

**University of Saskatchewan
Office of the Vice-President Research
Fine Arts Research Lecture Series in Music
2011-2012**

**All lectures, free of charge, will take place in
on the Campus of the University of Saskatchewan**

**Sunday, 18 September 2011, 7:30 p.m.
Convocation Hall**

**Introduction of
Fine Arts Research Lecture Series in Music, 2011-2012**

**Prof. Dr. Jim Basinger
Associate Vice-President Research, University of Saskatchewan**

**Prof. Dr. David Parkinson
Vice-Dean, Humanities and Fine Arts, College of Arts and Science
and
Professor of English, Department of English, University of Saskatchewan**

**Prof. Dr. Gerald Langner
Head, Department of Music
and
Associate Professor of Choral Music and Music Education,
Department of Music, University of Saskatchewan**

Under the sponsorship of Prof. Dr. Karen Chad, Vice-President Research, University of Saskatchewan, these events, organized and coordinated by Prof. Dr. Walter Kreyszig (Professor of Musicology, Department of Music, U of S) in collaboration with Prof. Dr. Gerald Langner (Head, Department of Music, U of S) and Prof. Dr. Glen Gillis (Professor of Saxophone and Music Education, Department of Music, U of S) and with the assistance of Troy Linsley (Administrative Assistant, Department of Music, U of S), Kristine Eggertson (Office Coordinator, Department of Music) and Gerard Weber (Student Assistant, Department of Music) are made possible through the generous support of the Fine Arts Research Lecture Series Fund of the University of Saskatchewan with additional financial subsidies from Prof. Dr. David Parkinson (Vice-Dean, Humanities and Fine Arts, College of Arts and Science, U of S.), Prof. Dr. Len Findlay, FRSC (Director, Humanities Research Unit, College of Arts and Science, U of S), and from Prof. Dr. Frank Klaassen (Executive Director, Classical, Medieval and Renaissance Program, Department of History, U of S).

One-Hundred-and-Thirtieth Lecture
Sunday, 18 September 2011, 7:30 p.m.
Convocation Hall

The Rise of the Italian Oratorio in Rome in the Seventeenth Century

Prof. DDr. habil. Christian Speck
Professor of Musicology
and
Chairman, Department of Musicology and Music Pedagogy, Universität Koblenz-Landau, Koblenz, Germany

Introduction of Guest Speaker
Prof. Dr. Frank Klaassen
Associate Professor of History, Department of History,
Director, Classical, Medieval and Renaissance Studies, Department of History
General Editor, Opuscula: Short Texts of the Middle Ages and Renaissance, University of Saskatchewan
and
President, Societas Magica

Abstract It is a widespread opinion that the oratorio, coming from Roman antecedents, had fully developed by the mid-seventeenth century and that the rise of the oratorio volgare is primarily connected with the practice of oratorio-music at the oratory of the church Santa Maria in Vallicella at Rome. But an examination of sources from about 1625-1630, such as oratorio-librettos by Giovanni Ciampoli (1589-1643), Ottavio Tronsarelli (died 1646) and Giulio Rospigliosi (1660-1669), or oratorio music by Giovanni Girolamo Kapsperger (ca. 1580-1651), sheds new light to the dark early history of the genre. Their conception of the oratorio was rather different from that of Anerio's "Teatro," as well as from the mid-century type at the Vallicella. Oratorios were written for festivities at Roman palaces from about 1625 on, and they seem to have had an important influence on the oratorio music at Roman churches and oratories. The new thesis will be presented that the emergence of the *oratorio volgare* in Rome is essentially to be seen in the context of the artistic-religious program of the early reign of Pope Urban VIII. (1623-1644). There is evidence that Urban saw in the oratorio a new instrument of combining sacred poetic art and self-representation, as he was to some years later, from 1631 on, in the Rospigliosi operas promoted by the Barberinis.

This lecture is co-sponsored by Classical, Medieval and Renaissance Studies, Department of History, University of Saskatchewan. The Fine Arts Research Lecture Series Committee in Music is grateful for the generous support of Prof. Dr. Frank Klaassen (Director, Classical, Medieval and Renaissance Studies, Department of History, University of Saskatchewan).

The visit of Prof. DDr. Christian Speck is made possible through a generous grant from the Deutscher Akademischer Austauschdienst (DAAD) (German Academic Exchange Service), Bonn, Germany.

Christian Speck completed his 2. *Staatsexamen* in Music at the Musikhochschule München (1982) and his Ph.D. in musicology at the *Universität München* (1984) with a dissertation on the compositional procedures of Boccherini's string quartets and their genre-historical position, a study which was subsequently published as *Boccherinis Streichquartette: Studien zur Kompositionsweise und zur gattungsgeschichtlichen Stellung*, as part of the series *Studien zur Musik*, Vol. 7 (Munich: Wilhelm Fink, 1987). In 2002, he submitted his *Habilitation* at the *Universität Tübingen* with a study on the music and poetry of the seventeenth-century Italian oratorio, which was subsequently published as a monograph, entitled *Das italienische Oratorium, 1625-1665: Musik und Dichtung*, as part of the series *Speculum musicae* (Turnhout: Brepols, 2003). His broad and diverse interests in the traditions of the First Viennese School of Composition, Luigi Boccherini, and the Baroque oratorio is reflected in his numerous scholarly papers published in numerous journals (e.g. *Analecta Musicologica*, *Die Musikforschung*, *Mozart-Jahrbuch*, *Mozart-Studien*, *Musik in Bayern*, *Musiktheorie*), Festschriften (e.g. *Festschrift Rudolf Bockholdt zum 60. Geburtstag*, ed. by Norbert Dubowy and Sören Meyer-Eller, Pfaffenhofen, 1990; *Wahrheit suchen — Wirklichkeit wahrnehmen: Festschrift für Hans Mercker*, Landau, 2000; *Im Dienst der Quellen zur Musik: Festschrift Gertraut Haberkamp zum 65. Geburtstag*, ed. by Paul Mai, Tutzing, 2002), conference proceedings (e.g. *Musikkonzepte — Konzepte der Musikwissenschaft: Bericht über den Internationalen Kongreß der Gesellschaft für Musikforschung, Halle an der Saale 1998*, ed. by Kathryn Eberl and Wolfgang Ruf, Kassel, 2000; *La policoralità in europa al tempo di Paris Lodron "Missa Salisburgensis": Biber contra benevoli — Atti del Convegno internazionale di studi "Paris Lodron e la musica del suo tempo"*, December 2003, ed. by Antonio Carlini et al. Trento, 2006; *Francesco Buti tra Roma e Parigi: Diplomazia, poesia, teatro: Atti del convegno internazionale di studi Parma 2007*, ed. by Francesco Luisi, Rome, 2009), collection of essays (e.g. *Italien — Traumziel und Wirklichkeit: Kennst du*

das Land?, ed. by Heinz Jürgen Kliewer and Gudrun Schäfer, Landau, 2001; *Giovanni Battista Viotti: A Composer Between the Two Revolutions*, ed. by Massimiliano Sala, Bologna, 2006), and in encyclopedias (e.g. *Die Musik in Geschichte und Gegenwart*, *The New Grove Dictionary of Music and Musicians*). Editor-in-Chief of *Luigi Boccherini: Opera omnia* (Bologna, 2005-), the new ninety-five volume Collected Edition of Luigi Boccherini, Prof. Dr. Speck has spear-headed the research on Boccherini, both in his many articles on Boccherini included in the *Boccherini Studies* (Bologna: Ut Orpheus, 2007-), a series of volumes published under his editorship, as well as in journals (e.g. *Ad Parnassum*, *Chigiana*, *Mozart-Jahrbuch*, *Die Musikforschung*, *Early Music*) and conference proceedings (e.g. *Atti del Convegno di studi Luigi Boccherini, 1743-1805, nel bicentenario della scomparsa, Fermo Conservatorio "G.B. Pergolesi"*, November 2005, ed. by Claudio Marcotulli, Fermo, 2006). From 1999-2001, he was head of a research project entitled "Dokumentation der Geschichte der Musik in der Pfalz" (Documentation of the History of Music of the Pfalz), in collaboration with the *Repertoire Internationale des Sources Musicales (RISM)* out of Frankfurt am Main, which resulted in a number of papers on the music of this particular region of Germany in the *Mitteilungen der Arbeitsgemeinschaft für Mittelrheinische Musikgeschichte* (2001) and in *Kurfürst Ottheinrich und die humanistische Kultur in der Pfalz*, ed. by Hans Ammerich and Hartmut Harthausen (Speyer, 2008). Beyond that, he has compiled a thematic catalogue of *Musikhandschriften von Pfälzer Wandermusikanten in den Museen der Burg Lichtenberg, von Mackenbach und Breitenbach* (Bad Honnef: Bock, 2003) and a *Bibliography zur Musikgeschichte in der Pfalz* (Bad Honnef: Bock, 2003), and has edited a volume of essays entitled *Rudolf Bockholdt: Studien zur Musik der Wiener Klassiker* (Vol. 14 of *Schriften zur Beethoven-Forschung*, Series VI of *Veröffentlichungen des Beethoven-Hauses Bonn*, Bonn, 2001). Prof. Dr. Speck has offered music history surveys and musicology seminars, the latter with a focus on the seventeenth, eighteenth, and nineteenth centuries, at both undergraduate and graduate levels at the *Universität München* (1986-1992), *Musikhochschule München* (1992), *Universität Frankfurt am Main* (1994-1995) and at the *Universität Koblenz-Landau* (1992-1994, 1995-2011). He has also given classes on music analysis, and on didactics and methodology of music, on listening to music in a didactic context, on the history of music pedagogy, on Carl Orff and his method, and on the psychological and sociological conditions for learning music. At the *Universität Koblenz-Landau*, Prof. Dr. Speck has also served as Vice-Dean (2000-2002) and Dean (1998-2000) of the *Kulturwissenschaftliche Fakultät*.

This lecture is followed by a reception, sponsored by the Office of the Vice-Dean, Humanities and Fine Arts, College of Arts and Science, University of Saskatchewan. The Fine Arts Research Lecture Series in Music Committee is grateful for the generous support of Prof. Dr. David Parkinson, Vice-Dean, Humanities and Fine Arts, College of Arts and Science, University of Saskatchewan.

This lecture is preceded by a buffet dinner in celebration of Prof. Dr. Speck's visit to the University of Saskatchewan. The buffet-dinner will take place at the German Cultural Centre (Cartwright Street, Saskatoon) on Sunday, September 18, beginning at 5:00 p.m. The fee for the buffet dinner is \$ 18.00 per person, to be paid by each individual at the dinner. Due to limited seating, those interested in attending the buffet dinner are asked to contact Prof. Dr. Walter Kreyszig by e-mail (walter.kreyszig@usask.ca) well in advance of the event.

One Hundred and Thirty-First Lecture
Saturday, 24 September 2011, 7:30 p.m.
Convocation Hall

Joseph Haydn and the Classical String Quartet
The String Quartet No. 62 in C-Major, op. 76, No. 3, Hob. III/77

Prof. Dr. habil. Christian Speck
Professor of Musicology
and
Chairman, Department of Musicology and Music Pedagogy, Universität Koblenz-Landau, Koblenz, Germany

Introduction of Guest Speaker
Prof. Dr. Gregory Marion
Associate Professor of Music Theory, Department of Music,
Acting Chairman, Department of Drama
and
Member, Classical, Medieval and Renaissance Studies, Department of History University of Saskatchewan

Abstract: The composer Joseph Haydn (1732-1809) is the founder of Viennese Classicism. He is also known as the creator of the string quartet. With his string quartets and symphonies he played a decisive role in establishing instrumental music as a genre of even rank next to that of vocal music. The aim of this lecture is to illustrate the Viennese Classical tradition and at the same time the highly original elements of the string quartet style of Joseph Haydn, with recourse to a single work, namely, his arrangement of the Emperor's hymn in the String Quartet No. 62 in C-Major, op. 76, No. 3, Hob. III/77 (1797). The famous variation movement of Haydn's own Lied „Gott, erhalte Franz den Kaiser“ („God preserve Franz, the Emperor“) is defined mainly by the duality of two moments, both of which are typical of Haydn: a common understanding (*Allgemeinverständlichkeit*) and the high aesthetic demand (*Anspruch*). Haydn places this duality as a musical process into this work. In the composition itself, a metamorphosis takes place from the vocal idiom to the instrumental idiom in that the chorale-like texture embracing the theme of the Emperor's hymn is transformed to the genre of the quartet. In this manner, Haydn's seemingly simple variation movement appears as a highly ingenious reflection on the idea of the variation itself — and with that also as a reflection of the very essence of instrumental music in general.

This lecture is co-sponsored by the Humanities Research Unit, College of Arts and Science, University of Saskatchewan. The Fine Arts Research Lecture Series Committee in Music is grateful for the generous support of Prof. Dr. Dr. litt. Len Findlay, FRSC (Co-Director of the Humanities Research Unit, College of Arts and Science, University of Saskatchewan).

The visit of Prof. DDr. Christian Speck is made possible through a generous grant from the Deutscher Akademischer Austauschdienst (DAAD) (German Academic Exchange Service), Bonn, Germany.

This lecture is followed by a reception, sponsored by the Humanities Research Unit, College of Arts and Science, University of Saskatchewan. The Fine Arts Research Lecture Series in Music Committee is grateful for the generous support of Prof. Dr. Dr. litt. Len Findlay, FRSC (Professor of English, Department of English, University of Saskatchewan), Co-Director with Prof. Dr. D.H.L. L.LD. Marie Battiste (Professor of Education, Department of Educational Foundations, and Director of the Aboriginal Education Research Centre, University of Saskatchewan) of the Humanities Research Unit, College of Arts and Science, University of Saskatchewan.

This lecture is preceded by a banquet in celebration of Prof. DDr. Speck's visit to the University of Saskatchewan. The banquet will take place at the Faculty Club of the University of Saskatchewan on Saturday, September 24, beginning at 5:00 p.m. Banquet tickets at a cost of \$ 35.00 per ticket may be purchased from Prof. Dr. Walter Kreyszig by Friday, September 9. Due to limited seating, those interested in attending the banquet are asked to contact Prof. Dr. Kreyszig by e-mail (walter.kreyszig@usask.ca) well in advance of the event.

One Hundred and Thirty-Second Lecture
Sunday, 16 October 2011, 7:30 p.m.
Convocation Hall

***Phaedra Behind the Curtain-Veil: Her Metamorphoses and Relevance as a Contemporary Message —
Thoughts Towards an Ontological Focus of Composition***

Prof. DDr. habil. Gyula Csapó
Professor of Composition and Music Theory, Department of Music, University of Saskatchewan,
and
Formerly Fellow, Collegium Budapest Institute for Advanced Study, Budapest, Hungary

Introduction of Guest Speaker
Prof. Dr. Daniel Béland
Professor and Canada Research Chair in Public Policy
Johnson-Shoyama Graduate School of Public Policy
and
Associate Member, Department of Sociology, University of Saskatchewan

Abstract: Jean Racine's *Phaedra* (1645) followed a long tradition of Phaedras all the way from Euripides' *Hippolyte and Aricie* of ancient Greek times. How and why a contemporary Canadian-Hungarian composer picked up the thread and where did it lead him?

The "tragédie en musique" *Phaedra* — a tetra-lingual, multi-stage opera using no less than four *Phaedra* alter egos — is a three decades long undertaking by Canadian-Hungarian composer Gyula Csapó. The author (after briefly introducing the audience to the main issues of this work accompanied by brief recorded excerpts) will focus on the *universal* questions behind its creation. Thus, this essay will trace creative *decision-making* along the following lines: a) how did this subject force a rethinking of music, stage, stage-direction, feminism, prosody and why?; b) how did Antonin Artaud, Peter Brook, Jacques Derrida and French post-modern thought influence it and why?; c) what expectations of contemporary opera does it address or defy?; d) how, and what does contemporary music communicate; e) what informs the process of selecting its technical and aesthetical means; f) how can an expected engagement with these issues by listeners and performers occur, on what factors does it depend?

In the summary, an ontological approach to deal with contemporary composition in general will be suggested, with flashbacks to Heidegger's *Sein und Zeit* in order to find new relevance for art music in our vital contemporary discourse.

The range of educational, artistic and teaching experiences of the composer **Gyula Csapó** is vast and unique. Not only does he hail from the rich Hungarian tradition and cultural pedigree of such figures as György Kurtág, Péter Eötvös, Albert Simon, Zoltán Jeney and others in the Budapest New Music Studio, but beyond his Liszt Academy Diploma in Composition, he turned up in Darmstadt, went to study to I.R.C.A.M. in Paris and to Morton Feldman in the United States (Ph.D., 1989). He was in contact with American composers such as John Cage, Christian Wolff; taught at universities such as S.U.N.Y. at Buffalo, McGill and Princeton University. Currently he is Professor of Composition and Music Theory at the University of Saskatchewan, Canada, but also holds a Habilitation from the Liszt Academy in Budapest where he offers courses intermittently. Csapó is the recipient of the ARTISJUS Prize for his 2009 "Composition of the Year", the *Concerto for Viola and a Changing Environment* (premiered by Rivka Golani and recorded by the Hungarian Radio for this joint release with Hungaroton). Other recordings of Csapó's music are available, such as the Budapest Music Center CD *Handshake After Shot* (two editions, 2000, 2002) and his *A Desert March...* on the Open Space label (U.S.A). Csapó is a recipient of a Fellowship from Collegium Budapest (1996-97), multiple grants from the Canada Council, the Saskatchewan Arts Board and a wide range of commissions, including those from The Burdocks (Toronto), Continuum, (Toronto), KORE Ensemble (Montréal), Ives Ensemble (Amsterdam), Rivka Golani, Trio Lignum, Arcus Temporum (Archabbey of Pannonhalma) or the Fort MacLeod Art Festival (Alberta, Canada). Csapó's music is performed worldwide, including venues like The Juilliard School in New York, Muziekgebouw, Amsterdam, Huddersfield Contemporary Music Festival, Royal Festival Hall in London, Birmingham Conservatory (U.K.), The Music Gallery Toronto, Berlin, Frankfurt, Darmstadt, CBC Radio Montréal, The Montréal New Music Festival or the Tessara Autumn Festival in Tokyo, Japan. The *Concerto for Viola and a Changing Environment* was nominated by the Saskatoon Composers' Performance Society for the prestigious Grawemeyer Award in 2010.

One Hundred and Thirty-Third Lecture

Sunday, 13 November 2011, 7:30 p.m.

Convocation Hall

**Iconographical Representations of Leopold Mozart Posing with His Violin, 1762-1781:
Testimonies to Scholarship, Performance and Pedagogy of a *Musicus* of the Enlightenment**

Prof. Dr. Walter Kreyszig, DDG, FABI

Professor of Musicology, Department of Music

**Member of the Executive Committee, Classical, Medieval and Renaissance Studies, Department of History
and**

Associate Member, Department of Educational Foundations, University of Saskatchewan

Introduction of Guest Speaker

Prof. Dr. Gregory Marion

Associate Professor of Music Theory, Department of Music,

Acing Chairman, Department of Drama,

and

Member, Classical, Medieval and Renaissance Studies, Department of History, University of Saskatchewan

Abstract: Known in the annals of music history as the author of a famous treatise on violin playing, the *Versuch einer gründlichen Violinschule* (Augsburg, 1756, 1769, 1787), Leopold Mozart left an undeniable legacy as a pedagogue, in the teaching both of his own children and in the training of subsequent generations of students. Commentators of all ages in their assessment of Leopold Mozart have placed considerable emphasis on the *Versuch*, with its distinct title page featuring the author holding his violin – indeed a characteristic pose that has served as a recurrent theme for contemporary visual artists in their respective iconographic representations. In fact, an overview of iconographic depictions of Leopold Mozart, extending from November 1762, the date of the pencil drawing presumably by Franz Lactanz Count Firmian of Salzburg (1712-1786), to 1781, the year of the oil painting of the Mozart family by Johann Nepomuk della Croce (1736-1819), which includes a scene of the familiar *Hausmusik*, showing Wolfgang and Maria Anna with their father holding his violin, as the single favourite theme. In fact, literature and iconography on Leopold Mozart communicate a seemingly coherent picture, thereby underscoring the importance of the iconography as a means of foreshadowing the nineteenth-century topos of the composer's monument and in more general terms the notion of the memorial iconography, which, in the case of Leopold Mozart, places in bold relief his single most important contribution of a consummate *musicus* whose legacy embraces the strands of *musica theorica* (i.e. his understanding and teaching of music fundamentals, history of music theory, and music pedagogy), and *musica practica* (i.e. his activities as composer and performer). And on May 28, 1787, the date of Leopold Mozart's death, Cajetan Rupert Hagenauer (1746-1811), since 1769 known as Pater Dominikus Hagenauer, Abbot of the Benedictine Monastery of St. Peter in Salzburg (since 1786), recorded in his diary that "... [Leopold Mozart] was the most correct violinist of his time, to which his twice-published Violin School bears witness" – a comment which is fully borne out, and perhaps even triggered, by the vast iconographic depictions of Leopold Mozart from the second half of the eighteenth century.

Recipient of graduate degrees in musicology (Master of Arts, University of Western Ontario; Master of Philosophy and Ph.D., both from Yale), **Walter Kreyszig** is professor of musicology at the University of Saskatchewan, Deputy Director General of the International Biographical Centre (Cambridge, England), Fellow of the American Biographical Institute (Raleigh, North Carolina), and a member of the editorial board of *Modern Austrian Literature*. He has published on eighteenth-century music, with emphasis on Wolfgang Amadeus Mozart and Leopold Mozart, in journals, including the *Mozart-Jahrbuch*, *Revista de Musicologia*, *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich*, *Studies in Music from the University of Western Ontario* and the *Jahrbuch für Internationale Gemanistik* and in various books, including *Internationaler Musikwissenschaftlicher Kongress zum Mozart-Jahr 1991*, ed. by Ingrid Fuchs (Tutzing: Hans Schneider, 1993), *Musikgeschichte als Verstehensgeschichte; Festschrift Gernot Gruber zum 65. Geburtstag*, ed. by Joachim Brugge *et al.* (Tutzing: Hans Schneider, 2004), and *Music's Intellectual History*, ed. by Zdravko Blažeković and Barbara Dobbs-Mackenzie (New York: Répertoire International de Littérature Musicale, 2009) as well as in music encyclopedias, including *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, ed. by Ludwig Finscher (Kassel: Bärenreiter and Stuttgart: Metzler, 1996-2008) and the *Cambridge Handel Encyclopedia*, ed. by Annette Landgraf and David Vickers (Cambridge: Cambridge University Press, 2009). More recently, Walter Kreyszig has broadened his research to include the study of musical iconography, with a paper entitled "The Significance of Iconography in the Print Culture of the Late-Fifteenth-Century Music Theoretical Discourse: The *Theoricum opus musice discipline* (1480) and *Theorica musice* (1492) of Franchino Gaffurio in the Context of His Trilogy" published in *Music in Art: International Journal for Music Iconography* 35/1-2 (Spring-Fall 2010), pp. 53-70.

One Hundred and Thirty-Fourth Lecture

Friday, 6 January 2012, 12:30 p.m.

Education Building, Quance Theatre

An Introduction to the Repertoire for Solo Trumpet and Electronics

Dr. Michael Barth
Toronto, Ontario, Canada

Introduction of Guest Speaker
Prof. Dean McNeill

Professor of Brass and Jazz Studies, Department of Music, University of Saskatchewan

Abstract: The repertoire for solo trumpet and electronics represents an obscure but fascinating genre in which the musical possibilities of solo trumpet performance are greatly expanded. Electronics have been used to enhance trumpet performance in a variety of ways, providing composers and performers with new modes of expression by combining the instrument with an ever-expanding palette of electroacoustic sounds and altering its fundamental sonic characteristics (i.e. timbre, pitch, attack, duration, volume, etc.). This lecture presents an overview of the extraordinary new repertoire for solo trumpet and electronics, discussing its development from 1965 to 2009, the relative popularity of its different electronic approaches, and the primarily academic background of its composers and the diverse nationalities they represent. Performance issues are also discussed, including the instrumental nature of electronic music and its different relationships with acoustic musicians, the challenges and potential difficulties of combining electronic and acoustic performance, the possibilities offered by electronics to extend the sonic characteristics and musical environments of acoustic instruments, and practical issues that must be considered in the preparation and performance of these kinds of pieces.

Originally from Saskatoon, **Michael Barth** moved to Toronto in 2004 to pursue a Master's degree in trumpet performance at the University of Toronto while establishing himself as a freelance performer and teacher. Prior to moving to Toronto he studied music at the University of Victoria (Bachelor of Music, 2004) and physiology at the University of Saskatchewan (Bachelor of Science 1999). His classical training has given him a wide range of performance opportunities as a solo, orchestral and chamber musician with several organizations throughout the Greater Toronto Area. He has also become involved in Toronto's indie-rock scene through his extensive touring and recording with *Do Make Say Think*, *Years*, and Charles Spearin's Juno award winning *The Happiness Project*. Michael completed the requirements for his Doctor of Musical Arts degree at the University of Toronto in July 2011, focusing his research on the repertoire for solo trumpet and electronics.

One Hundred and Thirty-Fifth Lecture
Sunday, 22 January 2012, 7:30 p.m.
Convocation Hall

**A Conversation with Myself (i.e. Artistic Risk Management) —
A Lecture Recital**

Prof. Dean McNeill
Professor of Brass and Jazz Studies, Department of Music, University of Saskatchewan

Introduction of Guest Speaker
Prof. Dr. Darrin Oehlerking
Assistant Professor of Music Education and Conducting, Department of Music, University of Saskatchewan

Abstract: Performance art never stands still. Content and the medium itself continues to evolve in both predictable and unpredictable ways as we move forward through the twenty-first century. This can be both exciting and daunting to musical performers. This solo trumpet lecture-recital will present musically diverse repertoire, will include commentary on the rationale behind mounting such a recital, and, thoughts and perspectives on unaccompanied brass performance practice in general terms.

Downbeat magazine award winning Canadian trumpet player/composer **Dean McNeill** is a Full Professor at the University of Saskatchewan where he has taught applied trumpet, trumpet choir, jazz history, jazz ensemble, jazz materials, jazz improvisation, jazz pedagogy, and jazz arranging. Dean holds music degrees from the University of North Texas (Masters), McGill University (Undergraduate), and Grant MacEwan College (Music Diploma). He has released two critically acclaimed CDs respectively entitled *Prairie Fire: Large Jazz Ensemble Music of Dean McNeill* and *Mélange: New Music For Trumpet and Piano* (<http://www.msacd.com/1294/1294.html>).

Dean has performed in the Western Canadian Music Awards' Classical Showcase concert, on CBC Radio, and most recently, as guest soloist with the National Youth Band of Canada and the New Edmonton Wind Synfonia. Dean has composed and arranged music for symphony orchestra, wind ensemble, large and small brass ensembles, jazz combo, and large jazz ensemble.

In the classical idiom Dean has been a member of the Saskatchewan Brass Quintet (Saskatoon, Saskatchewan), the Blue Bonnet Brass (Fort Worth, Texas), and the Red Deer (Alberta), Irving (Texas), and Saskatoon (Saskatchewan) Symphonies Orchestras. He has

performed as a soloist in numerous classical recitals (e.g. University of Alberta (Edmonton, Alberta), Auburn University (Auburn, Alabama), Oklahoma State University (Stillwater, Oklahoma), University of Saskatchewan (Saskatoon, Saskatchewan)), and at the 2007 Western Canadian Music Awards (Moose Jaw, Saskatchewan).

In the jazz idiom Dean has performed with the *Banff Centre Jazz Orchestra*, *Vancouver Jazz Orchestra*, *Birth of the Cool Repertoire Project*, *Art Blakey Tribute Project*, *Art Pepper + 11* tribute project, and with the likes of Jon Balantyne, Kenny Wheeler, Pat LaBarbera, Michael Cain, Denzal Sinclair, P.J. Perry, Bobby Caldwell, Carol Welsman, Hugh Fraser, Tommy Banks, Bob Mintzer, Rob McConnell, Brad Turner, Campbell Ryga, Kelly Jefferson, Robert Younge, among others. Dean has led many of his own jazz combo touring projects and has performed as a featured guest artist with the *Edmonton Jazz Orchestra*, *Winnipeg Jazz Orchestra*, *Washington State Jazz Ensemble 1* (Pullman, Washington), *Crane School of Music Jazz Ensemble 1* (Potsdam, New York), *Brandon University Jazz Ensemble 1* (Brandon, Manitoba), and the *University of Manitoba Jazz Ensemble 1* (Winnipeg, Manitoba). Dean currently directs the *Metro Jazz Ensemble of Saskatoon* (<http://www.deanmcneill.com/music/metrojazz.html>) which has performed annually at the SaskTel Jazz Festival for the past eight years.

A recipient of the University of Saskatchewan Department of Music's *Dwaine Nelson Teaching Award* Dean has performed and adjudicated throughout Canada and the United States. His administrative service includes serving on the board of *Jazz Canada* (i.e. the Canadian chapter of the *International Association of Jazz Education*), *Canadian Music Centre* (i.e. Prairie Region Board), *Saskatoon Jazz Society* board, and as Head of the Department of Music at the University of Saskatchewan. Dean has been the Musical Director of the *Texas Lone Star Film Awards*, the Edmonton Jazz Society's *Little Bird Big Band*, and the Edmonton Jazz Society's *Jazz Works* music workshop.

For more information on Dean's current performance activities and published articles please visit www.deanmcneill.com.

One Hundred and Thirty-Sixth Lecture
Saturday, 11 February 2012, 7:30 p.m.
Education Building, Quance Theatre

**Intertextuality in Charles Ives' Country Band March —
A Lecture Recital**

Mag. Anna Boyden

**Term Appointee, Department of Music, University of Saskatchewan
and**

Prof. Dr. Darrin Oehlerking

Assistant Professor of Music Education and Conducting, Department of Music, University of Saskatchewan

**in collaboration with the
University of Saskatchewan Wind Orchestra, directed by Prof. Dr. Darrin Oehlerking**

Introduction of Guest Speakers

Prof. Dean McNeill

Professor of Brass and Jazz Studies, Department of Music, University of Saskatchewan

Abstract One of the hallmarks of Charles Ives's compositional style is his extensive borrowing from pre-existing works. This practice, known as intertextuality, is employed extensively in Ives's *Country Band March* (1905). This piece, originally written for theatre orchestra, is an excellent example of Ives borrowing from himself. The piece quotes extensively from his earlier *Four Ragtime Dances* in addition to emulating melodies and styles popular in the early twentieth century. *Country Band March* is a significant work in the composer's oeuvre as Ives cites it in at least four subsequent compositions. Our discussion investigates Ives's use of borrowing and self-borrowing, and seeks to put this technique into historical context. Our performance features an aural representation of the piece (performed by the University of Saskatchewan Wind Orchestra) that highlights Ives's mastery of intertextuality as a compositional style.

Anna Boyden, a faculty member in the Department of Music at the University of Saskatchewan, completed her Bachelor's degree in Music Theory and Composition at the University of Calgary and her M.A. in Music Theory at the University of Western Ontario. She is in the final stages of completing her PhD in Music Theory at the University of Western Ontario. Ms. Boyden's research interests

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Darrin Oehlerking is Assistant Professor of Music Education and Director of Bands at the University of Saskatchewan, where he conducts the Wind Orchestra, and teaches courses in Conducting Instrumental Pedagogy. Originally from Winnipeg, Manitoba, Prof. Dr. Oehlerking earned his DMA in Wind Conducting at The University of Iowa, where he studied with Prof. Dr. Myron Welch. He also studied with Prof. Dr. Dale J. Lonis at the University of Manitoba, where he earned his Masters in Music Performance with an emphasis in Conducting. His undergraduate work was also at Manitoba, where he earned separate Bachelors degrees in Music and Education. Prior to his appointment at Saskatchewan, Prof. Dr. Oehlerking taught a wide variety of students and musicians at the primary, secondary and post-secondary levels. He previously served as Director of Bands and Jazz at Bemidji State University in Bemidji, Minnesota, and as Music Coordinator for the Louis Riel School Division in Winnipeg. Prof. Dr. Oehlerking's ensembles have enjoyed success at both the local and national levels, garnering outstanding performance awards and showcase invitations from the Optimist Festival of Winnipeg, Brandon Jazz Festival, Bemidji State University Jazz Festival, MusicFest Canada and the Canadian Rocky Mountain Festival. His post-secondary experience also includes assignments at the University of Manitoba and Iowa Wesleyan College. Prof. Dr. Oehlerking is a member of several professional organizations including the Canadian Band Association, College Music Society, College Band Directors National Association, Music Educators National Conference, WASBE, and Pi Kappa Lambda. Prof. Dr. Oehlerking has served as an adjudicator and clinician across Western Canada, Minnesota, South Dakota and Iowa.

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