Beijing, China (December 2018)
- Hebei Concert Hall, Shijiazhuang, China (December 2018)
- Telunsu Hall, Chengdu, China (December 2018)
- Chongqing Guotai Arts Centre, Chongqing, China (December 2018)
- National Library Arts Centre, Beijing, China (December 2018)
- Nienover Schloss, Nienover, Germany (November 2018)
- Promusica Series, Neustadt an der Aisch, Germany (November 2018)
- Kulturforum Netphen, Netphen, Germany (November 2018)
- Todtmoos Klinik Wehrawald, Todtmoos, Germany (November 2018)
- University of Cardiff Concert Hall, Cardiff, U.K. (November 2018)
- St. Paul's Tower Concert Series, Oakland CA (January 2018)
- Ithaca College, Ithaca NY (October 2017)
- Sunset Chamber Music Series, Hector NY (October 2017)
- Villa Henn, Institut für Bildung und Kultur, Cologne, Germany (May 2017)
- Wuppertal Historische Stadthalle, Wuppertal, Germany (May 2017)
- Augustinum Bad Neuenahr, Bad Neuenahr, Germany (May 2017)
- Westdeutscher Rundfunk, Cologne, Germany (May 2017)
- Hubertussaal, Munich, Germany (May 2017)
- Son Bauló Cultura & Culina, Son Bauló, Mallorca (May 2017)
- Silk Purse, West Vancouver BC (February 2017)
- South Okanagan Concert Series, Oliver BC (February 2017)
- Harrison Oak Studio, Sacramento CA (February 2017)
- St. Paul's Tower Concert Series, Oakland CA (February 2017)
- Klassik in Spandau, Berlin, Germany (April 2016)



- Schloss Rheydt, Mönchengladbach, Germany (March 2016)
- Più Piano, Neuburg an der Donau, Germany (March 2016)
- Schumann Gesellschaft, Kreischa, Germany (March 2016)
- Denkmalschmiede Höfgen, Grimma, Germany (March 2016)
- Rathaus, Xanten, Germany (March 2016)
- Hay-on-Wye Chamber Music Series, Hay-on-Wye, Wales (February 2016)
- Wyese Arts Centre, Builth Wells, Wales (February 2016)
- Clare Hall, University of Cambridge, Cambridge U.K. (February 2016)
- Green Acres Concerts, London U.K. (February 2016)
- Robinson College Chapel, University of Cambridge, Cambridge U.K. (February 2016)

#### *Canadian performances*

- White Rock Concert Association, Vancouver BC (March 2019)
- Festival of the Sound, Stokely Centre, Parry Sound ON (August 2018)
- Toronto Summer Music, Toronto ON (July 2018)
- ECMA Showcase, Paul O'Regan Hall, Halifax Public Library, Halifax (May 2018)
- University of British Columbia, Noon Hour Series (January 2018)
- Kicking Horse Concert Association, Golden BC (January 2018)
- Musique Royale, Cecilia's Retreat, Mahone Bay NS (December 2017)
- Muskoka Concert Association, Gravenhurst Opera House, Gravenhurst ON (October 2017)
- Music Niagara, St. Mark's Church, Niagara-on-the-Lake ON (August 2017)
- Leith Summer Music Festival, Leith ON (July 2017)
- Canadian Music Centre, Toronto ON (May 2017)
- University of Toronto School, Toronto ON (May 2017)
- Pointe-Claire Cultural Centre, Montreal QC (May 2017)
- Musique Royal, St. Cecilia Series, Mahone Bay NS (November 2016)
- Fridays at Noon, Western University, London ON (November 2016)
- Kitchener Waterloo Chamber Music Society, Kitchener ON (November 2016)
- Lunenburg Academy of Music Performance, Lunenburg NS (August 2016)
- St. John's Anglican Church, Lunenburg NS (August 2016)
- Music at the Three Churches, Mahone Bay NS (July 2016)
- Shadbolt Centre for The Arts, Burnaby BC (April 2016)

#### *Newfoundland & Labrador performances*

- FANE, Seafaring the North Atlantic, Suncor Energy Hall, St. John's NL (March 2019)
- Cochrane Centre, Stella Circle, St. John's NL (February 2019)
- Wintertide Festival, Corner Brook NL (January 2019)
- Arts and Culture Centre with Kittiwake Ballet, St. John's NL (October 2018)
- St. John's Day Concert, Tuckamore Festival, St. Andrew's Presbyterian Church, St John's NL (June 2018)
- Music at Memorial, Memorial University, St. John's NL (March 2018)
- St. John's Anglican Church, Lunenburg NS (December 2017)
- Music at Memorial, Memorial University, St. John's NL (December 2017)
- St. John's Day Concert, Tuckamore Festival, St. Andrew's Presbyterian Church, St John's NL (June 2017)
- NL School Concert Tour: Ferryland, Mount Carmel, Holyrood, Conception Bay South,
- Trepassey, Outer Cove, Beachy Cove, St. Bride's (April 2017)
- Music at Memorial, Memorial University, St. John's NL (February 2017)
- Tuckamore Festival, Benefit Concert, The Fifth Ticket, St. John's NL (December 2016)
- Music at Memorial, Memorial University, St. John's NL (October 2016)
- Tuckamore Festival, Old Church, Admiral's Cove, NL (August 2016)

- Tuckamore Festival, Fisher's Loft, Port Rexton, NL (August 2016)
- Tuckamore Festival, DF Cook Recital Hall, St. John's NL (August 2016)
- St. John's Day Concert, St. John's NL (June 2016)
- Music at Memorial, Memorial University, St. John's NL (February 2016)
- Wintertide Festival, Corner Brook NL (January 2016)

## DR. CHRISTINE CARTER (CLARINET)

### *International performances*

#### Iris Trio

- Sendesaal Bremen, Bremen, Germany (April 2018)
- Stadttheater Amberg, Amberg, Germany (April 2018)
- Toscanasaal, Würzburg Residence, Würzburg, Germany (April 2018)
- Harmoniesäle Bamberg, Bamberg, Germany (April 2018)
- Schumann-Haus Zwickau, Zwickau, Germany (April 2018)
- Più Piano, Neuburg, Germany (April 2018)



### *Canadian performances*

#### Tour with Duo Concertante ("Invitation" CD launch)

- Kitchener Waterloo Chamber Music Series, ON (February 2019)
- Western University, ON (February 2019)
- Agincourt Collegiate Institute, ON (February 2019)
- Musique Royale, Mahone Bay, NS (February 2019)
- Acadia University, NS (January 2019)
- Music Room, Halifax, NS (2019)

#### Atlantic Tides (with Dr. Michelle Cheramy (flute) and Teaching Artists of Sistema NB)

- Central United Church, Moncton NB (November 2018)

#### Tour with soprano Dr. Jane Leibel (Professor, vocal studies) and pianist Maureen Volk (Professor (ret'd), piano)

- Eckhardt-Grammatté Hall, Calgary AB (October 2016)
- University of Prince Edward Island, PEI (October 2016)
- Mount Allison University, NB (September 2016)

### *Newfoundland & Labrador performances*

#### Soloist

- Newfound Music Festival XVI, St. John's (February 2019)
- Newfound Music Festival XV, St. John's (February 2018)

#### Iris Trio

- Music at Memorial, Memorial University, St. John's, NL (March 2018)
- Faculty Gala Concert, Memorial University, St. John's, NL (March 2018)

#### Dark by 5 Ensemble

- Gros Morne Summer Music, (August 2019)
- Gros Morne Summer Music, (August 2018)

- Gros Morne Summer Music (August 2017)
- Gros Morne Summer Music (August 2016)
- Writers at Woody Point, Woody Point (August 2016)
- Boreal Poetry Garden, Portugal Cove (July 2016)
- Wintertide Festival, Corner Brook (January 2016)

## DR. MICHELLE CHERAMY (FLUTE)

\*see also Trinitas Chamber Ensemble

### *International performances*

- National Flute Association, Minneapolis, MN (August 2017)
- Cedar Valley Chamber Music Festival, Cedar Falls, Iowa (July 2017)
- Cedar Valley Chamber Music Festival, Cedar Falls, Iowa (July 2016)
- Iowa Public Radio, "Life from Studio One" (July 2016)

### *Canadian performances*

- Syrinx Flute Festival, Winnipeg, MB (May 2017)
- University of Moncton, NB (October 2016)
- Mount Allison University, NB (October 2016)
- Acadia University, NS

### *Newfoundland & Labrador performances*

- Tuckamore Chamber Music Festival, St. John's (August 2017)
- Newfound Festival, St. John's (February 2017)



## DR. JAKUB MARTINEC, (CONDUCTOR; ATLANTIC BOYCHOIR)

### *International performances*

- Concert Tour: Paris, France & England
- Ambassador's Residence, Paris, France (April 28)
- Canada House, London, UK (May 1)
- Penzance Chapel Street Methodist Church, Penzance, UK (May 2)
- St. Michael's Mount, UK (May 2)
- St. Mary Clements Church, Truro, UK (May 4)
- Truro Cathedral, Truro, UK (May 4)
- Truro Cathedral, Truro, UK (May 5)
- St. Just Methodist Church, Penzance, UK (May 5)

Concert Tour: Vienna, Czech Republic & Germany

- Votivskirche, Vienna, Austria (December 13)
- Czech Museum of Music Concert Hall, Prague, Czech Republic (December 9)
- Divadlo Oskara Nedbala, Tabor, Czech Republic (December 10)
- Metropol Concert Hall, Ceske Budejovice, Czech Republic (December 12)





- St. Philippus Kirche, Munich, Germany (December 14)
- Meistersingerhalle, Nürnberg, Germany (December 16 & 17)

*Newfoundland & Labrador performances*

- Atlantic Boychoir Gala Concert with The Swingles (UK) Cathedral of St. John the Baptist, St. John's, NL, Canada (May 10, 2019)
- St. Vincent de Paul Concert, Stephenville, NL, Canada (December 5, 2018)
- A Christmas Truce featuring Lucius Hammer (DE), Greg Malone, the Atlantic String Quartet and members of the Newfoundland Symphony Orchestra, Basilica of St. John the Baptist, St. John's, NL, Canada (November 17)
- Atlantic Boychoir in concert with the King Singers Basilica of St. John the Baptist, St. John's NL, Canada (January 18)

**DR. ALAN KLAUS (TRUMPET)**

*International performances*

Tephra Collective

- Lamar University Brass Festival, TX (April 2017)
- Lee College performing Arts Centre, TX (April 2017)
- Soul of the City Concert Series, Beaumont TX (April 2017)

Soloist performances

- International Trumpet Guild Conference, San Antonio, TX (June 2018)
- International Trumpet Guild Conference, Hershey, PENN (June 2017)
- International Trumpet Guild Conference, Anaheim, CA (June 2016)

*Canadian performances*

Soloist performances

- MacEwan University, AB (March 2018)
- University of Calgary, AB (March 2018)
- University of Lethbridge, AB (March 2018)

*Newfoundland & Labrador performances*

Soloist performances

- Cape St. Mary's (September 2017)
- Provincial Tour (September 2016)
  - Stephenville
  - Corner Brook
  - Grand Falls-Windsor
  - Fogo
  - Gander
  - Clarenville

Trio Tol

- International Sound Symposium XVIII, St. John's (July 15 2016)



## DR. JANE LEIBEL (VOICE)

### *International performances*

- Barge Music, New York City, NY (May 2018)
- Barge Music, New York City, NY (May 2016)

### *Canadian performances*

- MusCan, Toronto, ON (May 2017)
- Eckhardt-Grammatté Hall, Calgary AB (October 2016)
- University of Prince Edward Island, PEI (October 2016)
- Mount Allison University, NB (September 2016)
- The Golden Apple Theatre, Regina SK (May 2016)

### *Newfoundland & Labrador performances*

- Newfound Music Festival, St. John's (February 2018)



## TRINITAS (DR. MICHELLE CHERAMY (FLUTE), DR. NATHAN COOK (CELLO), DR. PHILIP ROBERTS (PIANO))

### *International performances*

- Cedar Valley Chamber Music Festival, Iowa (July 2019)
- Iowa Public Radio with FaceBook Live simulcast (July 2019)
- Trauer, Iowa (July 2019)
- Dubuque, Iowa (July 2019)
- Grinnel, Iowa (July 2019)

### *Canadian performances*

- University of Victoria, BC (November 2017)
- Kamloops Music Collective, BC (November 2017)

### *Newfoundland & Labrador performances*

- St. John's Choir Concert, St. John's (June 2018)
- Aurora Women's Choir Concert, St. John's (May 2018)
- Newfound Music Festival XV, St. John's (February 2018)



## DR. CAROLINE SCHILLER (VOICE)

### *International performances*

- Classic Cabaret, Thomasville, Georgia (January 2018)
- Concert, Piu Piano Studio, Neuberg an der Donau, Germany (March 2018)
- Cathedral High School, Indianapolis, Indiana (January 2016)



### *Canadian performances*

“Your Daughter Fanny”, commissioned chamber opera for solo voice, violin and piano (Alice Ho composer, Lisa Moore librettist)

- Toronto Summer Music Festival, ON (July 2018)
- Festival on the Sound, Parry Sound, ON (August 2018)
- L'Université de Moncton, NB (October 2017)
- Acadia University, NS (October 2017)

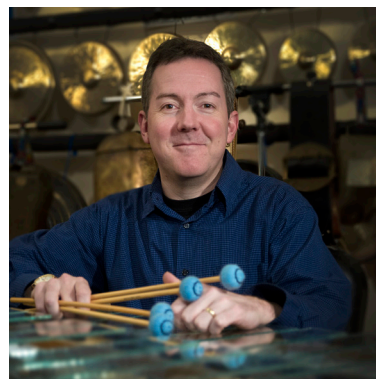
### *Newfoundland & Labrador performances*

- Opera Roadshow “Alice’s Adventures in Wonderland” (May 2019)  
St. John’s  
Grand Falls  
Stephenville
- Opera Roadshow “Le nez de la sorcière” (May 2017)  
St. John’s  
St. Anthony
- Premiere of “Your Daughter Fanny” (commissioned chamber opera for solo voice, violin and piano (Alice Ho composer, Lisa Moore librettist), Tuckamore Festival, St. John’s (August 2017)

## PROF. ROBERT POWER, (PERCUSSION)

### *International performances*

- Shallaway Italian Tour (July 2019)  
Gorizia  
Venice  
Florence  
Vatican City
- Shallaway South Africa Tour (2018)  
Johannesburg  
Pretoria  
Capetown



### *Canadian performances*

- Stratford Festival (with Shallaway Youth Choirs), ON (July 2019)
- Continuum Toronto, ON (January 2018)

### *Newfoundland & Labrador performances*

- Sound Symposium (July 2018)
- Newfound Music Festival, St. John’s (February 2018)
- Cape St. Mary’s Performance Series (2018)
- Newfound Music Festival, St. John’s (February 2017)
- Concerto soloist, NSO, St. John’s (October 2016)
- Sound Symposium (July 2016)



## DR. VERNON REGEHR (CELLO, CONDUCTING)

### *International performances*

- Classic Cabaret, Thomasville, Georgia (January 2018)
- Concert, Piu Piano Studio, Neuberg an der Donau, Germany (March 2018)

### *Canadian performances*

With *Spectrolite Ensemble* (Dr. Vernon Regehr (cello), Dr. Sean Rice (clarinet), Patrick Cashin (piano))

- Ottawa, ON (October 2016)
- Montreal, QC (October 2016) Toronto Summer Music Festival, ON (July 2016)

### *Newfoundland & Labrador performances*

- Tuckamore Chamber Music Festival, St. John's (August 2018)
- Nickel Film Festival, St. John's (June 2018)
- Tuckamore Chamber Music Festival, St. John's (August 2017)
- Tuckamore Chamber Music Festival, St. John's (August 2016)



## PROF. SYLVIE PROULX (GUITAR)

### *Canadian performances*

- Ottawa Guitar Society, ON (September 2018)
- Yarmouth Concert Series, NS (April 2017)
- Chester Playhouse, NS (April 2017)
- Vocalypse productions, Halifax, NS (October 2016)

### *Newfoundland & Labrador performances*

- 70s Hit Liszt, St. John's (March 2018)
- World Dance Summit, St. John's (July 2017)
- Newfound Music Festival, St. John's (February 2017)



## PROF. BILL BRENNAN (CONDUCTING)

### *International performances*

- Rochester International Jazz Festival, NY (June 2019)

### *Canadian performances*

- Art of Time Ensemble, Stratford, ON (July 2019)
- CD Release Concert (Bill Brennan and Andrea Koziol), Toronto, ON (June 2019)



### *Newfoundland & Labrador performances*

- Pat Boyle Quartet, St. John's (August 2019)
- Pianomen: The music of Elton John and Billy Joel, St. John's (July 2019)
- CD Release Concert (Bill Brennan and Andrea Koziol), St. John's (June 2019)
- PianoFest, St. John's (May 2019)
- Florian Hoefner Quartet, St. John's (May 2019)
- Atlantic String Quartet (featured soloist), St. John's (March 2019)
- Florian Hoefner Quartet, St. John's (March 2019)
- "Oh Holy Night", Musical Director, St. John's (December 2019)
- "Our Divas Do Christmas", Musical Director (December 2018)
- Florian Hoefner Quartet, St. John's (September 2018)
- Tuckamore Music Festival, St. John's (August 2018)
- Sound Symposium, St. John's (July 2018)
- Wreckhouse Jazz and Blues Hall of Fame, with Heather Bambrick, St. John's (September 2018)
- "Rent", Musical Director, St. John's (March 2018)
- "Oh Holy Night", Musical Director, St. John's (December 2017)
- "Our Divas Do Christmas", Musical Director, St. John's (December 2017)
- Pat Boyle and Bill Brennan, St. John's (November 2017)
- Florian Hoefner Quartet, St. John's (November 2017)
- Bill Brennan Trio, St. John's (October 2017)
- "A Call to Arms", arranger/orchestrator/pianist, St. John's (September 2017)
- Wreckhouse Jazz and Blues Festival, St. John's (September 2017)
- Heather Bambrick Quintet, St. John's (September 2017)
- "Hits of the Brits", Bonavista (August 2017)
- Mike Herriott, Pat Boyle, Bill Brennan, St. John's (August 2017)
- Florian Hoefner Quartet, St. John's (April 2017)

## PROF. FLORIAN HOEFNER (JAZZ STUDIES)

### *International performances*

- Florian Hoefner Group, Australia (June 2019)
  - Sydney
  - Melbourne
  - Adelaide
  - Brisbane
  - Cairns
- Florian Hoefner Trio, Germany (December 2019)
  - Frankfurt
  - Heidenheim
  - Berlin
  - Fuerth
  - Pullach
  - Weinstadt
  - Dortmund
- Subtone, Germany (April 2019)
  - Gedelitz
  - Bremen
  - Göppingen
  - Frankfurt
  - Cologne
  - Dresden
  - Berlin
  - Juremberg
- Subtone, Poland, Czech Republic, Germany (December 2018)
  - Warsaw, Poland
  - Gorzow, Poland
  - Ceska Lipa, Czech Republic
  - Frankfurt, Germany
  - Pforzheim, Germany
- Florian Hoefner Solo Piano, Krün, Germany (April 2018)

### *Canadian performances*

- Florian Hoefner Trio, Ontario & Quebec (October 2019)
  - Toronto
  - Hamilton
  - Montreal
- Florian Hoefner Trio, Ontario (February 2019)
  - Waterloo
  - Toronto
  - Ottawa
- Florian Hoefner Trio, Toronto, ON (December 2018)
- Florian Hoefner Trio, Montreal, QC (November 2018)
- Florian Hoefner Trio, Toronto, ON (July 2018)
- Subtone, Canadian Tour (May 2018)
  - Ottawa



Montreal  
Waterloo  
Toronto  
Saskatoon  
Edmonton  
Salmon Arm, BC  
Revelstoke, BC  
Vancouver

- East Coast Music Awards, Halifax, NS (May 2018)
- Florian Hoefner Trio, Toronto, ON (January 2018)
- Florian Hoefner Trio, Montreal, QC (January 2018)
- Florian Hoefner Trio, Wolfville, NS (January 2018)

*Newfoundland & Labrador performances*

- Florian Hoefner Trio featuring Paul Tynan, St. John's (September 2019)
- Tuckamore Chamber Music Festival, St. John's (August 2019)
- Florian Hoefner Quartet, St. John's (July 2019)
- Duo with Christine Carter, Cape St. Mary's Ecological Reserve (July 2019)
- Mike Herriott Quartet, St. John's (May 2019)
- Florian Hoefner Quartet featuring Jodi Proznick, St. John's (May 2019)
- Atlantic String Quartet, featured soloist, St. John's (March 2019)
- Florian Hoefner Trio, St. John's (March 2019)
- Florian Hoefner Trio, St. John's (January 2019)
- Florian Hoefner Trio, St. John's (November 2018)
- Florian Hoefner Trio with Bill Brennan, St. John's (September 2018)
- Florian Hoefner Trio, St. John's (August 2018)
- Subtone, St. John's (May 2018)
- Florian Hoefner Solo Piano, Stephenville (February 2018)

## COMPOSITION & COMMISSIONING

In bringing new, unique, artistic products into existence, enriching the musical and artistic landscapes of the province, the country and the world, compositional activity plays a pivotal role within the research tapestry of the School of Music. This aspect of research, scholarly, and creative activity involves both the composition of new works by faculty members – principally by Professors of Composition Dr. Andrew Staniland and Dr. Clark Ross – as well as the commissioning of new works by Canadian composers. The latter involves both major commissions completed by composition faculty, as well as performance faculty members commissioning works from a variety of Canadian composers.

In what follows, a number of high profile commissions are presented, followed by a brief listing of other new works by composition faculty members. These commissions and compositions represent the diversity of new music activity enabled through the School of Music including:

- Music and Oral History
- Film scores
- NL Tourism
- Opera
- Social enterprise
- Orchestra

## COMMISSIONS

Composition faculty are actively involved in being commissioned by major artists and ensembles to compose substantive works for bespoke performances and projects. At the same time, performance faculty are actively involved in commissioning works from celebrated Canadian composers. This activity plays a key role in supporting and advancing the creation of new music in Newfoundland & Labrador, and across Canada. Below are a brief selection of commissioned works involving faculty of the School of Music. Those selected highlight not only the contribution of commissions to the vibrancy of new music and art in Canada, but the impact of this activity on the history, heritage, and cultural future of Newfoundlanders and Labradorians.

*What was needed most*

**Duo Concertante, Robert Chafe, Rebekah Simms, Duane Andrews, Aiden Hartery**

“What Was Needed Most” is the newest instalment in a series of collaborative pieces Duo Concertante have commissioned with contemporary writers and composers, all of which splice together dramatic readings with performances of new music. “What Was Needed Most” is based on a collection of interviews by Robert Chafe with Newfoundlanders and Labradorians remembering their experiences of confederation. The work features seven monologues by Chafe interspersed with new works composed by School of Music alumni Rebekah Simms, Duane Andrews, and Aiden Hartery. The work calls into question whether confederation is worthy of celebration, and the complexities of confederation as a deeply divisive and contested action.



*It was all so wonderful: The everyday magic of Mary Pratt*

– original film score (2019)

**Dr. Andrew Staniland**

Commissioned by award winning documentary film maker Kenneth Harvey, Dr. Andrew Staniland composed the original score for his latest film, “It was all so wonderful: The everyday magic of Mary Pratt”. The film premiered at the Nickel Film Festival in 2019.

*Immaculate memories: The uncluttered worlds of Christopher Pratt*

– original film score (2018)

**Dr. Andrew Staniland**

Commissioned by award winning documentary film maker Kenneth Harvey, Dr. Andrew Staniland composed the original score for his critically acclaimed work “Immaculate memories: The uncluttered worlds of Christopher Pratt”. The film premiered at the Nickel Film Festival in 2018, and was aired by CBC television in their documentary series Absolutely Canadian. The film garnered a Canadian Screen Award nomination for best documentary.

*Newfoundland & Labrador Tourism: SoundsFromTheEdge.fm*

**Dr. Andrew Staniland with the NSO and Shallaway Youth Choir**

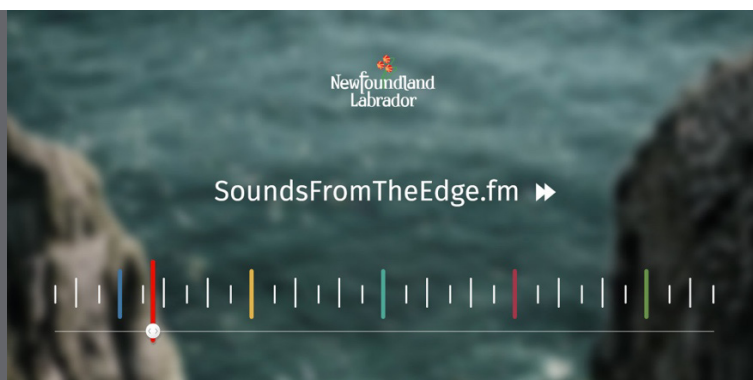
In their most recent versions of iconic NL Tourism ads, the decision was made to highlight sound. As NL Tourism writes: “There are people who make sounds for a living. And there are places that make sounds for life. In celebration of our natural musicality, we partnered with local composer Andrew Staniland, and the Newfoundland Symphony Orchestra to create an original score that reflects our own unique soundscape”. You can find “Performance, Newfoundland and Labrador” [HERE](#).

*Your daughter Fanny*

**Dr. Caroline Schiller, Alice Ho, Lisa Moore, Duo Concertante**

Commissioned by Dr. Caroline Schiller, “Your Daughter Fanny” speaks to the experiences of World War I from the letters of VAD Nurse Francis Cluett, of Belleoram, NL. Written by Lisa Moore, with music by Alice Ho, the commission was carried out in collaboration with Duo Concertante (Prof. Timothy Steeves and Dr. Nancy Dahn), and premiered at a number of festivals between 2017 and 2018. The work has also been presented internationally in the United Kingdom.





*Le nez de la sorcière*

**Dr. Caroline Schiller, Dean Burry, Mélanie Léger**

Commissioned for the Opera Roadshow by Dr. Caroline Schiller, *Le Nez de la Sorcière* is an opera inspired by a Newfoundland fable originating from the Port-au-Port Peninsula on the island's west coast. It is the first opera commissioned to be based on Newfoundland's history. Written by Newfoundland composer, Dean Burry, from Gander, and Acadian playwright, Mélanie Léger, it was commissioned for the Opera RoadShow in 2011 and remounted for touring in celebration of Canada's 150th birthday.

*OrKidstra Orchestra Ottawa*

**Dr. Clark Ross**



Commissioned by the Ottawa-based, El Sistema-inspired, social enterprise OrKidstra, Dr. Clark Ross recently completed a commission for orchestra and soprano soloist. OrKidstra is “a social development program that empowers kids from under-served communities by teaching life skills – such as teamwork, commitment, respect and pride in achievement – through the universal language of music.” The work was commissioned through the support of the Canada Council for the Arts as part of the ensemble's diversity work celebrating the transformative power of music.

*Fire Dance*

**Dr. Clark Ross**



Commissioned by the Newfoundland Symphony Orchestra for their 2019-20 Sinfonia series, “Fire Dance” is an intense and exciting, perpetual motion ride. The work draws on the spirit of a toccata, with hints of JS Bach, and Scott Joplin.

## COMPOSITIONS

### *Andrew Staniland Selected Compositions*

Described as a “new music visionary” (National Arts Centre), composer Andrew Staniland has established himself as one of Canada’s most important and innovative musical voices. His music is performed and broadcast internationally and has been described by Alex Ross in the New Yorker Magazine as “alternately beautiful and terrifying”. Important accolades include 3 Juno nominations, the 2016 Terra Nova Young Innovators Award, the National Grand Prize winner of EVOLUTION (presented in 2009 by CBC Radio 2/Espace Musique and The Banff Centre), and was the recipient of the Karen Keiser Prize in Canadian Music in 2004. As a leading composer of his generation, Andrew has been recognized by election to the Inaugural Cohort of the College of New Scholars, Artists and Scientists Royal Society of Canada.



Andrew is Professor of Composition at Memorial University where he founded MEARL (Memorial ElectroAcoustic Research Lab) and leads a cross-disciplinary research team.

- **Cassini** for marimba and delay (2018) Length: 5'  
    **Genre:** Chamber music with electronics
- **Exit Eden** (2017) Length: 18'  
    **Genre:** Chamber music
- **Hypernova** for 5 flutes (2017) Length: 8'  
    **Genre:** Chamber music
- **Sounds from the Edge** (2017) Length: 7'  
    **Genre:** Orchestral
- **Earthquakes and Islands** 8 songs for voice and piano (2016) Length: 35'  
    **Genre:** Opera-Vocal
- **PHI** Instrumentation: 2(d1)222(d1) 4331, T+2, electronics, strings (2016) Length: 30'  
    **Genre:** Orchestral
- **Reflections on O Canada after Truth and Reconciliation** (2016) Length: 3'  
    **Genre:** Orchestral



## Dr. Clark Ross Selected Compositions

Clark Ross's music was nominated for a 2011 Juno award and has been performed in Japan, Israel, England, Ireland, the Netherlands, the United States, and across Canada. He won Young Composer's Awards in competitions by the Winnipeg Symphony Orchestra and the Hamilton Philharmonic Orchestra, and has had numerous commission grants from the CBC, Newfoundland and Labrador Arts Council, and Canada Council. He founded and was Artistic Director of the *Newfound Music Festival* for nine years, and was a founding member and former President of *Continuum*, the Toronto new-music ensemble.



- **I really don't understand why everyone looks at me like I'm crazy** for voice and piano (2018). Length 10'  
    **Genre:** Art song
- **Kashmir Fantasy** (2018) for tenor with chamber orchestra, original work and arrangement of Led Zeppelin's "Kashmir" Length: 7'  
    **Genre:** Chamber music
- **A Journey by Night** for trumpet and piano Length: 7'  
    **Genre:** Chamber music
- **Toccata** for solo piano (2017) Length: 10'  
    **Genre:** Solo piano
- **Lazy stroll on a Sunny Day** for solo piano (2017) Length: 7'15"  
    **Genre:** Solo piano
- **Be-Bop** for solo piano (2017) Length: 4'35"  
    **Genre:** Solo piano
- **Three Pieces for Flute and Piano** (2017) Length: 1'30"  
    **Genre:** Chamber music
- **Another Dreary Day in Dystopia** for solo piano (2017) Length: 1'  
    **Genre:** Solo piano



# TECHNOLOGY DEVELOPMENT

Across the diverse array of research, scholarly and creative activities of the School of Music, technology development has been a steadily growing area of Faculty work. Many of the School of Music's research activities now involve technology invention and entrepreneurship.

As discussed previously, research within both the Memorial Electro-Acoustic Research Lab (MEARL) and the Research Centre for Music Media & Place (MMaP), heavily engage in various forms of technology development: digital instrument design, software, mobile apps, interactive websites. Previously presented projects include:

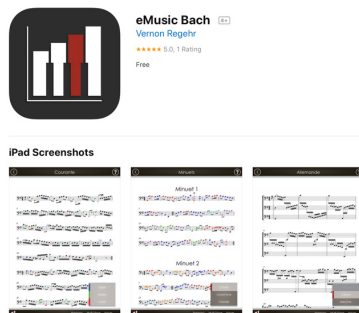
- Mune: Digital haptic interface
- JADE: Biofeedback digital instrument
- Neighbours App: Oral histories of St. John's cultural diversity

In addition to these projects individual faculty members are engaged in technology development within performance and pedagogical research. In what follows, two such projects are highlighted. "Emusic Bach" is an iOS application enabling unique interactions with J.S. Bach's cello suites. "Unblock your practice" is an in development app leveraging contextual interference for interleaved practice that enhances the work of music students and professionals alike (it's an exercise app for musicians!).

## EMUSIC BACH (APP)

Led by Dr. Vernon Regehr, *Emusic Bach* is an iOS App designed for use as a teaching and performing tool, enabling the user to interact with the musical score of Bach's first suite for solo cello in new and interesting ways. The content of the App is accessed by selecting menu items that highlight different components of Bach's composition.

Through the use of coloured noteheads and multiple staves, or musical lines, the App gives a thorough theoretical analysis that includes harmonic progressions, compositional structure and a composed accompanying bass line. With a completed proof-of-concept, downloaded hundreds of times on the App Store, the next steps are to complete the remaining five Bach cello suites.



## UNBLOCK YOUR PRACTICE (APP)

This application, developed by Dr. Alan Klaus in collaboration with Dr. Yuanzhu Chen (Computer Science), helps musicians benefit from the contextual interference effect that improves learning and transfer of skills through increases in desirable difficulty of practice. Planning and executing a balanced routine with interleaved practice (contextual interference) requires significant effort and cognitive resources. The goal of the app is to easily allow users to incorporate, plan, and track complex and customizable routines that include any ratio of interleaved or blocked practice. Think of it as an “exercise app” for musicians.

The app is currently in the third stage of development, with successful prototypes having been tested with students of Memorial University.



## INTERDISCIPLINARY RESEARCH

While much of the research activity of the School of Music centres around the creation, performance and socio-cultural dimensions of music making and its role in our lives, many faculty members traverse disciplinary boundaries, creating a rich tapestry of interdisciplinary work.

The interdisciplinary nature of School of Music research is apparent in much of the aforementioned work, with collaborations involving engineering, computer science, neuroscience, and psychology. In this section interdisciplinary work combining music, health, wellbeing, and linguistics is presented.

## MUSIC, HEALTH AND WELL BEING

The health and well-being of musicians, and the application of music to promote health and well being more generally, are research interests and activities of a number of School of Music Faculty members.

The body and breadth of research into the health benefits of musical activity, and the use of music in medical interventions, has been steadily growing in the last decades. Central to this research are the therapeutic applications and benefits of music making. Within the School of Music, Dr. Jane Gosine has been pursuing research projects looking into health and well being outcomes of choral music in the contexts of “The Better Breathing Choir” and “Lauda”.

### THE BETTER BREATHING CHOIR

better breathing choir

Led by Dr. Jane Gosine (Professor, Musicology), **The Better Breathing Choir** was initially formed in 2016 as a pilot study, funded by the Bruneau Centre for Excellence in Choral Music, to evaluate the feasibility of using choral singing to improve the health of individuals living with lung disease in Newfoundland & Labrador. The goal of the current research is to develop creative approaches to using singing in conjunction with different types of breathing, vocal and physical exercises to improve health, as well as to build support for those living with respiratory conditions. The current project involves a collaboration with a physiotherapist and physiotherapy student intern working with the choir to increase physical movement to improve wellbeing amongst choir members, as well as providing experiential learning for current music and healthcare students, and work experience for recent graduates. The project continues to be supported by the Bruneau Centre for Excellence in Choral Music.

### NEURO-DIVERSE ENSEMBLES: LAUDA (SHALLAWAY YOUTH CHOIRS)

Dr. Jane Gosine’s research into music and health also includes a research project with Lauda.

**Lauda** is a neuro-diverse choir that was initially formed as a pilot study in 2017, but is now an established choir within Shallaway Youth Choirs. The focus of the research is on developing best practices not only related to providing a choral experience for a neuro-diverse group of children, but also serving the needs of a neuro-diverse group in terms of social development. The choir takes a collaborative, multi-disciplinary approach with the choir team comprising

conductors, music therapists, music education specialists, developmental pediatrician, parent and community volunteers who work together to meet the musical, social, and cognitive needs of the group. The goal of the research is not only to provide an innovative approach to choral singing within the local community, but also to contribute to re-evaluating what inclusion means within the choral environment.



*\*Both the Better Breathing Choir and Lauda were awarded the 2017 Canadian Federation of University Women Creative Arts Award*



## MUSIC, MIND, & MOVEMENT

In addition to applied health research in music, the health and well-being of musicians is a key research interest of School of Music Faculty. With estimates of 70%-80% of all musicians suffering from acute and/or repetitive stress injuries, musician health and well-being is a crucial area of research and development.

Dr. Karen Bulmer's **Music, Mind and Movement** research and podcasting, centres on helping musicians develop better physical and mental approaches to practice and performance. Dr. Bulmer's work develops resources for musicians and music educators to enhance wellness and holistic music-making. As publicly engaged scholarship, her "Music, mind & movement" podcast launched in 2018-19 with a 20 episode season exploring the topics of mindfulness for musicians, injury prevention, healthy movement, sustainable career development, and research-based practice techniques. To date, the podcast has had over 4000 listens through downloads or online streaming in 50 countries.



## MUSIC THEORY, LANGUAGE AND LINGUISTICS

Music has historically had links with language, being a mode of human expression and communication. More recently Dr. Joe Argentino (Associate Professor of Music Theory) has worked with Dr. Sara Mackenzie (Department of Linguistics) on parallel patterns between language games and serial music.

**“Transformations in serial music and language games”** is an interdisciplinary study of the cognitive connections between patterning in dodecaphonic compositions, and language games. This research explores cognitive links between music and language. The project investigates formal similarities between musical structures and linguistic structures with a focus on phonological patterns found in language games, and hexachord patterns found in serial music. It identifies and describes surface similarities in specific linguistic and musical patterns in addition to exploring the degree to which such surface similarities result from more fundamental similarities in cognitive processes involved in musical and linguistic systems. The study has been presented at national and international conferences and published in the *Journal of New Music Research*.



