Music & the Environment
June 5–8, 2014
Conrad Grebel University College
University of Waterloo, Canada
Conrad Grebel University College

Identity
Conrad Grebel University College is a liberal arts college founded by the Mennonite church and affiliated with the University of Waterloo. The mission and programs of Grebel are rooted in and inspired by its Christian identity and its Anabaptist/Mennonite heritage.

Mission
The mission of Conrad Grebel University College is to seek wisdom, nurture faith, and pursue justice and peace in service to church and society.

Programs
Conrad Grebel University College challenges and inspires mind and spirit through both its academic and residence programs.

The College offers a rich variety of undergraduate courses in Arts and is home to the University’s BA programs in both Music and Peace and Conflict Studies. A graduate program in Theological Studies engages students in the study of faith and spirituality and prepares them for church ministries or doctoral studies. The library and archives support the College’s teaching and research, particularly in music, peace, and Mennonite studies.

Grebel’s residential and student services programs build a unique sense of community by providing a supportive and stimulating environment for personal, social, intellectual, and spiritual growth and leadership development.

All students who live and study at Conrad Grebel University College are registered at, take classes through, and graduate from, the University of Waterloo. In both the residence and classrooms at Grebel there are students from all faculties of Waterloo. Some take most of their classes at Conrad Grebel, while others just take one or two that are of special interest. Grebel is the only residence on campus where first year students and upper year students live together. This continuity builds a strong community where friendships grow and last a lifetime.

For 50 years, Conrad Grebel has enjoyed a special relationship with the University of Waterloo. In 1963, the fledgling Engineering school invited Mennonites of Ontario to sponsor a liberal arts college on its campus. Today, over 4000 Waterloo students take classes at Grebel each year, making the college a diverse community. In the residence, approximately 50% of the students are Mennonite, the rest come from a variety of faith backgrounds and no faith backgrounds.

Music Department
Conrad Grebel University College has been home to the University of Waterloo Music program since the 1960s. UW began offering B.A. programs in Music in 1974 and, since that time, hundreds of students have graduated from the University of Waterloo with degrees in Music. The Music Department has grown to a size where it is large enough to create an interesting and vibrant community, but still small enough that it is possible to get to know each student, staff, and faculty member personally.

The Music Department includes a wide range of students from every faculty. Some students choose to major or minor in music while others choose to take only a few music courses or participate in an ensemble. There is immense potential for fruitful interaction among students from diverse disciplines coming together to study Music.

The Music Department espouses a strong liberal-arts orientation, exploring the role of music in human life and examining life through the lens of music. The traditional and required core of courses in music history, theory, composition, and performance is enriched by courses addressing questions at the vital intersection of disciplines, such as Popular Music and Culture, Music and Film, World Music, Women, Music and Gender, Psychology of Music, Worship and Music, African Music and Peace, and travel courses taught on location in London, Leipzig, and South Africa. The University of Waterloo, with its tradition of collaboration and innovation, and Grebel, as a multi-disciplinary and interdisciplinary College, provide a richly supportive culture for this approach to the study of Music.
About Sound in the Land – Music and the Environment 2014:
a Warm Welcome from Carol Ann Weaver, coordinator, artistic director

I am thrilled to welcome you to Sound in the Land – Music and the Environment, June 5 – 8, 2014 at Conrad Grebel University College/University of Waterloo. This Festival/Conference uniquely pairs music and the natural world, as we seek to find new perspectives about our precious planet and its sounds. We are proud to welcome Canada’s leading composer and soundscape creator, R. Murray Schafer, as well as South Africa’s leading wildlife researcher Gus Mills as keynote speakers. We also welcome renowned Korean media artist Cecilia Kim and her troupe of Korean traditional musicians, German ecomusicologist Sabine Breitsamer and her team of German students, WFAE (World Federation of Acoustic Ecology) President Eric Leonardson, and CASE (Canadian Association for Sonic Ecology) Executives Matthew Griffin and Eric Powell. The conference is endorsed by WFAE and CASE as an official ecomusicology conference. We are equally proud to invite a wide array of presenters from Canada, USA, and beyond.

The third in a series of Sound in the Land Festivals, discovering Mennonite perspectives, we are reaching even farther out and deeper in to listen to our world. In 2004 we embraced Mennonite ethnic musical culture; in 2009 we extended to world music; and in 2014 we are exploring all of the above as well as the earth itself, listening to the music she brings forth. Starting with Mennon folk jazz and folk music plus German and Canadian soundscapes, we will have conference sessions ranging from Amish and Mennonite farmland to Antarctic ice, from Balinese geckos to Cerulean Warblers, from Old Colony lange Weis to climate change songs, and much more. Workshops and concerts will feature dance and improvisation as well as gamelan, orchestral, chamber, soundscape, vocal and choral music, featuring Mennonite composed music as well as African-themed, Korean traditional, Balinese, Argentinian and European musics.

Prominent events include Murray Schafer’s Keynote “Hearing Earth as Song,” Cecilia Kim’s Korean-performed multimedia Earth Songs plus Waterloo Chamber Players orchestral music; Kalahari Journey Concert/Keynote with live African choral/instrumental music and Gus Mills’ address, “Hearing Songs from the Kalahari Desert;” Dawn Chorus Sound Walk; and Dawn Concert at Columbia Lake (Waterloo) featuring music by Schafer and others.

Commissioned works by Larry Warkentin (orchestra), Joanne Bender (children’s choir), and Bryan Moyer Suderman (folk) will be premiered. Choral groups include Inter-Mennonite Children’s Choir, Rockway Mennonite Collegiate Combo, TACTUS Vocal Ensemble, Sound in the Land Festival Choir, University Choir (UW), Grebel Gamelan, and Mino Ode Kwewak N’gamowak (the Good Hearted Women First Nations Singers).

Mennonite singing will abound, with Marilyn Houser Hamm and Ann Schultz leading singing at the historic Detweiler Meeting House. Writers, poets, musicians and sonic artists will collaborate on environmental themes.

As we listen to each other, we may begin to hear the earth moving from silence into sound. We aspire to “regard the soundscape of the world as a huge musical composition, unfolding around us ceaselessly. We are simultaneously its audience, its performers and its composers.” – R. Murray Schafer, The Soundscape (Tuning of the World), p. 205.

At Sound in the Land we seek to provide new ways to learn about the music of our environment, not only so we may hear the inherent beauty all around us, but also work together for the healing of this magnificent planet, which has been bruised and badly broken, but which can yet be sung back into new birth!
# Sound in the Land 2014 – Music and the Environment

* a Festival/Conference at

Conrad Grebel University College/University of Waterloo

June 5 - 8, 2014

## Schedule

### Thursday, June 5

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<td>1:00 – 2:00</td>
<td>Arrival, Registration, Coffee</td>
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<tr>
<td>2:00 – 2:45</td>
<td><strong>Conference Welcome – Beginning With Sound</strong></td>
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<td></td>
<td>President Susan Schultz Huxman, Carol Ann Weaver, Gus Mills, Cecilia Kim,</td>
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<td></td>
<td>Eric Leonardson, Sabine Breitsameter, Bryan Moyer Suderman, others</td>
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<tr>
<td>3:15 – 6:00</td>
<td><strong>Mennofolk Concerts</strong></td>
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<td><strong>Patio: Judith Klassen, Host</strong></td>
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<td>Great Hall: Fred Martin, Host</td>
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<td><strong>3:15</strong>  Dan Kruger</td>
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<td><strong>4:00</strong>  Quiet in the Land</td>
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<td><strong>4:30</strong>  Bryan Moyer Suderman</td>
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<td>• Philipp Boss – “Urban Soundwalk Experiences and their Societal Relevance – Soundscape studies within Frankfurt &amp; Darmstadt in 2013”</td>
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<td>4:15 – 4:30</td>
<td>Coffee break</td>
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<td>4:30 – 6:00</td>
<td><strong>Conference Session 2 – Soundscapes Panels and Posters</strong></td>
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<td>Nadia Mazzarolo, Chair</td>
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<td></td>
<td>• Matthew Griffin – “Half-Steps are Okay” – audio installation</td>
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<td>• Eric Powell – “Under Living Skies” – multi-year, site-specific recording/performance project</td>
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<td>• Grebel Student Panel – Caroline Bordignon, Jacob deGroot-Maggetti, Andrew de Jong –</td>
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<td>“Hearing Canada and Listening Globally”</td>
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<td>• Klaus Schuller – “Train-Station: Media-aesthetic and Cultural Education in Rural Germany”</td>
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<td>• Aldo Roldan Infuso – “Creating Public Awareness for Acoustic Quality of the Environment”</td>
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<td>6:00 – 7:00</td>
<td>Dinner (Dining Room)</td>
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<td>7:00 – 11:00</td>
<td><strong>Mennofolk Concert</strong></td>
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<td>Great Hall, Fred Martin, Host</td>
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<td><strong>Great Hall</strong></td>
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<td>7:00  Buffleheads (Lyle Friesen, Tim Bergen, Bob Janzen) – Afro-grass</td>
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<td>7:45  Trevor Bechtle and Anabaptist Bestiary – Alternative rock</td>
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<td>8:30  The Land (Simon Neufeld, Judith Klassen) – Traditional</td>
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<td>9:15  Brian Rudy &amp; the Architects – Folk/rock</td>
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<td>10:00 Second Wind – Roots rock</td>
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<td><strong>Patio</strong></td>
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<td>Bryan Moyer-Suderman, Host</td>
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<td>7:15  Gen Why – Indi-Folk</td>
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<td>8:00  Elise Epp – Folk</td>
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<td>8:45  Rescue Junction – Folk</td>
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<td>9:30  Diem Lafortune – Folk</td>
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<td>10:15 Bonnie Brett, Mark Hartman – Jazz</td>
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FRIDAY, June 6

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<th>Time</th>
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<tr>
<td>9:00 – 10:30</td>
<td><strong>Conference Session 3 – Roots and Resonances</strong>&lt;br&gt;Marlene Epp, Chair&lt;br&gt;• Doreen Klassen – “Connectedness and Resistance to Land in Kernlieder and Plautdietsch Song”&lt;br&gt;• Judith Klassen – “Sounding Spaces: Lange Wies, Community, and Environment”&lt;br&gt;• John Weier – “Nine Mennonite stories; or, the plough and the poet; or, what the skunk said”&lt;br&gt;• Ann Hostetler – “Listening to the Land through Rudy Wiebe’s Writing”</td>
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<tr>
<td>10:30 – 10:45</td>
<td>Coffee break</td>
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<td>10:45 – 12:00</td>
<td><strong>Conference Session 4: Antarctica, Climate Change, Proactive Responses</strong>&lt;br&gt;Maisie Sum, Chair&lt;br&gt;• Zoe Matties – “Listening to the Groans of Creation: A Reflection on Antarctica and the Environment through the Ears of a Young Mennonite Environmentalist”&lt;br&gt;• Kai Reimer-Watts – “Music as a Voice of Change: The Spirit of Transformation and Hope in the Face of a Changing Climate”&lt;br&gt;• Joanne Moyer – “The Consumption Sabbath: Considering a Faith-Based Initiative to Inspire Simplicity and Environmental Action”</td>
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<td>12:00 – 1:30</td>
<td>Lunch</td>
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<td>12:30 – 1:00</td>
<td><strong>Mini Concert I</strong> – Skyros String Quartet – Music by Stephanie Martin</td>
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<td>1:00 – 1:30</td>
<td><strong>Mini Concert II</strong> – Dennis Bender, bass (singer), Keenan Reimer-Watts, piano – Mennonite Art Songs</td>
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<td>1:45 – 3:00</td>
<td><strong>Conference Session 5: Music, Soundscapes, Instruments and the Environment</strong>&lt;br&gt;Laura Gray, Chair&lt;br&gt;• Timothy Bergen – “Listening to the Wood: a Luthier’s Notes on the Mystique and Sustainability of Trees and Tones”&lt;br&gt;• Maisie Sum – “Imitation, Inspiration and Creation in the Music of Bali, Indonesia”&lt;br&gt;• Mark Vuorinen – “Singing an Estonian Environment – Music by Veljo Tormis”</td>
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<tr>
<td>3:00 – 3:15</td>
<td>Coffee break</td>
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<td>5:00 – 6:00</td>
<td><strong>Keynote: R. Murray Schafer – “Hearing Earth as Song”</strong>&lt;br&gt;Introduction by Rae Crossman</td>
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<td>6:00 – 8:00</td>
<td>Dinner</td>
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8:00 – 10:00  Sonic Convergences Concert  
(Humanities Theatre, UW)  
* Orchestral Music, Waterloo Chamber Players (Orchestra), Ben Bolt-Martin, conductor  
  • Larry Warkentin - Dawn, Sound in Land Commission  
  • Caroline Bordignon - Wind  
  • Carol Ann Weaver - Kalahari Calls  
  • Janet Peachey - Earth Etchings, a violin concerto with Mark Hartman, violinist  
* Multimedia Music  
  • Cecilia Kim - Earth Songs with Korean traditional players and projected visuals  

SATURDAY, June 7  

6:30 – 8:30  Dawn Chorus – Sound Walk in local forest led by Lyle Friesen, nature interpreter  

9:00 – 10:15  Conference Session 7 – Animals and Us – Interspecies Communication  
(Great Hall)  
* Jeff Gundy, Chair  
  • Trevor Bechtel – “Shock the Monkey: A Consideration of Interspecies Musical Appreciation.”  
  • Emily Doolittle – “Animal Songs: Animal Music”  

10:15 – 10:30 Coffee break  

10:30 – 12:00  Conference Session 8 – From Rural to Forest Sounds  
(Great Hall)  
* Doreen Klassen, Chair  
  • Virgil Martin – “Exploring the Changing Soundscapes of Waterloo County 1814 – 2014”  
  • Lyle Friesen – “Lust and Domain: An Exploration into Why Birds Sing”  
  • Emily Doolittle – “An Interdisciplinary Approach to Birdsong”  
  • Gus Mills – “Sonic Comparisons – Calls of African Cuckoos”  

12:00 – 1:30 Lunch  
(Dining Room)  

12:00 – 1:00  Panel and Workshop bring lunch to Room 2202  
(Room 2202)  
* Joanne Moyer, Chair for Panel and Workshop  
(12:00 – 12:30)  Panel: Canadian, German, American Students – “Hearing Today – Listening for Tomorrow”  
(12:30 – 1:00)  Workshop: Jami Reimer, Thomas Krause – “Sonic Pilgrimage from Winnipeg to Waterloo”  

1:00 – 2:00 Outdoor Workshops  
(patio – lawn)  
* Judith Klassen, Host  
1:00 – 1:30  Leanne Zacharias – “Space, Sound and Environment with Cello and More”  
1:30 – 2:00  Douglas Friesen – “Schaefer’s Ear Cleaning: The Creative Space between Noise and Music”  

2:15 – 3:45  Conference Session 9 – Life Sounds from Russia, Appalachia, Lancaster, Africa  
(Room 2202)  
* Geraldine Balzer, Chair  
  • Kathleen Kurtz – “Appalachia to Africa and Back—A Mennonite Soundscape Re-membered”  
  • Frances Miller – “From Lancaster to Kenya to California and Back”  
  • Margie Mills – “The Price of Listening to Nature – Saga of a South African Naturalist/Mother”  

3:45 – 4:00 Coffee break
4:00 – 6:45 Matinée Concerts
4:00 – 5:00 Matinée Chamber Concert
(Chapel)
- Laura Easson – *Changing Horizons*
  – Meaghan McCracken, flute; Katie Schreiner, oboe; Ben Bolt-Martin, cello
- Daniel Morris – *Spirits Before Sunrise*
  – Melissa Pettau, flute; Peter MacDonald, clarinet; Robert Gooding-Townsend, viola;
  Ben Bolt-Martin, cello
- Keenan Reimer-Watts – *Five for the City* – Keenan, piano, electronics
- Joanne Bender – *Things Bright and Beautiful* – Bender, piano
  
  *Rainforest*
  *Metamorphosis*
  *Gentle Breeze*
  *Lean Mean Green Machine*
  *Prayer for a Blue Planet*
- Timothy Corlis: *Prelude to the night of the Lunar Eclipse*
  – Ben Bolt-Martin, cello; Heather Taves, piano
- Carol Ann Weaver – *Paraguay Primeval*
  *Puerto Casado*
  *Well Water*
  *Chaco Spring*
  – Rebecca Campbell, vocals; Meaghan McCracken, flute; Ben Bolt-Martin, cello;
  Carol Ann Weaver, piano

5:00 – 6:10 Soundscape Concert
(Atrium)
- Eric Leonardson – *Awash, Interior/exterior Survey*
- Nicholas Cline – *grainstream*
- James Harley, Cam McKittrick – *Rainforest & Frog Sounds*
- Ursula Meyer-Koenig: *l’espace entre les souvenirs*
- Deufel, Hofmann, Rehberg, Schüller: *I, Water*
- Emily Doolittle: *Social Sounds from Whales at Night* – Tilly Kooyman, clarinet
- James Harley: *Wild Fruits 3: Chestnut*

6:15 – 6:45 Gamelan Concert
(Patio)
- Grebel Gamelan, Maisie Sum, director with I Dewa Madé Suparta
  – traditional music from Bali

6:45 – 8:00 Locavore Dinner
(Dining Room)
8:00 – 10:00 Kalahari Journey – Music, Sounds, Visuals, Keynote from Africa
(Great Hall)
- *African traditional songs*
  – University Choir, Gerard Yun, conductor
  – Sound in the Land Festival Choir, Mark Vuorinen, conductor
- *African-influenced music*
  – Carol Ann Weaver and Rebecca Campbell
- *Keynote: Gus Mills*
  “Hearing Songs from the Earth – Carnivore Soundscapes and Images in the Kalahari Landscape”

**SUNDAY, June 8**

7:00 – 8:30 Dawn Concert – music on the lake by Murray Schafer
(Columbia Lake)
- also music by Jennifer Butler and Emily Doolittle, featuring
  
  + Peg Evans, soprano
  + Mary Wing, flute
  + Karen Ages, oboe
  + Tilly Kooyman, clarinet
  + Mino Ode Kwewak N’gamowak (the Good Hearted Women Singers)
- Heather Carruthers, bassoon
- Debra Lacoste, trumpet
- Dianne Chapatis, dancer
- Sahara & Nafshiya Haylestrom, voices & dawn birds
10:30 – 12:00  A Cappella Singing and Words  
(Detweiler Meeting House, Roseville)  
- Hymns and Songs about the Earth with Marilyn Houser-Hamm and Ann Schultz, choristers  
- Poetry about the Earth by Cheryl Denise, Jeff Gundy, Ann Hostetler  
- Sound in Land Commissioned song “Servants of the Soil” by Bryan Moyer Suderman  
- Geraldine Balzer – “The Global Music Environment as heard in Mennonite Hymnbooks”

12:30 – 1:30  Lunch (Dining Hall or Patio)

1:30 – 2:30  Outdoor Workshops – Sounding and Moving to the Earth  
(patio - lawn)  
Jeff Gundy, Host  
- Wendalyn Bartley – “Sounding to the Earth – Working with Voice”  
- Frances Miller – “Music in Response to our Environment – Improvising with Found Sounds”  
- Dianne Chapitis – “How our Bodies reflect Forms and Sounds in Nature – Moving to Music”

(Hildi Froese Tiessen, Chair)  
- John Weier – “Calling Birds”  
- Rae Crossman – “Begin with the Song of Listening”  
- Ann Hostetler – “Red Wing Blackbirds and Mountain Streams”  
- Jeff Gundy – “Poetry and Music: When Two Rivers Meet”

3:30 – 3:45  Coffee break

3:45 – 5:15  Conference Session 11: “Songs of Earth, Echoes of Heaven”  
(Geraldine Balzer, Chair)  
- Adam Tice – “The Environment in Hymnody”  
- Larry Nickel – “Songs of Earth, Echoes of Heaven”  
- Cheryl Denise – “Beliefs, Barnyards and Butchering – poetry with band, No Discernible Key

5:15 – 6:30  Dinner (Faspa) (Dining Room or Patio)

- about Canadian Mennonites; Introductions by Howard Dyck and Sabine Breitsameter  
- you may bring Faspa food to Room 2202

7:00 – 9:00  Choral Concert featuring Schafer, Mennonite and International Environmental Music  
(Knox Presbyterian, Waterloo)  
- Inter-Mennonite Children’s Choir, Carolyn Neumann VanderBurgh, conductor  
  - music by Joanne Bender, Tim Corlis, Carol Ann Weaver  
- Rockway Collegiate Concert Combo, Marlys Neufeldt, conductor  
  - music by, Carol Dyck, Esther Wiebe, Patrick Ressler, Jan Garrett/Larry Nickel  
- TACTUS Choral Ensemble, Catherine Robertson, conductor  
  - music by Larry Nickel, Leonard Enns, Stephanie Martin, Jeff Enns  
- Grebel Gamelan, Maisie Sum, director, with I Dewa Made Suparta  
  - vocal music: “Monkey chant,” traditional Balinese  
- Sound in the Land Festival Choir, Mark Vuorinen, conductor  
  - music by R. Murray Schafer, Alberto Grau (Argentina), Peteris Vasks (Latvia)

9:00 – 10:00  Reception following the concert

**MONDAY, June 9**

8:00 – 9:00  Breakfast and musical farewell
Sound in the Land 2014 – Music and the Environment
a Festival/Conference at
Conrad Grebel University College/University of Waterloo
June 5 - 8, 2014
Detailed Schedule with Abstracts

Thursday, June 5

1:00 – 2:00  Arrival, Registration, Coffee

2:00 – 2:45  Conference Welcome – Beginning With Sound
             (Great Hall)
             • President Susan Schultz Huxman, Carol Ann Weaver, Gus Mills, Cecilia
               Kim, Eric Leonardson, Sabine Breitsameter, Bryan Moyer Suderman, others

3:15 – 6:00  Mennofolk Concerts
             (Great Hall, Chapel/Patio)
             Great Hall: Fred Martin, Host
             3:15  Dan Kruger
             4:00  Quiet in the Land
             4:30  Bryan Moyer Suderman
             5:15  Songs of Place

3:00 – 4:15  Conference Session 1 – Soundscapes and Soundwalks
             (Room 1208)
             Sabine Breitsameter, Chair
             Michelle Mühlenbruch-Bunn – “Approaching the Acoustic ‘Heimat’ in a Soundscapce Analysis”
             Home is where your heart hears. This statement is the point of departure from which I will explore
             the concept of the acoustic “Heimat” (a complex, nontranslative German term slightly related to “Home”) as
             generated and maintained within Nature, the urbanscape and “real virtuality” space. These categories of
             space contain meaningful cultural meta-structures within which “Heimat,” especially through its associa-
             tion of identity with emotional security (Geborgenheit), can be developed and experienced. As further-
             more recognized in a first-person shooter video game, the increasing global popularity of “cultures of real
             virtuality” exposes the digital soundscape as an immersive experience in which sound as a communication
             form is presented, decoded and internalized by the interactive listener. A symbolic and personal place,
             “Heimat” can exist within the soundscapes of Nature, urban and “real virtuality” environments.

             Yannick Hofmann – “The Arrival of Acoustic Holography in Soundscapce Composition”
             This paper depicts the gradual emergence of acoustic holography technique and evaluates its value
             for soundscape composition. State-of-the-art procedures enable sonic artists to reproduce the spatial
             characteristics of acoustic spaces one-to-one. The Soundscape Lab’s experiences made in the fields of 360
             degree audio environments are taken as a point of departure for evaluating the sustainability of actual 3D
             sound procedures and their value for soundscape composition and acousmatic concerts. Beside increasing
             potentials in sonic spatialization, 360 degree compositions break free from the sweet-spot-paradigm
             and offer the opportunity to experience complex sonic structures independently of one’s own position.
             Advantages and disadvantages for artistic practice are discussed in this context. As technical details
             and issues are left aside as far as possible, the paper’s focus is put on the listening perspective which
             potentially adds a new spatial quality to soundscape composition and documentary.

             Natascha Rehberg – “Creating Frapark, an Urban Soundscapce Experience Installation”
             The Frapark installation is designed to represent a public park with seats and a waste container located in
             the center. When a park visitor lifts the lid of the container, a soundscape of singing birds advances into
             a loudness of airplanes in flight. Visitors pause within the park installation and listen to the soundscape
             composition which was recorded at a park located near the international Airport in Frankfurt. The airport
             also “designs” the soundscape within the park: Planes fly over the park every 2 minutes. The Frapark
             installation amplifies symbolically how the aviation industry utilizes public space as a waste dump: noise
is carelessly dumped into the atmosphere. What is the outcome for residents living near the airport? Is the problem of noise solved when positioned safely behind sound-insulating windows? What is the value of a quiet acoustic environment?

**Philipp Boss – “Urban Soundwalk Experiences and their Societal Relevance – Soundscape studies within Frankfurt & Darmstadt in 2013”**

Examining two urban soundwalking events, this paper reflects upon their societal relevance as conducted by the Soundscape Lab of the Darmstadt University of Applied Sciences in Germany within 2013. The paper details the comprehensive processing and documentation of these soundwalk activities as initiated within two city festivals. The first soundwalk event was experienced within the center of Darmstadt at the Ab in die Mitte! Festival in August 2013. The second soundwalk event was launched within late October 2013 at the B3 Moving Image Biennial in Frankfurt, directed by Professor Andra McCartney of Concordia University, Montreal. A compiled study of these soundwalk experiences was made possible through polls and an extensive feedback kit which included the hearing-habits and the general impressions of sound from the perception of the participants. This paper will discuss soundwalking as a useful practice for city planning and urban architecture.

4:15 – 4:30 Coffee break

4:30 – 6:00 **Conference Session 2 – Soundscape Panels and Posters**

(Room 1208)

**Nadia Mazzarolo, Chair**

**Panel**

**Matthew Griffin – “Half-Steps are Okay” – audio installation**

*Half-Steps are Okay* is an audio installation by Matthew Griffin. It was presented in the Fern Room of the Lincoln Park Conservatory in Chicago in summer 2010. The piece combines soundscape, found sound and performed sound to highlight the dense and complex acoustic environment of urban life. This is contrasted by the presentation venue, which is a (constructed) natural environment (a man-made conservatory), allowing the composer to ask questions such as: what does “urban” sound like when it is removed from its context?

**Eric Powell – “Under Living Skies,” multi-year, site-specific recording/performance project**

*Under Living Skies* is a multi-year, site-specific recording and performance project by Eric Powell. This project explores the aural character of Saskatchewan by mapping and documenting a variety of soundscapes around the province with the goal of composing a site specific score for live performance. The three iterations of this project are all based on two central questions: What are the sounds of Saskatchewan? How can the unique aural character of this province be presented to an audience? In this project, the goal is to find a single location that creates a special relationship between space and sound.

**Grebel Student Panel, Caroline Bordignon, Jacob deGroot-Maggetti, Andrew de Jong – “Hearing Canada and Listening Globally”**

This panel will be discussing a variety of topics relating to sound and landscape, beginning local and ending beyond global. After a look at characteristics of Grebel and University of Waterloo soundscapes, representations of Canadian landscapes in Oscar Peterson’s *Canadiana Suite* will be examined. Finally, the sounds of Earth as a whole and the other planets of the solar system, as detected by NASA’s Cassini and Voyager spacecraft, will be heard and discussed.

**Posters**

**Klaus Schuller – “Train-Station: Media-aesthetic and Cultural Education in Rural Germany”**

This poster introduces Klaus Schüller’s workshops and projects in the fields of media aesthetic and cultural education. The media polarizes the people’s perception and as it is necessary to critically reflect on one’s own usage of media, Schüller started to work with school classes and afternoon workgroups for pupils and teachers. In the course of these workshops media students get in touch with teachers bringing them in contact with different types of media so that they learn how to deal with it. These courses do not solely teach how to properly use tools but they also sensitize for the essence of media and its impacts. In the beginning of 2015 Schüller’s experiences will culminate in the project Train-Station. Located in a rail station in a rural area near Darmstadt, this project will draw on above-mentioned approaches trying to enter into a media cultural dialogue with the region.
Aldo Roldan Infuso – “Creating Public Awareness for Acoustic Quality of the Environment”

The Soundscape-Lab investigates the phenomena of acoustic ecology, the soundscape and connected questions concerning identity, the quality of life and the culture of senses in the everyday life, media and art. While still positioned in the early stages of research and understanding, the science of acoustic ecology concentrates upon the interplay between animated beings and their environment. The Soundscape Lab examines audible occurrences of daily life, their causes and changes as well as the effects of sounds on individuals and society. Since its establishment, the Soundscape Lab has organized a series of events in order to raise public awareness for the acoustic quality of the environment. These activities include the realization of workshops including soundwalks, the presentation of projects within renowned festivals such as the B3 Biennale 2013 and the production of radio features in association with local radio stations.

6:00 – 7:00  Dinner

7:00 – 11:00  Mennofolk Concert

(Great Hall and Patio)

7:00  Buffelheads (Lyle Friesen, Tim Bergen, Bob Janzen)
      – Afro-grass
7:45  Trevor Bechtel and Anabaptist Bestiary – Alternative rock
8:30  The Land (Simon Neufeld, Judith Klassen) – Traditional
9:15  Brian Rudy & the Architects – Folk/rock
10:00  Second Wind – Roots rock

FRIDAY, June 6

9:00 – 10:30  Conference Session 3 – Roots and Resonances

(Great Hall)  Marlene Epp, Chair

Doreen Klassen – “Connectedness and Resistance to Land in Kernlieder and Plautdietsch Song”

One would expect that a cultural group such as the Mennonites of Manitoba, known for their fine choral singing and agricultural pursuits, would express an appreciation for their environment in their music. However, core High German hymns sung in the mid-20th century frequently have an other-worldly emphasis on God as a deliverer from the torments of quotidian life, while Low German songs express a disdain for the toils of agricultural life. Consequently, this paper examines the High German Kernlieder used in Victor Davies’ “Mennonite Piano Concerto” and selected Low German (Plautdietsch) songs from Singing Mennonite: Low German Songs among the Mennonites.

Judith Klassen – “Sounding Spaces: Lange Wies, Community, and Environment”

The unaccompanied “long” or “old melodies” associated with Old Colony Mennonite worship are variously known as Langen Melodien, lange Weise(n), alte Weise(n) and the Low German lange or oole Wies; these melodies continue to be sung by Old Colonists in Mexico today. This song practice can be conceived as the product of an oral tradition, shaped by its integration into the life of a community; it can also be seen as a practice that shapes and is shaped by a specific built environment. Congregational singing occurs in unison, with a vocal timbre that enables full participation by individual singers and that results in a full collective sound. The bare walls of the unadorned sanctuary further facilitate a blended and resonant acoustic. In this paper I will examine this point of convergence between song and environment, paying particular attention to the relationship between “simple living” and soundscape.

John Weier – “Eight Mennonite stories; or, the plough and the poet; or, what the skunk said”

This is an examination of Mennonites and their place in the natural world 1950 to 65. How did they see the land? How did they think about farming? Did they value wild places where trees, birds, animals lived undisturbed lives? What was the nature of the landscape they inhabited? Were they aware of its song? A thrice-named collection of tales, it explores questions of truth, identity and environment in a whimsical and
organic manner. The writer wanders from house to barn. From creek, to bush, to farmland. From memory to history. Clause to sentence, noun to verb. From whimsy to meditation. Ear to the ground—he’s listening for sound. The song of a bird. Roar of a tractor. Barking gun. Gathering lies and evidence. He looks for a place to stand. Conclusions, interpretations, always tentative. But story, the story is certain. So is the skunk.

**Ann Hostetler – “Listening to the Land through Rudy Wiebe’s Writing”**

I will explore how Rudy Wiebe’s writing of place moves through and beyond visual description by using language, rhythms, and silences to invoke the distinct patterns of the land. Focusing on language as sound, and ways in which sentence rhythms, sounds of words, and use of breath combine to evoke a felt sense of place, I will explore *Peace Shall Destroy Many*, *The Blue Mountains of China*, *A Discovery of Strangers*, and *Of this Earth* where sound creates environment. I will discuss passages from *Blue Mountains* and *Discovery of Strangers* inspiring musical compositions by Carol Ann Weaver. Finally, I will suggest that Wiebe’s deep embrace of the Canadian landscape creates a ground from which he can transform the Russian Mennonite vision from its focus on survival of a religious group to a broader, more inclusive perspective that embraces interconnectedness of various peoples sharing the earth in all its places.

**10:30 – 10:45  Coffee break**

**10:45 – 12:00  Conference Session 4: Antarctica, Climate Change, Proactive Responses**

*(Great Hall)*

**Maisie Sum, Chair**

**Zoe Matties – “Listening to the Groans of Creation: A Reflection on Antarctica and the Environment through the Ears of a Young Mennonite Environmentalist”**

Some call Antarctica the last untouched piece of wilderness in the world. Its towering ice-capped mountains, looming icebergs, and desolate windswept beaches have captured the imaginations of adventurers, scientists, and tourists since explorers first set their eyes on the mysterious shores. Last winter, I spent almost four months guiding tours of Antarctica’s wild ice-scape. Even in four short months exploring the Antarctic Peninsula I saw evidence of humanity’s effect on creation. While the effects of climate change may be subtle elsewhere in the world, they are shockingly audible in the polar regions. Through sound clips and photographs of the natural sounds and sights of Antarctica, this presentation will explore my experience of listening to the earth. The natural sounds of the Antarctic shed light on the climate change issues faced by the region, and invite us to learn to care for the world around us.


Look at any major social change throughout history, and music nearly always stands out as playing a strong role in it. A powerful medium in bringing people together, music can transcend differences and, at times, speak for a moment in time; a belief; a position, like none other. As both an indie-folk singer-songwriter and graduate student in UW’s new Master of Climate Change program, I am fascinated by the role music can play in shedding light on our past, present, and future. At those times of societal stress and transformation, music becomes an invaluable medium in which we can all share our voices and visions of a more fulfilling path forwards. Climate change presents an unprecedented ‘stress’ on society that music can play a strong role in addressing. I will be exploring both the science and ‘sound’ of those who are best responding to this issue today.

**Joanne Moyer – “The Consumption Sabbath: Considering a Faith-Based Initiative to Inspire Simplicity and Environmental Action”**

Faith communities around the world are expressing increased concern about environmental degradation; simultaneously, scholars and practitioners are looking to faith communities for unique features and potential strengths to supplement scientific, technical, and political approaches in addressing sustainability dilemmas. This paper considers a Winnipeg worship event celebrating Earth Day in 2012, exploring how the event exemplified suggested strengths of faith-based approaches. Data was collected through participant observation and e-mail questionnaires with event planners and participants. The analysis explores the themes of community, theological and prophetic traditions, worship and music, hope and joy, and inspiring action. The overall impact of the event is evaluated and some thoughts on the role of music in advancing environmental education and action are offered.
12:00 – 1:30  Lunch  (Dining Room)
12:30 – 1:00  Mini Concert I – Skyros String Quartet – Music by Stephanie Martin  (Chapel)
1:00 – 1:30  Mini Concert II – Dennis Bender, bass (singer), Keenan Reimer-Watts, piano – Mennonite Art Songs  (Chapel)
1:45 – 3:00  Conference Session 5: Music, Soundscapes, Instruments and the Environment  (Great Hall)
Laura Gray, Chair
Timothy Bergen – “Listening to the Wood: a Luthier’s Notes on the Mystique and Sustainability of Trees and Tones”
Mennonites have clearly moved from primarily vocal musical expression to every kind of instrumental music making encountered in the world, and so have a stake in my world: the making of musical instruments. I would like to present the perspective of a luthier of today: the practical and mystical search for the ideal tone-wood used to make instruments; the locations around the world this wood and other raw materials come from; the working of these materials into musical instruments, where small differences have huge tonal results; the sounds of hand tools on wood; and finally, exploring the looming ecological/sustainability questions in the harvesting of these materials. I will have some illustrative photos to show/project, some samples of the raw materials to examine as well as a finished violin and bow to demonstrate with.

Maisie Sum – “Imitation, Inspiration and Creation in the Music of Bali, Indonesia”
From the gecko’s lone call to frog choruses, crashing waves to delicate snowfall, the sonic environment has long been a source of inspiration for Balinese musicians. Composers use mimicry, subtler forms of imitation and conceptual frameworks to (re-)create soundscapes and convey sentiment. For the listener, sounds of nature may be recognized, alluded to, or remain abstract. This paper investigates the creative process and performance of a vocal genre and kreasi baru compositions, and explores the significance of these works in Bali and beyond.

Mark Vuorinen – “Singing an Estonian Environment: Music of Veljo Tormis”
The choral music of Estonian composer Veljo Tormis draws on a vast repertoire of Estonian folksong known as regilaul. Derived from the word regi- (sleigh) and laul (song), this ancient song form has told the myths, shaman tales and stories of this Baltic nation’s native people for more than a thousand years. In its oldest and purest form, the singers learnt the songs by finding the melodies in the trees, rivers and lakes. Today, however, traditional regilaul singing is on the decline. In a long and impressive career spanning decades, composer Veljo Tormis (b. 1930) has used the Estonian regilaul as the seed of nearly all of his compositions, thereby fusing his modern art music to the Maa (earth, fertile soil), and generations of singers who have lived on it. Tormis’ transformative use of the regilaul is discussed in this presentation.

3:00 – 3:15  Coffee break
3:15 – 4:45  Conference Session 6: Creating Soundscapes  (Great Hall)
Mark Vuorinen, Chair
Leanne Zacharias – “Music for Spaces: Site-Specific, Audience-Oriented and Environmentally-Sensitive Concert Design”
Conceived in 2005, the Music for Spaces performance project creates intimate, unique listening situations which explore and renegotiate relationships between audience, performers, buildings, public spaces and the natural environment. This talk will present case studies of created listening environments, unique ‘live installations’ and site-specific performances that engage with the environment and audience in unique ways.

James Harley – “Discussion of Creative Soundscapes Project and Wild Fruits”
As a composer, I have long been sensitive to the natural world. Growing up in British Columbia, within easy range of the Rocky Mountains, the sense of awe I have felt while hiking in the wilderness there and elsewhere underlies the creative energy that fuels my compositional aesthetic and identity. A full
realization of this connection, however, took some years to coalesce, and along the way, I struggled to find ways to give musical shape to this sensibility. The fullest manifestation of it to date has been the Wild Fruits project, a series of multi-channel electroacoustic compositions that take as their primary material environmental recordings from a variety of natural locations. This project incorporates, and takes inspiration from *Wild Fruits* by Henry David Thoreau and *Pilgrim at Tinker Creek* by Annie Dillard.

**Eric Leonardson – “Acoustic Ecology and Ethical Listening”**

Sounds are all around, and the sounds go ‘round and ‘round. What do we hear? The near, the distant, the barely audible … the “bark” of two trees? This presentation will present essential elements of acoustic ecology and the fundamental role of *listening* in everyday experience. In that 2014 is the centennial year of the death of “Martha,” the last passenger pigeon – a species that once flourished in North America by the billions and was hunted to extinction within less than a century – this marks a special year for us to learn to listen to the land in order to understand the lives of other animals and life forms. Ethical listening offers ways to balance information with intuition and reflection, bringing the hope of recovery for various endangered species, and for our beleaguered planet.

**Sabine Breitsameter – “The Ordering Of Sounds – The Homogenization of Listening in the Age of Globalized Soundscapes”**

In 1977, the pianist Glenn Gould produced “The Quiet in the Land” for the CBC – a radio documentary on Mennonite life - applying his polyphonal aesthetic of “contrapuntal” radio. This exceptional production aesthetic interrelates to the worldwide loss of acoustic identity: during the last three decades, the big cities on our planet have undergone a significant acoustic change, resulting in an assimilation of their soundscapes. The paper identifies the parameters of auditory homogenization and reflects on its reasons. Dialectically, not only the phenomena itself are investigated, but also the ways of listening, as coined by offers, habits, media, and societies’ basic principles, priorities, deficiencies and power relationships. How does the global homogenization of soundscapes affect and coin the conventions of organizing sounds? What do they reveal about our societal systems, and can such an “order of sounds” be changed?

**5:00 – 6:00**  
(Great Hall)  
**Keynote: R. Murray Schafer – “Hearing Earth as Song”**  
*Introduction by Rae Crossman*

**6:00 – 8:00**  
**Dinner**

**8:00 – 10:00**  
(Humanities Theatre, UW)  
**Sonic Convergences Concert**  
Orchestral Music, Waterloo Chamber Players (Orchestra), Ben Bolt-Martin, conductor  
- Larry Warkentin - *Dawn*, Sound in Land Commission  
- Caroline Bordignon - *Wind*  
- Carol Ann Weaver - *Kalahari Calls*  
- Janet Peachey - *Earth Etchings*, a violin concerto with Mark Hartman, violinist

*Dawn* by Larry Warkentin, commissioned by Sound in the Land 2014, is a set of variations on a tune by James R. Murray (1841-1905). The tune first appeared in 1883. The German words were by Bishop Wilhelm Horn (1839-1917) of the Evangelische Gemeinschaft in Ohio. “Nun ist sie erschienen” (“The Sun has Now Risen”) became a favorite hymn of the German-Russian Mennonites recently arrived from Ukraine. The composition begins with the quietness of dawn. Fragments of the melody appear as if sunlight is shining through clouds. A brief refrain introduces the first variation. The refrain appears again before the second variation. The third variation turns to a minor key. The fourth variation hints at Bach. The fifth variation is lively and optimistic. The brief refrain reappears leading into the sixth variation in a blues style. The finale is a family gathering in which the melody, the refrain and various fragments overlap in enthusiastic conversation.  
*(Concert continued on next page)*
(Concert, continued)

Multimedia Music

Cecilia Kim - *Earth Songs* – Music Theatre with Korean traditional players and visuals

- Opening, Part I: *HwangDae-Sa*
- Part II: *Thunderbird*
- Episode
- Part III: *Samsara – Death, Rebirth Cycle*
- Part IV: *The Land Bridge*

The original version of *Earth Songs*, created in 2009, is a collection of music based on Australian Aboriginal and Korean text as well as Korean poems and shaman raps. Each song is connected to women as mothers who give birth to the earth. For this performance, two new parts are added: ‘Thunderbird’ and ‘The Land Bridge.’ Texts for those two songs are from the poetry book, *Where Calling Birds Gather* by Canadian poet, John Weier. This five-part musical work will be performed by Korean traditional instrumentalists, vocalists, and artists – In-hye Park, Korean Pansori vocalists; Seong-Ryong Yeo, Korean shaman vocal/percussion; Jung Min Song, gayageum; Jai Jin Chung, visual director; Hobaek Kim, percussion/designer, joined by Rebecca Campbell, vocals, and Gerard Yun, shakuhachi (Japanese flute). The creation of the work is supported by Sangmyung University, Seoul, South Korea.

**SATURDAY, June 7**

6:30 – 8:30  **Dawn Chorus – Sound Walk in local forest** led by Lyle Friesen, nature interpreter

9:00 – 10:15  **Conference Session 7 – Animals and Us – Interspecies Communication**

*Jeff Gundy, Chair*


Using insights from material culture studies, musicology, Anabaptist theology, and transformative education theory, the presenter will weave together his experiences as a Mennonite urban chicken-keeper with his current doctoral studies in the field of adult education in order to develop a musical framework for encouraging, equipping, and “harmonizing” Mennonite efforts to build local cultures of peace and ecological resilience. Although the juxtaposition of urban chickens and Mennonitism appears ludicrous at first glance, the presenter will articulate complementary frameworks both for understanding the literal comparison between the urban chicken-keeping movement and the unfolding of a Mennonite peoplehood (each illustrated through and problematized by its respective soundscape), and for developing a pedagogical comparison between how urban chickens “teach” city-folk of twenty-first century Southern Ontario and how historical experiences of marginalization and dispossession “teach” the Mennonite community over time.

Trevor Bechtel – “*Shock the Monkey: A Consideration of Interspecies Musical Appreciation*”

This paper suggests some of the possibilities that thinking of animals and music together holds. Responding to both anecdotal and scientific studies of animal listening I will ask a set of questions about interspecies musical appreciation that seek to aid in understanding both what counts as communicative success across species, and what it means for humans to think of musical appreciation beyond our own species. Given the limits of sharing language across species boundaries, is music a communicative medium which is better able to transcend barriers between creatures? Can interspecies music making augur a new (four part) harmony between creatures? How does our appreciation of human and animal particularity and the diversity of human musical preferences shape our understanding of interspecies music?

Emily Doolittle – “*Animal Songs: Animal Music*”

Though its definition is continually becoming more inclusive, music is typically considered a purely human activity. We readily acknowledge animal songs as sounding musical, and may even use them in our own music, but in Western culture they are usually thought of as primarily functional calls to satisfy an animal’s biological needs, to attract mates, to defend territory, or to maintain group connection and nothing more. They are seldom considered to be the individually- or culturally-created aesthetic sounds we consider our own music to be. But recently, science is discovering that animals share more of our
mental capabilities, awareness of the world and emotional life than previously thought. Former gold standards of human uniqueness, such as language, symbolic thought and tool use, are being found not to be limited to our species. Is it possible that some animals also share our ability to create and experience aesthetic sound?

10:15 – 10:30  Coffee break

10:30 – 12:00  Conference Session 8 – From Rural to Forest Sounds
              (Great Hall)

              Virgil Martin – “Exploring the Changing Soundscapes of Waterloo County 1814 – 2014”
              My paper is an invitation to apply your imagination to reconstructing a short series of historical sonic
              landscapes, much as we might create visual images in our minds’ eye—from the dead silence of a winter
              forest to the sublime chorus of forest birds and insects in June, and from cowbells, buggy wheels and the
              clatter and drone of farm machinery to the buzz and roar of the modern urban environment. Inspired by
              Bernie Krause’s insight that intact ecosystems manifest themselves as well-structured symphonies, we
              intend to sample and test—at a very cursory level—these reconstructed soundscapes. Can we
              really know what the ambient sounds of early Waterloo County were like? And if so, were they (as we
              are inclined to presume) more melodic and less dissonant backdrops than we experience today? And were
              they more, or less, structured?

              Lyle Friesen – “Lust and Domain: An Exploration into Why Birds Sing”
              Birdsong is often regarded as the highest expression of natural ‘song’. Recent bioacoustic studies on ani-
              mal sound as communication reveal highly sophisticated bird patterns. I will focus on why and when birds
              sing and on certain probable meanings of their songs; the desire to claim and defend territory and attract
              mates is a powerful stimulant for vocalization. I will explore how birds learn to sing, noting that for some
              species the songs come quickly by instinct while for others they must be learned in stages, in a manner
              similar to the way children acquire speech. The mysteries of the dawn chorus, an extraordinary avian
              phenomenon, will be highlighted. Champion singers with the most complex songs, largest repertoire, and
              indefatigable singing will be identified. Humans shape the physical environments in which birds sing and
              their activities at local, regional, and continental scales have profound impacts on the avian soundscape.

              Emily Doolittle – “An Interdisciplinary Approach to Birdsong”
              Scientific and musical analysis are combined to gain deeper understanding of birdsong, including recent
              collaborations between biologists and myself (a musician). The song of the Hermit Thrush, admired by
              musicians and ornithologists alike, has variously been ascribed with following “major and minor keys,”
              “modulations,” and “pentatonic scales.” These human-music-specific attributions are of course very
              unlikely in birdsong, since they are products of particular human musical cultures. However, together with
              music theorist Bruno Gingras and biologists Tecumseh Fitch and Dominik Endres, we did research showing
              that the song instead follows the overtone series. This is a physical rather than a cultural pattern, and thus
              is plausible in Hermit Thrush song. The Musician Wren is also famed for the “musical” quality of its song.
              Together with ornithologist Henrik Brumm, we show that it sings “consonant” intervals — those based on
              small integer ratios — more often than “dissonances,” with a particular preference for perfect consonances.

              Gus Mills – “Sonic Comparisons – Calls of African Cuckoos”
              In the summer months many African landscapes are inundated by the persistent calls of cuckoos. In a
              12-hectare savannah patch surrounding our house eight species were recorded last summer. These sounds
              will be played, together with illustrations of the birds, and a short discussion on their phylogenetic and
              functional attributes will be presented. Cuckoos seem to have to balance cryptic behaviour to escape
detection by their hosts with advertising their presence to attract mates.

12:00 – 1:30  Lunch

12:00 – 1:00  Panel and Workshop bring lunch to Room 2202
              (Room 2202)  Joanne Moyer, Chair for Panel and Workshop
12:00 – 1:00  Panel:
Canadian, German, American Students – “Hearing Today – Listening for Tomorrow”

12:30 – 1:00  Workshop:
Jami Reimer, Thomas Krause – “Sonic Pilgrimage from Winnipeg to Waterloo”
Armed with bicycles and microphones, musicians Jami Reimer and Thomas Krause undertake the journey from Winnipeg to Waterloo as a performance ritual, giving attention to the soundscape of the pilgrimage. Creating space for movement, geography, and exercise to be a part of a musical understanding of ecology, the two explore meditations on sound, silence, transportation, space, and the role of the musician as listener. Their workshop will feature audio recordings from the performance in combination with spoken reflections.

1:00 – 2:00  Outdoor Workshops
(patio – lawn)  Judith Klassen, Host
1:00 – 1:30  Leanne Zacharias – “Space, Sound and Environment with Cello and More”
This session will contain a site-specific solo cello performance highlighting intimate experiences with sound, space and environment.

1:30 – 2:00  Douglas Friesen – “Schafer’s Ear Cleaning: The Creative Space between Noise and Music”
“Is the soundscape of the world an indeterminate composition over which we have no control, or are we its composers and performers, responsible for giving it form and beauty?” – R. Murray Schafer. Focused listening to, observation of, and creative interaction with the sounds around us can deepen student, teacher, and musician connection to the environment and to individual and group creativity. This may also lead to enhancing awareness of natural sounds and even to a deepened sensibility of the degradation and loss of nature. This workshop will at look at ways to creatively focus listening and provide a chance to think about and discuss how our daily lives may be influenced by the sounds around us (musical and not). We will listen to and look at ways to compose and improvise with the sounds we hear while asking the question, “What role does music play in shaping our soundscape?”

2:15 – 3:45  Conference Session 9 – Life Sounds from Russia, Appalachia, Lancaster, Africa
(Room 2202)  Geraldine Balzer, Chair
This paper will outline some of the ways in which one urban professional musician’s adaptation to the pace of pedestrian, bicyclist, car-share member, and partial locavore has, over time, influenced her career, her music, her students, her neighbourhood, the curriculum of her university, and her relationship with First Nations. It will then outline how this lifestyle choice, carried out in a Mennonite community by a non-identifying Mennonite, has confronted this musician with her own Russian Mennonite heritage. Taking up her father’s and grandparents’ practice of flower gardening, in the front yard of her urban neighbourhood in Waterloo, has been one way to reflect on the meaning of this heritage. The modest objective of this paper would be to bring some seeds of thought from that garden to the table for exchange.

Kathleen Kurtz – “Appalachia to Africa and Back – A Mennonite Soundscape Re-membered”
We are all receivers of sound—the voices, songs, rhythmic beats, bleats, barks, metallic screeches and rattles, engine hums and many more. Sounds come from our environment and also impact it. How we receive them makes a difference in our lives. In this presentation I will bring together the memories of sound which filled my growing up and adult years in several rural or semi-rural communities on two continents. I will observe how those environmental sounds shape meaning and help to anchor significant, but ordinary moments of life. I will also pay attention to silence which underlies sound and provides a framework within which sounds can be recognized. Sounds from the past now reside only in our minds. I will use my own memories of sound as a way to invite others to explore the sounds that have given meaning to and helped shape their lives.

Frances Miller – “From Lancaster to Kenya to California and Back – Stories and Sounds of the Journey to find Home”
I have lived in a many different cultures and communities, each with it’s own sound and relationship to...
the environment, beginning and returning to Lancaster Mennonite (and Amish) communities, living in Nairobi Kenya, living with an inter-tribal Native American community in northern California, new age/hippie sub-cultures in California and Virginia and a Soto Zen Buddhist community in Indiana. I will include reflective stories and performances (vocal, violin, hang drum) gleaned from these groups and explore how they shaped my understanding of farming, relating to the earth, music making, and my place in this web of life. I will reflect on our relationship with time, its cultural influences, the key role it plays in how we relate to our environment, and how this expresses itself musically. I will also explore questions about the role of culture and environment in shaping the “sound” of a people.

I have lived for over 40 years in two of Africa’s iconic national parks, Kgalagadi and Kruger, and have played various roles: research assistant to my carnivore biologist husband Gus, bringing up children in unusual circumstances, losing a child, and running a woman’s sewing class for Mozambican refugees. Nature’s beauty and cruelty are always present. I will discuss these circumstances which have molded my thoughts, challenged my faith, and raised various questions as to why animals kill each other not only for food but through competition — repulsive to us, but sensible in an evolutionary concept, and practiced by humans to an even greater extent than by animals. Also, why does infant mortality so common in animals and, until quite recently in humans, remain so devastating? Also, how does the unequal distribution of resources, which impacts a health ecosystem, become possibly the greatest world environmental issue as well?

3:45 – 4:00 Coffee Break

4:00 – 6:45 Matinée Concerts
4:00 – 5:00 Matinée Chamber Concert
(Chapel)
• Laura Easson – Changing Horizons
  – Meaghan McCracken, flute; Katie Schreiner, oboe; Ben Bolt-Martín, cello
• Daniel Morris – Spirits Before Sunrise
  – Melissa Pettau, flute; Peter MacDonald, clarinet; Robert Gooding-Townsend, viola;
  Ben Bolt-Martín, cello
• Keenan Reimer-Watts – Five for the City – Keenan, piano, electronics
• Joanne Bender – Things Bright and Beautiful – Bender, piano
  Rainforest
  Metamorphosis
  Gentle Breeze
  Lean Mean Green Machine
  Prayer for a Blue Planet
• Timothy Corlis: Prelude to the night of the Lunar Eclipse
  – Ben Bolt-Martín, cello; Heather Taves, piano
• Carol Ann Weaver – Paraguay Primeval
  Puerto Casado
  Well Water
  Chaco Spring
  – Rebecca Campbell, vocals; Meaghan McCracken, flute; Ben Bolt-Martín, cello;
  Carol Ann Weaver, piano

5:00 – 6:10 Soundscape Concert
(Atrium)
• Eric Leonardson – Awash, Interior/exterior Survey
• Nicholas Cline – grainstream
• James Harley, Cam McKittrick – Rainforest & Frog Sounds
• Ursula Meyer-Koenig: l’espace entre les souvenirs
• Deufel, Hofmann, Rehberg, Schüller: I, Water
• Emily Doolittle: Social Sounds from Whales at Night – Tilly Kooyman, clarinet
• James Harley: Wild Fruits 3: Chestnut
(about the music)

**Awash, Interior/Exterior Survey** by Eric Leonardson uses field recordings made by the artist over several years from the local environment. Through mixing and resynthesis techniques, this soundscape composition combines actual and abstracted version of the sounds, and is conceived for two-channel (stereo) playback over a full range (20Hz to 18kHz) audio playback system. The sonic sources derive from recordings of water in the locality of Chicago, Illinois, a large city on Lake Michigan. Water from the lake feeds and cleanses the populace of the Chicago and its vicinity. Not only is water audible in the lake and raining from the sky, freezing, thawing, and flooding; but also in the buildings, as it flows through man-made structures, providing warmth and sustenance.

**grainstream** by Nicholas Cline.
I started **grainstream** by recording the sound of seeds and grains pouring into mixing bowls. The many discrete attacks of individual grains and the resonance from the vessels fuse into granular textures. From the simple gesture of pouring, I sculpted these sounds into evolving streams and scattered them across the multichannel sound-field. The first streams appear very close (hyper-real) and begin to accumulate in density. Gradually, processed (unreal) streams emerge with more aggressive characters and overtake the ‘natural’ sounds. Suddenly, a hail storm (real) interrupts with percussive, rhythmic character that is then washed over by swirling, ritualistic bells. **grainstream** is a meditation on the centuries old practice of seed-saving and the threats imposed by patenting seed DNA. My aim is to create a music that embraces the need for balancing variety and repetition in rich, sustainable systems (both musical and agricultural).

**l’espace entre les souvenirs** by Ursula Meyer-König was composed for a performance as part of a summer festival on the theme of nature and culture and took place in the ruins of a monastery, which later became a school and then a museum. I have used individual samples which for me are metaphors for the past and the present of the monastery. A sample from “Ave Maria” serves as a metaphor for the monastery, its slow, sonorous, textural register sound symbolising how time permeates the space. A sample of the alternating ricochet of a ping-pong ball, symbolises the rapid, staccato, gestural and playful time of a child. The present as experienced at the time of the performance is represented by samples of screeching, swooping swallows. During the performance itself, actual swallows up above entered into a dialogue with my concrete and electronically modified samples of swallows.

**I, Water** by Felix Deufel, Yannick Hofmann, Natascha Rehberg, Klaus Schüller, is an immersive composition inviting the listener to experience the strength of water in all its multifarious expressions. Listeners are invited to follow the gradual development of water from rivulet to maelstrom, until the soundscape ultimately evaporates in crystalline sonic structures. As soon as the sounds swell, a mass of water is acoustically unleashed. Riding through these wave fields, the listener explores dynamic sonic textures and is confronted with the unsteady nature of water. The source material of **I, Water** derives from audio recordings of water in different aggregation states, the composition puts emphasis on the sonorous capabilities of water. The external cause of the composition is an ongoing discussion on the possibly forthcoming privatization of water in the European Union and the concomitant control and standardization of this essential element.

**Social Sounds from Whales at Night** is for solo instrument (or voice) and tape and is based almost entirely on the songs of the humpback whale. The soloist begins by playing a transcription of the humpback whale song, while the tape part begins as an accompanimental background made out of altered recordings humpback whale song, sperm whale clicks, musician wren song, and one grey seal “rup” call. As the humpback whale song itself begins to emerge from the tape part, the instrumentalist and the whale sing in duet, before the instrumentalist takes over with an improvisation based on the whale’s musical language.

**Wild Fruits 3: Chestnut**, 2008, by James Harley, relates to **Wild Fruits**, the final manuscript of Henry David Thoreau, a journal of observations of the natural environment Thoreau lived in, organized as a series of dated entries on the wild fruits (along with nuts and other edibles) he observed on his daily walks. The journal has inspired a series of electroacoustic compositions by James Harley that bring together Thoreau’s
acute observations with more recent and ecstatic musings on nature by Annie Dillard. Her book *Pilgrim at Tinker’s Creek* chronicles a yearlong cycle of living in nature, with a vision that points both to its beauty and its ruthlessness. *Wild Fruits 3: Chestnut* (2008) is based on recorded text drawn primarily from Thoreau. The soundscape materials, mixed to eight-channel presentation, incorporate more discrete sounds, including footsteps, evoking Thoreau’s walks through the countryside around his home.

6:15 – 6:45  
**Gamelan Concert**  
(Patio)  
Grebel Gamelan, Maisie Sum, director with I Dewa Madé Suparta  
– traditional music from Bali  
On the island of Bali, Indonesia there is a plethora of musical ensembles called gamelan, the local term for a set of instruments made primarily of bronze or bamboo. Gamelan range from two to as many as fifty instruments, some of which date back over 700 years. Gamelan music is indispensable to religious rituals and crucial to worldly occasions. Characterized by a structural framework marked by gongs, rapid-fire interlocking parts that elaborate upon a core melody, and tightly coordinated sudden shifts in tempo and dynamics, Balinese gamelan reflects the spirit of interaction and community and exemplifies the practice of mutual help (gotong royong).

6:45 – 8:00 **Locavore Dinner** (Dining Room)

8:00 – 10:00  
**Kalahari Journey – Music, Sounds, Visuals, Keynote from Africa**  
**Great Hall**  
• **African traditional songs**  
  – University Choir, Gerard Yun, conductor  
  – Sound in the Land Festival Choir, Mark Vuorinen, conductor
  
• **African-influenced music**  
  – Carol Ann Weaver and Rebecca Campbell
  
• **Keynote: Gus Mills –**
  “Hearing Songs from the Earth – Carnivore Soundscapes and Images in the Kalahari Landscape”  
In the Kalahari Dessert of southern Africa the large carnivores live at low densities with ranges covering thousands of square kilometers. We have studied spotted and brown hyenas and large cats (lions and cheetahs) in this landscape and although all use vocal communication, they do so to very different degrees. Lions and spotted hyenas, are highly social species that live in fission-fusion societies and hunt large prey, both use long distance vocalizations. The spotted hyena has arguably the largest vocal repertoire of any carnivore. The brown hyena and cheetah which generally feed on smaller prey and are more solitary, have a much more limited and cryptic vocal repertoire. Using recordings of some of their sounds we will discuss the behaviour of these species within an acoustic ecological framework, as well as briefly explore the influence of their sounds on the human psyche.

**SUNDAY, June 8**

7:00 – 8:30  
**Dawn Concert – music on the lake by R. Murray Schafer**  
(Columbia Lake)  
(also music by Jennifer Butler and Emily Doolittle, featuring)  
• Peg Evans, soprano  
• Mary Wing, flute  
• Karen Ages, oboe  
• Tilly Kooyman, clarinet  
• Mino Ode Kwewak N’gamowak (the Good Hearted Women Singers)  
  • Heather Carruthers, bassoon  
  • Debra Lacoste, trumpet  
  • Dianne Chapatis, dancer  
  • Sahara & Nafshiya Haylestrom, voices & dawn birds

“Sing to the lake, and the lake will sing back!” With these encouraging words, Murray Schafer has inspired musicians to discover the ancient relationship between music and nature. The dawn concert will feature Schafer’s music specifically written to interact with the natural environment. Listen for birds or animals to join in. Those who have participated in Schafer’s environmental works often describe being transformed by the experience. Emily Doolittle and Jennifer Butler are two composers whose works have been profoundly influenced by their long-time involvement in Schafer’s wilderness collaborations. Doolittle’s soundscape work incorporating birdsongs will be presented, and Butler’s invocation to the four directions will invite audience participation.
The drum/vocal group Mino Ode Kwewak N’gamowak will bring to the event the deep connection and reverence Indigenous people have with the earth. Join us as we celebrate the ancient ritual of welcoming the sun and dawning of a new day. Prepare to be enchanted; prepare to be changed!

**10:30 – 12:00 A Cappella Singing and Words**
(Detweiler Meeting House Roseville)  
- Hymns and Songs about the Earth with Marilyn Houser-Hamm and Ann Schultz, choristers  
- Poetry about the Earth by Cheryl Denise, Jeff Gundy, Ann Hostetler  
- **Sound in Land 2012 commissioned song “Servants of the Soil” by Bryan Moyer Suderman**  
Servants of the Soil, by Bryan Moyer Suderman, commissioned by Sound in the Land, is a reflection on (and a way to articulate/sing) our human vocation “to serve the soil” (and not the other way around. The song refers to human vocation/relationship to the land, alluding to the imagery of creation groaning, awaiting the revealing of the children of God, which is very relevant to current ecological realities  
- **Geraldine Balzer – “The Global Music Environment as heard in Mennonite Hymnbooks”**  
North America Mennonites have worked in many international settings bringing theology, relief work, and medical/social assistance and bringing back new music, foods, and sensibilities. While taking seriously the call to love kindness and do justice, Mennonites have also taken seriously their music priding themselves on the four-part, sometimes a cappella singing of German chorales, gospel music, and traditional Euro-centric hymns. However, an analysis of the most recent trilogy of hymnals illustrates a range of non-European influences and an increasing diversity of styles and sources. Does the pursuit of ethnic music by North American Mennonites reflect their diversity and enrich the musical environment or does it contribute to the creation of a North American musical monoculture? Are North American Mennonites, by retaining the musical traditions of Europe and incorporating music born in other places limiting their potential to connect to their local environment through the development of music of place?

**12:30 – 1:30 Lunch (Dining Hall or Patio)**

**1:30 – 2:30 Outdoor Workshops – Sounding and Moving to the Earth**
(patio-lawn)  
**Jeff Gundy, Host**  
**Wendalyn Bartley – “Sounding to the Earth – Working with Voice”**  
In this workshop, we will experience how our sounding voices can open up a doorway and create a relationship of communion and connection with the natural world around us. Using simple group vocal exercises, we will discover the sound stories that live in the earth, the waters, the stones and the wind. We will attune ourselves through the sound vibrations to the wisdom of nature and come into deeper resonance and relationship with the nonhuman world. Cultivating a connection with the earth through the power of vocal sound vibration is one way we can bring restoration to our desecrated natural world.

**Frances Miller – “Music in Response to our Environment”**  
Let’s sit together outside and listen deeply to our immediate environment, and then respond in sound. This is a space of spontaneous creation regardless of previous musical training or skill. I will provide small percussion instruments (mostly wooden crickets, frogs and shakers) and will facilitate the group in a series of simple improvisational games to create a space for listening and responding to each other musically. After we become tuned into one another as a group, we will shift our attention to the sounds around us, extending our listening outward, beyond the group. More improvisational activities will help us respond to, and play with the sounds around us while staying connected as a group. There will be time for discussion at the end. Particular attention will be given to our own sense of time as we tune into the sounds and silences around us.

**Dianne Chapitis – “How our Bodies reflect Forms and Sounds in Nature – Moving to Music”**  
This workshop is inspired by the Mennonite affection for our natural environment, expressed in the poetry in Chris Longenecker’s book, How Trees Must Feel, Bernie Krause’s audio recording of trees and R. Murray Schafer’s integrative compositions and performances. I will introduce basic movement concepts illustrating how our bodies reflect forms seen in nature. Activating these simple principles frees vocal expression. We will practice simple exercises, which visibly and kinesthetically establish the body’s geometric form and malleability, relating to the vertical stability of trees and the graceful response to
external elements. As trees have particular vibrations, each of us has a unique voice with the ability to explore sound – sometimes strange to the human ear, but often beautiful. We will practice these concepts as a group.

_Hildi Froese Tiessen, Chair_  
John Weier – “Calling Birds”  
Rae Crossman – “Begin with the Song of Listening”  
Standing in the slash of the clearcut, we have forgotten our affinity for the natural world. How can we recover the ancient communion? What can we learn from trees, birds, waterfalls? Begin with the song of listening, the music of breathing, gift of melody in our lungs from the green alchemy of leaves.

Ann Hostetler – “Red Wing Blackbirds” and “Mountain Streams”  
“Red Wing Blackbirds,” set in Northern Indiana explores images and sounds rich with environmental history, overlaid with train tracks, traffic, and sirens. Red Wing Blackbirds are a resilient and beautiful species that thrive in wetlands at the intersection of urban and rural life. Here, environmental activists, RV factory owners, Amish farmers, Latino immigrants, skinheads and college graduates weave parallel, intersecting lives. The landscape embraces train tracks, bike paths, decaying factories, sustainable farmers markets. The poems explore weaving a life “between macadam and high tension wires.” “Mountain Streams” set in Central Pennsylvania focus on sounds and rhythms of Old Order Amish life in Big Valley where I spent many summers during childhood. These poems, centered around the mountain spring used in my aunt and uncle’s house, play with environmental sounds of rural life, agricultural rhythms and rituals, punctuated with human-made artifacts and machines. Carol Ann Weaver has set “Still Life” to music, where the marble roller breaks the long afternoon silence. This reading includes a reflection on what a poet can learn from a musical setting of a poem.

Jeff Gundy – “Poetry and Music: When Two Rivers Meet”  
My practice as a poet owes a great deal to what I have learned about sound, rhythm, and phrasing from playing and singing, mainly in private but somewhat regularly in public as well. In this session I will explore the relation between poetry and song lyrics, with special reference to some of my own poems and how they evolved into sung versions. These texts are all seriously engaged with creating and evoking “sounds of the land” as well; the title poem of my new book _Somewhere Near Defiance_ refers to a historic town in northwest Ohio where, indeed, two rivers meet.

3:30 – 3:45  Coffee break

_Geraldine Balzer, Chair_  
Adam Tice – “The Environment in Hymnody”  
What environmental theology is sung by Mennonites in the context of worship? How does what we sing shape our beliefs? What hymns inform our relationship to the natural world, and what perspectives do they offer? Nature, in our traditional hymns, is often either something to be used for our own purposes (“We plow the fields and scatter”), or something transcendent, beyond human influence of help or harm (“I sing the mighty power of God”). I will examine our role as stewards, consumers, users, and abusers of the earth, drawing upon materials in Mennonite hymnals. Inspired by both my theological training and my spouse’s vocation as a naturalist/educator, environmental themes are prominent in my hymn writing. So I will present my own work as a Mennonite hymn writer that offers some new ways of understanding faith in relationship to the environment. Participants will be invited to join in singing throughout the presentation.
Larry Nickel – “Songs of Earth, Echoes of Heaven”
Larry Nickel will discuss his journey as a composer and choral publisher, from writing incidental music for puppet shows in grade 9 to promoting the work of over 100 Canadian composers through Cypress Choral Music Publishing. He will also discuss and play samples from Songs of Earth, Echoes of Heaven, the fifth CD project of the West Coast Mennonite Chamber Choir. His recent commission, “The Earth Waits for Me” – inspired by the poetry of Chief Dan George and melodies of a First Nations woman from Vancouver – will be discussed. The group will sing a new setting of "For the Beauty of the Earth" and examine several “earth songs” from the Cypress Choral Music, including a setting of Ian Tamblyn’s “Woodsmoke and Oranges.”

Cheryl Denise – “Beliefs, Barnyards and Butchering – Poetry and Music,” with band, No Discernible Key – Fred W. Martin, Dave Neufeld, Jim Bender and Dwight Steinman
Performance poet Cheryl Denise and the band No Discernible Key will present music and poetry on themes including Mennonites, farming, frugality, our need for beauty and wildness, and preservation of nature. The band will evoke emotional tones for the poetry, mixing humour with thoughtful sobriety, complementing the poems and creating dialogue between music and words, rhythm and poetry. No Discernible Key is a Canadian folk band made up of the former Conrad Grebel graduates, Fred W. Martin, Dave Neufeld, Jim Bender and Dwight Steinman.

5:15 – 6:30 Dinner (Faspa) (Dining Hall or Patio)

– about Canadian Mennonites, Introductions by Howard Dyck and Sabine Breitsameter
– you may bring Faspa food to Room 2202

7:00 – 9:00 Choral Concert featuring Schafer, Mennonite, and International Environmental Music
(Knox Presbyterian, 50 Erb Street West, Waterloo)
• Inter-Mennonite Children’s Choir, Carolyn Neumann VanderBurgh, conductor
  – music by Joanne Bender, Tim Corlis, Carol Ann Weaver
• Rockway Collegiate Concert Combo, Marlys Neufeldt, conductor
  – music by, Carol Dyck, Esther Wiebe, Patrick Ressler, Jan Garrett/Larry Nickel
• TACTUS Choral Ensemble, Catherine Robertson, conductor
  – music by Larry Nickel, Leonard Enns, Stephanie Martin, Jeff Enns
• Grebel Gamelan, Maisie Sum, director, with I Dewa Madé Suparta
  – vocal music: “Monkey chant,” traditional Balinese
• Sound in the Land Festival Choir, Mark Vuorinen, conductor
  – music by R. Murray Schafer, Alberto Grau (Argentina), Peteris Vasks (Latvia)

It is a Joyous Feeling by Joanne Bender, commissioned by Sound in the Land 2014, was written for and is dedicated to the Inter-Mennonite Children’s Choir. I wrote the text based on an Inuit song entitled Akuttujuuk, which appears in the book, The Arctic Sky, by John MacDonald. Akuttujuuk refers to the stars in the constellation, Orion. “Aya, aya” is an Inuktitut chant-like phrase which is often used in Inuit traditional songs. The sentence, “It is a joyous feeling that I will go on living” speaks of hope and happiness and a deep love of life, which is extended to include some of the elements of the universe, in order to celebrate the environment, portraying oneness throughout Creation.
(Additional notes will appear in the concert program.)

9:00 – 10:00 Reception following the concert

MONDAY, June 9

8:00 – 9:00 Breakfast and musical farewell
Karen Ages, oboist, has been a freelance musician in the Toronto area for many years, and a contract musician with the Niagara Symphony since 1994. She has also played with many other orchestras, including the Kingston Symphony, Windsor Symphony, Opera York, Toronto Concert Orchestra, Ontario Philharmonic, Toronto Sinfonietta, and Symphony New Brunswick. For many years she also performed with Kekeli (African drum and dance ensemble), and Gamelan Toronto (traditional Indonesian music ensemble). Since 2005, Karen has participated in Murray Schafer’s summer project *And Wolf Shall Inherit the Moon*, in the wilderness of the Haliburton Forest.

Matthew Bailey-Dick is a PhD student in Adult Education and Community Development at the University of Toronto, a sessional instructor in the Peace and Conflict Studies program at Conrad Grebel University College, a “defusing anger” trainer with the Canadian Training Institute, and an occasional funeral celebrant. In prior years, Matthew worked as Peace Animator with Mennonite Central Committee Ontario and served in pastoral roles in two Mennonite congregations. Matthew enjoys hanging out with his family, baking cinnamon rolls, playing guitar, doing the dishes, and conducting family history research.

Geraldine Balzer, PhD, is an Assistant Professor of Curriculum Studies in the College of Education at the University of Saskatchewan. Her experiences teaching Inuit students led to her interest in decolonizing pedagogies and transformative education. Her teaching focuses on ways of disrupting the hegemony of standard English and embracing the diversity of Englishes within our world, incorporating Aboriginal and postcolonial literature into secondary classrooms, and preparing teachers to be advocates of social justice. Her commitment to social justice and inclusion is rooted in her Anabaptist faith as she seeks ways to decolonize the church.

Wendaly Bartley is a Toronto-based composer, sound energy practitioner and oracle singer who has cultivated an artistic practice that seeks to honour the wisdom of the feminine and the earth. Her compositions are rooted in the contemporary chamber and electroacoustic music traditions, and she has worked extensively with the extended vocal practice pioneered by Roy Hart. Other influences include listening and soundscape studies, mythic story traditions, eco-feminist thought, and various earth-based spiritual practices. Her recent album “Sound Dreaming: Oracle Songs from Ancient Ritual Spaces” is created from vocalizations made at temple and cave sites in Malta and Crete. (www.wendalyn.ca)

Trevor Bechtel is the Creative Director of Anabaptist Bestiary Project and Associate Professor of Religion at Bluffton University. His research interests include the human animal relationship, biblical interpretation and technology. Anabaptist Bestiary Project released *Of Every Creature* in late 2013. Cascade Press will publish his *The Gift of Ethics* in the next year. Bechtel lives in Ann Arbor, Michigan with his wife, Susan Hunsberger, and their cat Neko. In July he will become the Dean of Conrad Grebel University College.

Dennis Bender has performed in the United States, Canada and Europe; in opera with Pittsburgh Opera, Opera Company of Boston, the Cleveland Orchestra, and the National Arts Centre; in concert at Great Woods, Tanglewood and Blossom Music Festivals Pittsburgh Symphony. He is a voice professor at the University of Kentucky, specializing in teaching and performing Russian vocal music. He sang in the New York premiere of Shostakovich’s *The Nose*, Rachmaninov’s *The Bells* at the Festival dei Due Mondi in Italy, and in recital featuring Russian song throughout the US, including appearances at Tanglewood and the Interlochen Center for the Arts.

Joanne (Elligsen) Bender was born and raised on a farm near Stratford, Ontario. She received her ARCT in Piano while studying science at University of Waterloo. Later, while raising four children, she completed degrees in composition at Wilfrid Laurier University and University of Toronto. Joanne is a self-published composer as well as an active piano teacher and ensemble and church musician in Waterloo, Ontario. Her piano pieces have been published by the Royal Conservatory of Music. She has also written cantatas, chamber music, a children’s musical and a chamber opera.

Timothy Bergen has been a luthier for 35 years. He received training at the Newark School of Violinmaking, England and has since been making and restoring instruments at the George Heine & Co. repair shop of Toronto, Canada’s oldest violin shop. He has expertise in optimizing the sound of the violin family of instruments, through decades of working with many fine musicians of Canadian and international repute.
Ben Bolt-Martin, cellist, chamber music director/cello professor at Conrad Grebel University College/University of Waterloo, is currently in his 15th season with the Stratford Festival where he performs in live musical productions and has recorded incidental music for dozens of stage plays. He also performs with the Factory Arts String Quartet. As soloist, Ben specializes in unaccompanied cello music – traditionally scored and technologically enhanced. He was featured on the CD Notes Towards, which was nominated for a 2009 Juno Award. Ben is principal conductor of the Waterloo Chamber Players (Orchestra), focusing on innovative crossover programming and audience building through community.

Caroline Bordignon is a Music and Fine Arts Major at University of Waterloo. Both of these subjects have carried significant importance throughout her life. Creative expression and composition through visual and musical media lies at the core of these interests. Throughout her education she has discovered parallels between fine art and music, such as similarity between the elements and principles of design and aspects of music. Both fields inspire and complement one another, while expressing similar concepts through either medium. She seeks to explore composition as painting with sound, while painting as composing with colour.

Philipp Boss is a twenty-year old Digital Media student at Darmstadt University of Applied Sciences. He has been working for the past year as a student tutor and assistant at the Soundscape Lab under the direction of Professor Sabine Breitsameter. Soundwalking plays an influential role within his life since having gained the opportunity to lead several soundwalks and soundscape workshops.

Sabine Breitsameter (Berlin) is a professor in Sound and Media Culture at Hochschule Darmstadt, and an expert on experimental audi media, auditory culture and media ecology research. She was dramaturge, director, editor and artist for the German public radio system ARD, for NPR/USA and CBC/Canada, and is director of festivals, symposia and exhibitions. Since 2013 she curated the Frankfurt B3 Biennale for the Campus Program and Autumn School. She is co-founder of the Master’s Program, Sound Studies at Universität der Künste Berlin. In 2010 she published the first complete German translation of Murray Schafer’s The Tuning of the World with Schott International.

Rebecca Campbell is a critically acclaimed and prolific singer and sometime songwriter. She has performed with countless individuals and ensembles, including Paul Quarrington, Ian Tamblyn, Carol Ann Weaver, Lynn Miles, Jane Siberry, Meredith Monk, King Cobb Steelie, Ernest Ranglin, Cee and Rusty, Three Sheets To The Wind, Fat Man Waving, Justin Haynes, Stephen Fearing, Dave Bidini, Jim Cuddy, Dan Hill, Parachute Club, Marilyn Lerner, Tannis Slimmon, and The Skydiggers, on stages across Canada, the USA, Europe, South Africa, South Korea, Hawaii, and the Caribbean. Rebecca’s voice has graced both the big and small screen, and close to one hundred recordings.

Heather Carruthers, trained on historical as well as modern bassoon, was principal bassoonist in the Portland Baroque Orchestra from 1985 to 2001, and played with the Thunder Bay Symphony Orchestra. She performed regularly with Tafelmusik in Toronto and Philharmonia Baroque Orchestra in San Francisco, recording CDs with all four ensembles. Twice Heather toured Japan with Toronto’s Opera Atelier. In 2001 Heather retired from touring, writing a food column for the Brandon Sun in Brandon, Manitoba and teaching music history and bassoon at Brandon University. In 2010 she relocated to Kitchener and plays with various groups on baroque, classical, and modern bassoon.

Dianne Chapitis is a movement coach, dancer, researcher and choreographer. In 2001 she founded Symphonica Dance Company to research and develop performance art. Her work stems from an Honours Degree in Kinesiology/Dance (University of Waterloo), the Mitzvah Technique, Physics, Music and patterns in nature. In 2011 she created “The Choir in Motion,” marrying song to expressive movement. While living in New York, Dianne gave workshops at Juilliard and SUNY. As well she created a course in movement for opera singers at University of Toronto. Dianne lives in Guelph, sings in The University of Guelph Symphonic Choir and maintains a private coaching/performance practice.

Jai Jin Chung, visual director, is one of the few visual designers specialized in theater productions in Korea. Chung has produced numerous stage works including Seoul Ballet Theater’s Remembering You, Korea National Ballet’s Princess Hodong, and Korea National Opera’s Arang. Chung was awarded by the National Foundation for Advancement in the Arts (NFAA) in 2001 and was given the Regional Arts “Honorable Mention” in 2002.

Nicholas Cline is a composer of acoustic and electroacoustic music. His compositions have been performed in the US and in Europe and his collaborative film projects have been screened at festivals around the world. He has worked with the International Contemporary Ensemble, Northwestern Symphonic Wind Ensemble, Indiana University Wind Ensemble, Columbia College Jazz Ensemble. He was featured on the 2012 SEAMUS electroacoustic miniatures recording series: ReCaged and received an honorable mention in the 2012-13 UnTwelve International Composition Competition. He holds a BM from Columbia College Chicago and an MM from Indiana University. He is currently studying at Northwestern University.
Concert Combo, conducted by Marlys Neufeldt, is Rockway Mennonite Collegiate’s auditioned senior vocal ensemble, comprised of grade 11 and 12 students from the Senior Choir. They sing mainly a cappella, performing several times through the year including at the Christmas Concert, Spring Concert and other events.

Timothy Corlis’ compositions have been performed across Canada to critical acclaim – Notes Towards a Poem That Can Never Be Written, his large-scale choral composition to words by Margaret Atwood, was nominated for a 2009 Juno award for best classical composition of the year. In the media, he has been described as “a composer of great depth and passion, not to mention a pristine polished craft.” (WholeNote Magazine, Toronto). He also enjoys teaching and is slated to teach music theory at Conrad Grebel University College beginning in August. He currently lives in Winnipeg, where he lectures at Canadian Mennonite University.

Rae Crossman writes poetry both for the page and for oral performance. His poems have been published in literary magazines, broadcast on CBC Radio, and displayed on transit systems across Canada. Collaborative projects have ranged from storytelling to choral compositions to theatrical pieces performed in natural surroundings. His poems have been set to music by Alfred Kunz, Emily Doolittle, Oliver Schroer, Jennifer Butler, Owen Bloomfield, and R. Murray Schafer. He is a recipient of a Waterloo Region Arts Award for his artistic endeavours across disciplines.

Jacob deGroot-Maggetti will be entering his fourth year of his undergraduate at UW in Fall 2014, where he is pursuing a Music Major with a Geography Minor. Growing up in Kitchener-Waterloo, his sense of the Canadian landscape was also shaped by a summer spent working in a provincial park near Timmins, Ontario. Enjoying music of all kinds, he has special interests in music theory, composition, medieval music, oral traditions, and improvised music, especially jazz. He is a member of the Grebel Gamelan and the University Choir. He studies violin at Grebel, and also plays guitar and mandolin.

Andrew de Jong is a recent graduate from the University of Waterloo. With a double minor in music and philosophy, Andrew spent the last six months putting his two minors together to answer questions about the metaphysical, phenomenological and perceptual nature of what music is and how we interact with it. Andrew is interested in music in its strangest forms. Having studied works by John Cage, Edgard Varèse and Max Neuhaus, Andrew hopes to push the boundaries of music further into the realm of the weird and unknown.

Emily Doolittle, composer, was born in Nova Scotia in 1972 and now lives in Seattle, teaching at Cornish College of the Arts. She received her PhD from Princeton University in 2007, exploring whether certain animal songs can be considered music in her dissertation Other Species’ Counterpoint. In 2011 she was composer-in-residence at the Max Planck Institute for Ornithology in Germany, researching musician wren song with ornithologist Henrik Brumm and presenting a concert of her birdsong-related music, performed by members of the Bavarian State Opera. She is currently working on a chamber opera on the folktale Jan Tait and the Bear, to be performed in Shetland in 2014.

Carol Dyck is a native of Saskatoon. Her deep interest in choral music developed at an early age within the strong traditions of the Mennonite community’s church choirs and choral festivals. She has written several larger works for choir and soloists. Among them are Songs for the Longest Night, a meditation on pain for choir and baritone soloist with string quartet, and Every Deliverance, the recounting of the escape of a Mennonite village from Russia into China. Songs to be Sung on Holy Ground is her setting of five texts by Hildegard of Bingen.

Laura Easson, a recent graduate of the University of Waterloo with a Bachelor of Arts, Music Major, has spent four years at Conrad Grebel University College studying Music. She has been composing since the age of seven in various styles such as piano medleys, chamber works and orchestral movements, and has learned more composition techniques throughout her studies. She will attend University of Western Ontario to pursue a Bachelor of Education, Fall 2014. Laura is thrilled to have one of her compositions performed at Sound in the Land.

Leonard Enns is Professor Emeritus in the Music Department at Conrad Grebel University College, University of Waterloo, Ontario, Canada. He is an Associate Composer of the Canadian Music Centre, and a member of the Canadian League of Composers. Commissioned premieres over the past year include: The True Light for Vassar College, Poughkeepsie NY; Surge amica mea for the Golden Gate Men’s Chorus, San Francisco; Nun danket all our God for Camerata Nova in Winnipeg; and As on Wings for Newfoundland’s Quintessential Vocal Ensemble, premiered by them at Carnegie Hall a few weeks ago. Further information at www.lenns.ca

Peg Evans has been a member of the Murray Schafer Wolf Project for about 15 years. Peg sings with the COC Chorus, teaches private voice, and conducts three children’s choirs. Peg is part of the Wing and String Collective, a multi-disciplinary troupe which creates and performs music/theatre/art/video installations. In addition to music, Peg is a
Certified Life-Cycle Celebrant, creating meaningful, personalized ceremonies to mark the major points along life’s journey – work which draws inspiration from her various collaborative artistic endeavours. Peg is the proud mother of two grown sons, and is happily empty-nesting with her best friend and husband Neal.

Douglas Friesen has led numerous workshops exploring Schafer’s Ear Cleaning exercises and games, leading teachers, students, and musicians through ways of using soundscape to engage individual and group creativity. He is an Instructional Leader at the Toronto District School Board and continues to teach music education courses at both Ontario Institute for Studies in Education and Wilfrid Laurier University. In these areas, in workshops, and during graduate study Doug has searched out and explored democratic and creative models where teacher and tradition are guests and where education and learning begins with the individual observation and gesture.

Lyle Friesen, PhD, Songbird Biologist (Canadian Wildlife Service, Canadian federal government) monitors populations of migratory birds in Ontario, investigating reasons for population change and identifying conservation priorities for conservation. As chairperson of the National Recovery Plan for Acadian Flycatcher and Hooded Warbler in Canada and member of the National Prothonotary Warbler Recovery Team, he surveys Cerulean Warbler (Endangered) and Louisiana Waterthrush (Special Concern) in Ontario. He conducts a long-term study of Wood Thrushes (Threatened) in Ontario, determining how they are affected by habitat fragmentation, urbanization, predation, nest parasitism on breeding grounds, and identifying critical migration routes and wintering grounds in Central America.

Robert Gooding-Townsend began his musical studies in Grade 4, thanks to a teacher who took time out of her lunch hour. He chose the viola because his brother already played the violin, and the cello was too big to carry home. He began taking private lessons and soon joined the RCM’s Young Artists Performance Academy and the Toronto Symphony Youth Orchestra. He now studies Knowledge Integration and Applied Math, and this summer is researching mathematical biology. He continues his music by playing in chamber groups and singing in choirs – see how often you can spot him in this weekend’s performances!

Grebel Gamelan is the world music ensemble at Conrad Grebel University College/University of Waterloo (UW). Comprising students, graduates, and instructors from Grebel and Wilfrid Laurier University, the ensemble plays traditional music from the island of Bali, Indonesia. Since its establishment in September 2013, the Grebel Gamelan has performed at the Grebel Noon Hour Concert Series, the UW Student Life Center, Luther Village Great Hall, and participated in a service at The Rockway Mennonite Church. Directed by Grebel faculty member Maisie Sum, with Balinese guest artist, I Dewa Madé Suparta.

Matthew Griffin is a musician and composer from Kitchener, Ontario, Canada now living and working in Montreal. He holds a BFA from Simon Fraser University’s School for the Contemporary Arts and an MFA from The School of the Art Institute of Chicago. He is the co-founder and co-Artistic Director of Electricity is Magic, an arts organization and gallery now based in Montreal. He was the head curator for the 2011 and 2012 seasons, and has also served as curator for LiveBox Gallery in Chicago. His work includes recordings, performances and installations, which have been presented throughout the world.

Jeff Gundy’s sixth book of poems, Somewhere Near Defiance, is just out from Anhinga Press. His fourth prose book, Songs from an Empty Cage: Poetry, Mystery, Anabaptism, and Peace appeared in 2013 from Cascadia. His writing has appeared in The Sun, Georgia Review, Kenyon Review, Christian Century, Conrad Grebel Review, Mennonite Quarterly Review, Rhubarb, Nimrod, Cincinnati Review, and his poems have been set to music by Carol Ann Weaver, Lori Laitman and Jon Clemens. Recently he has fallen in serious lust with his 12-string Taylor and written sung versions of his poems. He teaches writing and literature at Bluffton University.

James Harley, Canadian composer teaching at University of Guelph, obtained his doctorate in composition at McGill in 1994, after spending six years in Europe. His music has been awarded many prizes and been performed and broadcast internationally. Harley’s compositions are available on disc and his scores are available through the CMC. He composes for acoustic forces and electroacoustic media, with a particular interest in multi-channel audio. As a researcher, he has written on contemporary music, notably his book, Xenakis: His Life in Music. As a performer, Harley has a background in jazz, recently working as an interactive computer musician.

Mark Hartman lives in Shippensburg, Pennsylvania where he teaches at Shippensburg University and conducts the University-Community Orchestra. He performs with the Shippensburg Festival Orchestra, the Gettysburg Chamber Orchestra, and the Shenandoah Valley Bach Festival. He has studied conducting with Stuart Malina and William LaRue Jones, violin with Charles Castleman, Elaine Richey, and Katie Lansdale, and jazz with the Turtle Island String Quartet and Jamie Aebersold. In addition to his activities as a violinist and conductor he performs jazz and contemporary styles on violin and guitar.
Nafshiya Haylestrom, age 16, has been playing the violin for six years, piano for seven and singing (Soprano) for nine. She has just completed her second year at the Phil and Eli Taylor Performance Academy for Young Artists at the Royal Conservatory of Music. Nafshiya enjoys many musical genres including folk, pop, country, soul, classical, and fiddle music, in addition to reading and watching the occasional movie in her spare time. Also an accomplished artist, Nafshiya creates in a multitude of media including oil, acrylic, sculpture, linocut and virtually any scrap piece of paper or cardboard she finds lying about. [www.Nafshiya.com](http://www.Nafshiya.com)

Sahara Haylestrom, age 18, has been singing and playing piano, guitar, and assorted other instruments for more than ten years. Sahara enjoys all kinds of music as well as Art, English and Biology. She is a classically trained singer (Mezzo Soprano) and piano player finishing her third year at the Phil and Eli Taylor Performance Academy for Young Artists at the Royal Conservatory of Music. In addition Sahara has been busy composing in a variety of genres for the voice, guitar, and most recently for a string quartet. Sahara starts this September at Wilfrid Laurier University in their Music Program. [www.SaharaTide.com](http://www.SaharaTide.com)

Yannick Hofmann is an alumni of the Darmstadt University of Applied Sciences and co-founding member of the Soundscape- and Environmental Media Lab. As an interdisciplinary artist he contributes to international festivals, exhibitions, conferences and symposiums. Since 2013 he lectures on sonic environments.

Marilyn Houser Hamm is a musician, educator, music and worship specialist and recognized hymnologist in the wider Mennonite Church. Working in clinics and workshops, she has taught sessionally at Canadian Mennonite University and published in the American Choral Journal and The Hymn. She was program director for Mennonite Church Canada and Chair of the Music Committee for Hymnal Worship Book, as well as committee member for Sing the Journey, Sing the Story, and two Mennonite Global Assembly collections, leading music in both. An active pianist and teacher, she is the founding director of Cottonwood Youth Chorus, a regional chorus for middle school singers.


Aldo Roldan Infuso is a B.A. digital media sound student at Hochschule Darmstadt, Germany. After having completed various courses offered by the Soundscape Lab, he began to document and to research on its events and projects.

Inter-Mennonite Children’s Choir is a community children’s choir for children aged 6-15 in Kitchener-Waterloo. For almost fifty years, IMCC’s focus has been to train young voices and help singers develop a life-long appreciation of music while striving for excellence in all choral performances. The choir performs annual Christmas and Spring concerts and participates in other community events. The choir is conducted by Carolyn Neumann VanderBurgh and accompanied by Christine Klaver-Schmidt. For more information about joining the choir: [www.mennosingers.com/imcc](http://www.mennosingers.com/imcc) or email: [imcc.conductor@rogers.com](mailto:imcc.conductor@rogers.com)

Cecilia Heejeong Kim, composer/artistic director, is one of most innovative composers, stage directors and educators in Korea. With a Ph.D. in Music from University of Pennsylvania, post-doctoral research fellowship at Harvard and visiting fellowship at ICCE (Institute of Creative and Cultural Entrepreneurship, London University), her music is played worldwide. She is a broadcasting show host, lecturer for TV, and festival organizer. As stage director, Dr. Kim has directed over 20 mega events including the 2009 World Delphic Games, with more than 5,000 participants, plus national and international VIPs. She is a professor at Sangmyung University in Seoul and board member of the Arts Council of Korea.

Hobaek Kim, percussionist and sound designer, is performing in Earth Songs for the third time. Previously he performed it at the Sydney Conservatory and the Melbourne Recital Center, Australia. As a sound designer, Mr. Kim worked as an assistant director to Dr. Cecilia Kim for the opening performance at the WCC World Conference with 200 musicians and the ARKO Contemporary Orchestra Music Festival. He has been studying composition with Dr. Cecilia Kim and Korean traditional percussion with Jonghun Jo, the successor to the Donghaean Shaman Performance of Korean Intangible Asset No. 82.
**Doreen Helen Klassen** is an Associate Professor of Anthropology and Folklore at Grenfell Campus, Memorial University of Newfoundland. She is the author of *Singing Mennonite: Low German Songs among the Mennonites* and editor of *International Songbook, 1990*, produced for the 10th Assembly of the Mennonite World Conference. Her most recent research focuses on gesture in oral narrative among Shona-speaking women in Zimbabwe, as well as on autobiographical narrative among Low German speaking Mennonite women in Mexico and Belize.

**Judith Klassen** is an ethnomusicologist and curator of Canadian music at the Canadian Museum of History in Gatineau, Quebec. Her doctoral research explored faithful defiance in the musical practices of Mennonites in northern Mexico, examining how musical deviance and devout belief are at times complementary. This research also led to her collaboration with the Mennonite Heritage Village in Steinbach, Manitoba, on the 2010 exhibition *Singing in Time: Music and Mennonites*.

**Tilly Kooymans**, clarinetist, has strong interests in contemporary music, multidisciplinary works and ecomusicology. She has toured Japan with the Higashi-Hiroshima Clarinet Ensemble, and has performed at the International ClarinetFest in Vancouver and the World Bass Clarinet Convention in the Netherlands. She is the artistic director of the experimental group tranSpectra, an innovative ensemble that has created new instruments and performs music in an alternative scale. In the spirit of cultural exchange, she has collaborated with Indigenous groups in several rewarding projects. For almost thirty years, Tilly has participated in many site-specific works of Murray Schafer’s *Patria Cycle*.

**Thomas Krause** is a Communications and Media graduate of Canadian Mennonite University from Langley, British Columbia. Audio engineer and classically trained guitar player and vocalist, Krause explores connections between music, instrumentation, and the environment through his involvement with experimental duo, Gerauschbeste, consort, and environmental protest choir: the Riel Gentlemen’s Chorus. He is an avid cyclist, bird watcher, and DIYer. Krause recently completed his internship at Private Ear Recording where he assisted in audio production. Both Thomas and Jamie Reimer play in prog-folk band, Alandale, which explores narrative, geography, and species with avant-garde idioms and diverse instrumentation.

**Kathleen Weaver Kurtz** grew up in the Shenandoah Valley of Virginia. She spent time in Botswana as well as several rural communities in the US. Kathie has been a keen listener all her life and a student of history. As a writer she is particularly interested in exploring sensory experiences, including sonic memories, as a means of taking in life and finding transcendent meaning. Kathie earned a Master of Divinity from Virginia Theological Seminary and a Doctor of Ministry degree in Pastoral Counseling from Garrett-Evangelical Theological Seminary. Now a retired pastoral counselor she focuses on writing, gardening and pottery.

**Debra Lacoste** balances her career between sessional university teaching, chant research, and trumpet performance. She plays in the Brass Essentials quintet and is Principal Trumpet for the Kitchener-Waterloo Chamber Orchestra. She enjoys freelance playing, and is the director of the community service choir Fireside Voices. She maintains a private teaching studio, and is the principal researcher for CANTUS, a database for Gregorian chant. Debra graduated with an Honours Bachelor of Music degree from WLU and went on to complete graduate degrees at Western University. She holds various certificates from the Royal Conservatory (Toronto), including an A.R.C.T. in Trumpet Performance.

**Eric Leonardson** is a Chicago-based audio artist, teacher and President of the World Forum for Acoustic Ecology, founder of the Midwest Society for Acoustic Ecology, Executive Director of the World Listening Project, and Adjunct Associate Professor in the Department of Sound at the School of the Art Institute of Chicago.

**Peter MacDonald**, clarinetist, is majoring in Mathematics at the University of Waterloo. His interests lie in the abstract and creative side of mathematics, an area which bears many similarities to music and performance. He has found that the discipline, technique and imagination required to play clarinet have been major factors in his success in the field of mathematics.

**Stephanie Martin** is associate professor of music at York University, director of Pax Christi Chorale, Schola Magdalenæ, and formerly the Church of Saint Mary Magdalenæ, Toronto. Recent commissions include works for Christ Church Cathedral Victoria BC, Voces Capituli (Belgium), Ex Cathedra (UK), Menno Singers, Canadian Men’s Chorus, Toronto Diocesan Choir School, Summer Institute of Church Music, St. John’s Cathedral Albuquerque New Mexico, Winnipeg Organ Festival and NUMUS. Conducting highlights include Elgar’s *The Kingdom*, at Koerner Hall, a semi-staged production of Handel’s *Solomon*, and an upcoming production of C.H.H. Parry’s *Judith*.
Virgil Martin is a Planning Information Specialist at the Regional Municipality of Waterloo. He grew up in St. Jacobs and has a degree in Independent Studies from the University of Waterloo (1991), researching origins and evolution of local woodlots. He wrote two books: *The Early History of Jakobstettel* (1978) and *Changing Landscapes of Southern Ontario* (1988) which explores the long-term interaction of human and natural processes through carefully matched before-and-after photographs. Besides landscape photography, his interests include birdwatching (and listening!) as well as ferns and mosses. His passion for historical geography is reflected in various articles and chapters on local flora and fauna.

Zoe Matties was born and raised in Winnipeg, Manitoba, but for as long as she can remember she has been an avid traveler and lover of wilderness experiences. In 2011 she earned a degree in International Development Studies. Since graduating she has traveled to six of the seven continents, been a farmer on an organic farm, and worked as a tour guide on a ship bringing passengers to experience the incredible wilderness of Antarctica. Currently, her passion for exploring the connections between food, faith and the environment is bringing her to continue studies in a Masters program in Food Systems and Society.

Meaghan McCracken is a recent graduate of the Honours Music program at the University of Waterloo. She has enjoyed playing flute for fourteen years. She has performed in many venues across Canada, the United States, and South Africa. She is currently volunteering at the Kitchener-Waterloo Symphony with the hopes of pursuing a career in Music Librarianship in the future.

Frances Crowhill Miller, violinist, hang drum player and vocalist, is an improvisational musician, teacher and facilitator with roots in Lancaster county and Nairobi Kenya. She has recorded and released four CDs and one movie soundtrack, and written scores for theatre pieces. A recent graduate and artist in residence at the Center for Justice and Peacebuilding (EMU), Frances is also a farmer, currently living with her husband and son at Fiddle Creek Dairy. She believes in the power of music to restore balance in both individuals and community, as well as to connect us with the earth, each other and the core of our lives.

Gus Mills has spent over 40 years conducting research on African large carnivores with South Africa National Parks, stationed in the Kgalagadi Transfrontier Park and the Kruger National Park. He has compared the brown and spotted hyenas in the Kalahari, studied lion, cheetah and wild dog in Kalahari and Kruger National Parks. Author of five books and some 140 scientific papers, he has delivered over 80 talks at conferences worldwide and supervised many PhD and MSc theses carnivores. He founded the Endangered Wildlife Trust’s South African Carnivore Conservation Group and is a Senior Member of several Carnivore Specialist Groups. He serves on several boards of scientific journals and conservation organizations and has consulted widely on carnivore conservation in Africa and Asia.

Margie Mills holds a B.Sc. in Zoology and has served as a professional assistant to Gus Mills, both in the field and with data analysis. She has co-authored a number of scientific papers with him as well as two books *Hyena Nights and Kalahari Days* and *A Guide to the Arid Kalahari*. In her own right she was also involved in her own community project outside Kruger Park for nearly 20 years where she taught local women to sew and established a crèche. She has been married to Gus for over 40 years.

Mino Ode Kwewak N’gawomak (Good Hearted Women Singers), coordinated by Kelly Laurila, is a community group that comes together to strengthen and reclaim Indigenous cultures and provide healing to its members through music and song. Often the group can reach up to 25 women and children who come from many different cultural traditions. As they join together to sing and drum, they receive support and strength from each other. They often participate in community events to share their culture with others and build new relationships through music.

Ursula Meyer-König lives in Zurich, Switzerland. After a career as a pediatrician, she undertook foundation and media art studies at the HGBKZ in Zurich and the FH Aarau, Switzerland, followed by a continuation course in electro-acoustic composition at the Hochschule für Musik in Weimar, Germany under Prof. R. Minard. She is currently studying electroacoustic composition under Prof. G. Toro-Pérez at ZHdK and ICST, Zurich, Switzerland. Her music has been heard on festivals and concerts in Germany, USA (EMM), Crete (Electroacoustic Music Days), London, GB, and in Switzerland.

Daniel Morris is a third-year student at the University of Waterloo, majoring in Math and minoring in Music. He graduated from St. Michael’s Choir School in 2011 and holds an ARCT in Piano Performance. Since then, he has been an active member of the University of Waterloo Chamber Choir and has participated in many other music-related events. He is excited to be a part of the Sound in the Land conference and honoured to present one of his compositions.
Joanne M. Moyer is a post-doctoral fellow at the University of Toronto’s School of the Environment, studying faith-based organizations doing environmental work in Canada. Her Ph.D in Natural Resource and Environmental Management from University of Manitoba explored learning for sustainability among faith-based organizations doing environmental and development work in Kenya. She worked as environmental consultant for Mennonite Central Committee’s 7 Days website, later published as Earth Trek: Celebrating and Sustaining God’s Creation. She serves on the Mennonite Creation Care Network Council, and is providing environmental expertise for the Mennofolk component of the Sound in the Land conference.

Michelle Muehlenbruch-Bunn was born in Michigan, USA in 1974. Her interest in media education and cultural politics continues to influence her academic career in media studies (BA,MA) and professional career as a television camera operator. Her interdisciplinary work draws on diverse cultures and technologies, as well as educating media awareness.

Marlys Neufeldt is the Director of Rockway’s Concert Combo, and is in her first year as Rockway Mennonite Collegiate’s Music Department Head. She teaches vocal/choral classes and ensembles, academic music and strings classes and ensembles at Rockway, from grades 7 - 12. Prior to teaching at Rockway she taught music in the Toronto District School Board, and at the Royal Conservatory of Music, in schools with the cross-curricular program Learning Through the Arts, and privately. She holds her ARCT (Piano Performer’s), B.Ch.Mus. (CMBC), B.Th (CMBC), BA (Soc. Dev. St.) (UW) and B.Ed. (OISE/University of Toronto).

Larry Nickel, composer, sings professionally, directs the Jubilate Vocal Ensemble and owns Cypress Choral Music. He travels widely as a choral clinician and runs a festival called Schmeckfest. He co-founded the West Coast Mennonite Chamber Choir with Tony Funk which recorded 13 CD recordings, including 120 of Larry’s compositions, raising money for Communitas (formerly MCC Supportive Care Services). After teaching for 25 years he completed his DMA in composition at UBC. His Requiem for Peace, an extensive work for chorus, soloists and symphony orchestra in 12 languages, is gaining international attention. With eleven publishers, nearly 70,000 people sang Larry’s music last year.

In-hye Park, Korean pansori vocalist, is one of leading Korean pansori (traditional opera) singers among the new generation. She is a successor of ‘Shimchung Ga’ (one of five major traditional opera theaters in Korea), and the Korean Intangible Asset No. 5. Ms. Park has been invited to many world-class festivals and theaters. Among them, her European tour as a cultural peace-messenger of World Peace Festival was docu-filmed and broadcasted on KBS, the national TV channel.

Janet Peachey is an American composer whose opera, orchestral, ballet, chamber, and piano music have been performed to critical acclaim in North America and Europe. She has been the recipient of grants for composition from the National Endowment for the Arts, Meet the Composer, and others. She was a two-year Fulbright grantee in Vienna, Austria, where she studied at the Hochschule fuer Musik, receiving DIPLOMAS in composition and conducting. She also holds DMA and B.Mus. degrees in composition from Catholic University in Washington, D.C She teaches theory and composition at Duke Ellington School of the Arts in Washington, DC. www.janetpeachey.com.

Melissa Pettau, flautist, graduated in April 2014 with an Honours Degree in Music from the University of Waterloo. Though her primary instrument is flute, and she also plays piano. While at UW, she played in the orchestra@uwaterloo and in several chamber music groups, including the Grebel Gamel ensemble. As well, she sang in (and sometimes conducted!) the University Choir. In September 2014, she will be starting graduate studies in musicology at the University of Toronto.

Eric Powell is a sound artist and composer working with a wide variety of presentation methods including stereo and multi-channel tape, live performance with integrated electronics, as well as site-specific and interactive installations. In 2008 he received his MFA in electroacoustic composition from Simon Fraser University. He is a founding member of the independent arts organizations Electricity is Magic (Toronto/Montreal) and Holophon Audio Art (Regina), and sits on the board of the Canadian Association for Sound Ecology. His work has been heard throughout Canada, Mexico, the USA and Europe with recent presentations in Chicago, Toronto, Regina and Prague.

Natascha Rehberg is a musician, student of Digital Media and a student tutor at the Soundscape & Environmental Media Lab at the Darmstadt University of Applied Sciences. Currently, she is in the process of research and writing about sound and soundscape-related issues.
Jami Reimer, from Brandon, Manitoba, is a Bachelor of Music graduate of Canadian Mennonite University. Her musical interests range from the operatic genre, to solo piano performance and choral composition and conducting. She draws inspiration from the work of R. Murray Schafer, John Cage and Steve Reich in her interactions and explorations of music and performance. An avid gardener, cyclist and outdoor enthusiast, Reimer looks for the connections between musical ritual, social change, and contemplation. Both Jami and Thomas Krause play in prog-folk band, Alanadale, which explores narrative, geography, and species with avant-guard idioms and diverse instrumentation.

Kai Reimer-Watts is a Master of Climate Change candidate at UW and member of the Toronto-based indie-folk band Gen Why. It was through leading a brief unit on climate change as a high school science teacher that Kai became more aware of and engaged with the issue, changing his own direction. Since then, he’s worked hard to connect global and local issues, including volunteering for many climate change non-profits and attending the UN international climate negotiations. Currently, Kai has decided to bring together his passions into a new business venture, Do Better, to inspire informed social change and innovation.

Keenan Reimer-Watts (b. 1992) is a graduate of Wilfrid Laurier University in both Piano Performance and Composition. Trained as a classical pianist, he is also involved in contemporary music, and has performed at the Canadian Music Centre, the Kitchener-Waterloo Chamber Music Society, The Maureen Forrester Recital Hall, and at other venues in Canada, premiering new works by Canadian composers, as well as the classical repertoire. Keenan has taken part in music festivals such as the Tuckamore Chamber Music Festival, Scotiafest, Orford, and Kiwanis. He has studied with pianists Alexie Gulenko and Heather Taves, and composers Linda Caitlin-Smith and Glenn Buhr.

R. Murray Schafer is an internationally acclaimed composer, environmentalist, educator, scholar, visual artist and writer. As originator of the word ‘soundscape’ he initiated research in acoustic ecology with the World Soundscape Project at Simon Fraser University during the early 1970s. For the past forty years, Schafer has been writing a twelve-part cycle of musical/theatrical works entitled Patria (meaning “homeland”). These landmark works are often presented in unconventional settings such as a forest or labyrinth, and explore the relationships between the arts in a manner he calls the ‘theatre of confluence.’ Schafer has received numerous awards for his work and was recently named a Companion of the Order of Canada. “Schafer’s is a strong, benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expression and aspirations are in total accord with the urgent needs and dreams of humanity today.” – Yehudi Menuhin

Katie Schreiner, oboist, recently graduated from University of Waterloo in physics with a minor in music. She has played oboe in orchestra@uwwaterloo, and sings in the University Choir. Katie currently studies oboe with Faith Levene, and works in a physics lab at the Institute for Quantum Computing in Waterloo.

Klaus Schüller is currently writing on his Master’s thesis on media cultural and aesthetic education at Darmstadt University of Applied Sciences. His work for the Soundscape Lab focusses on curational aspects. He was curational assistant at the 2013 B3 Moving Image Biennial and the Global Composition in 2012. Besides he is the founder of the music label project Lifeparade and involved with the band Safran.

Ann L. Schultz, Principal of Rockway Mennonite Collegiate since 2013, and conductor, brings a passion and commitment for the arts to her work. With a Bachelor of Church Music from Canadian Mennonite University, an Honours Bachelor of Arts (Music) from U of Waterloo, and a Bachelor of Education from University of Western Ontario, she received her Private School’s Principal Course Accreditation at York University. Previously, Ann served as Rockway’s Music Department Head for 15 years, bringing a Rockway Choir to Sound in the Land in 2009.

Skyros Quartet, founded in 2010, brings a bright and inventive style to the concert hall. Currently the Graduate Quartet-in-Residence at the University of Nebraska-Lincoln, quartet members are pursuing Doctorates in Chamber Music Performance. Recently, the Skyros Quartet traveled nationally and internationally, going on a tour of China, performing in the cities of Xi’an and Hangzhou. Another recent highlight was performing at the Deer Valley Music Festival as part of the Emerging Quartets and Composers Program. The Skyros Quartet takes its name from the Greek isle of Skyros, one of a quartet of islands in the Sporades of the Aegean Sea.

Jung Min Song, gayageum performer, is a leader and founder of the gayageum quartet ‘Sagye.’ She has released six albums so far. In 2002, Sageye has awarded the “best ensemble” category by KBS (Korea Broadcasting System) and is often invited to the presidential house to perform at the welcoming functions of world VIPs. Ms. Song has performed many international stages such as Le Lieu Unique of France, MIDEM ‘East Meets West’ of France, Kimmel Center in Philadelphia, Smithsonian Museum in Washington D.C., summer festivals of Michelstadt, Germany and Lugano, Switzerland.
Sound in the Land Festival Choir has been specially formed for the festival. Singers are drawn from Waterloo Region’s Grand Philharmonic Chamber Singers and the University of Waterloo Chamber Choir. Conrad Grebel University College faculty member and Grand Philharmonic Choir Artistic Director, Mark Vuorinen, directs the choir.

Bryan Moyer Suderman is a singer-songwriter, itinerant music minister, and teacher/student of the Bible. His passion is to find new ways to sing ourselves into the ongoing drama of the great project of peace, justice, reconciliation, and care for creation. Bryan has released 6 CDs of his “songs of faith for small and tall” (www.smalltallmusic.com) and tours regularly, mostly by train, throughout North America. Bryan recently wrote the music and lyrics for “Selah’s Song,” a social justice folk musical in collaboration with Theatre of the Beat. Bryan lives in Stouffville, Ontario with his wife Julie and their son Matthew.

Maisie Sum is an ethnomusicologist, music performer, and associate editor of Analytical Approaches to World Music Journal. Her research interests include the music traditions of Morocco and Indonesia, music associated with ritual, the impact of globalization on music traditions and identity, the relations between musical and cognitive processes, and the origins and universals of music. A music professor at Conrad Grebel University College, University of Waterloo, she teaches courses in world music and music appreciation, and directs the Balinese gamelan ensemble.

I Dewa Madé Suparta is a musician, composer and dancer. Born to a family of artists in Bali, Indonesia, he was immersed in gamelan music from early childhood. He is a founding member of Çudamani, an innovative gamelan ensemble based in Bali, which has engaged in international tours, including performances at sacred music festivals, the Lincoln Center, and in Italy, Greece, and Japan. Since moving to Canada, he has taught gamelan at l’Université de Montréal, served as guest director of a Montreal based community ensemble, and has been invited as a guest artist for a number of North American gamelan ensembles.

TACTUS Vocal Ensemble, Catherine Robertson director, specializes in repertoire of the European Renaissance. Frequently performing without a conductor and usually a cappella, the ensemble’s work emanates from their passion for early music. Renaissance composers created an orderly rhythmic system by using a regulated, steady pulse – the tactus. TACTUS has performed at Stratford Summer Music, at Elora Festival, with Dancetheatre David Earle, Toronto Bach Consort, Tafelmusik’s Charlotte Nediger, Nota Bene Period Orchestra, Penderecki String Quartet and has been featured on CBC Radio Two and on Soul Music TV documentary exploring the history of Christian music.

Heather Taves, pianist, performs in classical and popular idioms. While studying piano with the legendary pianist, Gyorgy Sebök, at Indiana University, she simultaneously discovered her interests in world music, early music, and jazz. She then spent three years in Montreal, performing over 80 concerts a year while teaching at McGill Conservatory. With a doctorate from Stony Brook (New York) she became a piano professor at Brock University and now at Wilfrid Laurier University. She has recorded five albums. New York critic Greg Sandow has noted her successful strategies to help students improvise, find their unique voice, and develop it in community settings.

Adam M. L. Tice is a hymn writer, pastor, and musician. He is a graduate of Goshen College and Anabaptist Mennonite Biblical Seminary. His hymn texts appear in recent hymnals and supplements used by Baptist, Catholic, Presbyterian, Reformed, Community of Christ, United Methodist, and United Church of Canada congregations. Three collections of his texts are available from GIA Publications. He produced Walk in Peace, a CD featuring his collaborations with composer Sally Ann Morris, also for GIA. Adam resides with his family in Goshen, Indiana.

University Choir is an approximately 90-member choir at Conrad Grebel University College/University of Waterloo conducted by Gerard Yun. It performs a variety of music in style and time period, ranging from early to recent music, often featuring world music and unusual contemporary works.

Carolyn Neumann VanderBurgh received her Bachelor of Music Education from Wilfrid Laurier University, a Bachelor of Education from Brock University, and a Master of Arts in Music Education (Choral Concentration) from the University of St. Thomas in Minnesota. She is the conductor of the Inter-Mennonite Children’s Choir, the WLU Alumni Choir and works as a sessional instructor at Wilfrid Laurier University. She served for 14 years in various capacities on the board of the Kodály Society of Ontario and the Kodály Society of Canada. Carolyn is on leave from her teaching position with the Waterloo Regional District School Board.

Mark Vuorinen, conductor, is Artistic Director and Conductor of Kitchener-Waterloo’s Grand Philharmonic Choir, a symphonic chorus whose repertoire includes the great masterpieces for chorus and orchestra. Mark is also Assistant Professor at Conrad Grebel University College, where he teaches in the Department of Music and conducts the University
of Waterloo Chamber Choir. Mark is a past Music Director of the Toronto Chamber Choir and has performed as part of concert series at Toronto’s Music Gallery and has given an all-night performance of Joby Talbot’s moving *Path of Miracles*, as part of Toronto’s Nuit Blanche Arts Festival.

**Larry Warkentin** is music professor emeritus at Fresno Pacific University. He earned his DMA at USC where he studied composition with Ingolf Dahl and choral music with Charles Hirt. His compositions have been performed by the Fresno Philharmonic, the Tulare Symphony, the Festival Quartet of Canada, the Fresno Fine Arts Quartet and many choral groups and vocal soloists across North America and Europe. In 2012 he was honoured at Fresno Pacific University with a full evening concert of his compositions, including *Sun, Moon and Stars* for choir and orchestra, and the premiere of *Three North German Myths* for piano trio.

**Waterloo Chamber Players** is a group of high-calibre musicians motivated by passion, not by desire for income. They present their own series of concerts, participate in funding raising events for community organizations such as St John’s Kitchen and provide accompaniment for various choral organizations. With the goal of creating a community experience for their audience, their programming goes beyond traditional “classical” music into many musical styles and forms, often in the same concert. They attempt to create a musical experience for their audience, enhanced by appropriate lighting and effective visual art.

**Mary Wing**, flautist, has a rich background in orchestral performance, including a fellowship with the New World Symphony and performances with the New York Philharmonic and Orchestra of St. Luke’s. She has performed at Caramoor International Music Festival; American Institute of Musical Studies in Graz, Austria; and Verbier Festival in Switzerland. Mary has participated in Murray Schafer’s Wolf Project which has inspired her to take classical training performance practice ‘out of the box’ into new perceptions of sound and space. She is a music and language arts teacher in Toronto and freelances in orchestras and chamber ensembles in the GTA.

**Carol Ann Weaver**, eclectic composer/pianist and Professor Emerita of Music retiring from Conrad Grebel in July 2014, has been teaching composition, theory, jazz, women and music, and African music and led three Sound in the Land conferences. Her genre-bending music, heard throughout Canada, USA, and in Europe, Africa, Korea and Paraguay, brings fusions of roots and art music, often environmentally themed and African-tinted. Her seven CDs include songs about struggle and hope – African AIDS-infected children, innocent victims of war, people whose stories need to be told. She has led four UW music and culture study trips to Durban, South Africa.

**John Weier** was born on the broad prairie, but grew up on a small peach farm in southern Ontario. The recent Carol Shields Writer-in-Residence at the University of Winnipeg has written thirteen books in a variety of genres—poetry, fiction, creative non-fiction as well as books for children; he’s still pushing out those small-farm boundaries. John works in Winnipeg as a writer and luthier.

**Seong-ryong Yeo**, Korean shaman, vocalist and percussionist, is a rare type of versatile performer. He is a vocal performer who is a successor of East-Coast Shamanic performance, which incorporates folk song of the Gyeonggi Province. He is also a Korean traditional percussion performer, dancer and gayageum performer. He has performed worldwide in Hong Kong, Japan, UK, Iran, Poland, and USA. In 2009, he was invited to perform with his group at the Smithsonian Museum in Washington D.C. to celebrate the inauguration of President Obama.

**Gerard Yun**, conductor, composer, and global music specialist is trained as an ensemble conductor (choirs, orchestra, and opera) in the Western classical tradition. As a conductor he worked with Rochester Philharmonic Orchestra, Colorado Youth Symphony Orchestras, Orchestra and Chorus of Southern Utah, San Jose Civic Light Opera, and Colorado Lyric Theatre. He conducts choirs at Conrad Grebel University College and Wilfrid Laurier University and is instructor of shakuhachi (Japanese flute) at York University. He serves as Artistic Director of the East-West Music Series, a joint project between Renison and Conrad Grebel Colleges at University of Waterloo, and The Bell’Arte Singers in Toronto, Ontario.

**Leanne Zacharias** is a dynamic cellist, educator and interdisciplinary artist known for innovative collaborations with artists of all stripes. Her performance project *Music for Spaces* reimagines concert, public and natural space with sound. She has built sound installations on ice, paddled her audience to concerts and recently performed from a rowboat on a Texan Lake, presented by the Austin Museum of Art. Cello Professor at Brandon University’s School of Music, Dr. Zacharias performs with ensembles, orchestras, songwriters and as soloist across the continent, including an upcoming solo appearance at the 2014 International Cello Festival of Canada.
**MAPS**

**Friday, June 6**
Walking Map to Humanities Theatre, Hagey Hall

**Sunday, June 8**
Map to Brubacher House

**Driving directions to**
201 FRANK TOMPA DR.
from 140 Westmount Rd. N, Waterloo, ON

3.01 kilometres - about 4 min driving

1. Turn right out of the Conrad Grebel parking lot
2. Head northwest on Westmount Rd N
   1.2 km
3. Turn right onto Columbia St W.
   1.0 km
4. Turn left onto Hagey Blvd.
   0.3 km
5. Enter next roundabout and take the 3rd exit onto Frank Tompa Dr.
   0.4 km

**Sunday, June 8**
Walking Map to Brubacher House

**Sunday, June 8**
Map to Detweiler Meeting House

**Driving directions to**
3445 Roseville Rd,
Roseville, ON
from 140 Westmount Rd. N, Waterloo, ON

17.2 km – about 27 mins

1. Turn left out of the Conrad Grebel parking lot
2. Head southeast on Westmount Rd N
   8.2 km
3. Turn left at Fischer-Hallman Rd
   7.5 km
4. Turn right at Roseville Rd
   1.5 km

**Sunday, June 8**
Bus Transportation

A free bus is available to transport you to:
Columbia Lake 6:45am
back to Grebel
Detweiler Meeting House
back to Grebel
It will leave from the Grebel parking lot.
Sunday, June 8
Map to Knox Presbyterian Church

Driving directions to
50 Erb Street West, Waterloo, ON
from 140 Westmount Rd. N, Waterloo, ON

2 km – about 3 mins driving or 20 mins walking

1. Turn left out of the Conrad Grebel parking lot
2. Head southeast on Westmount Rd N
   0.6 km
3. Turn left at Father David Bauer Dr
   1.1 km
4. Turn left at Erb St W
   0.2 km
5. 50 Erb St W is on the left, just past the stoplights.
   We suggest parking across the street, to the right, in the Waterloo Square parking lot.

THANK YOU TO OUR GENEROUS SPONSORS

Concert Sponsors
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Grants
Schultz Memorial Fund
Academic Development Fund - Conrad Grebel University College
Marpeck Fund
Korea Foundation
Organization Team

Ben Bolt-Martin  Musician, Director of Chamber Music at Conrad Grebel
Rae Crossman  Program Director, Knowledge Integration, University of Waterloo
Mike Erb  Musician, sound studio director
Rebecca Gibbins  Recruitment & Events Coordinator, Conrad Grebel
Laura Gray  Associate Professor and Chair of Music Department, Conrad Grebel
Jen Konkle  Communication Coordinator, Conrad Grebel
Tilly Kooymans  Musician, Sessional Lecturer at University of Guelph
Fred W. Martin  Director of Development, Conrad Grebel
Nadia Mazzarolo  Ph.D Music Student, University of Western Ontario
Cheri Otterbein  Food Services Manager, Conrad Grebel
James Pankratz  Dean of Conrad Grebel and Marpeck Chair
Ann Schultz  Principal, Rockway Mennonite Collegiate
Bryan Mover Suderman  Singer-songwriter, Director of Mennofolk at Sound in the Land
Maisy Sum  Assistant Professor of Music, Conrad Grebel
Mark Vuorinen  Assistant Professor of Music, Conrad Grebel
Carol Ann Weaver  Professor Emerita of Music, Artistic Director of Sound in Land

Advisory Group

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James Harley  Associate Professor of Music, University of Guelph
Ann Hostetter  Professor of English, Goshen College, Indiana
Doreen Klassen  Associate Professor of Folklore, Memorial University, NF
Joanne Moyer  Post-Doctorate Researcher, University of Toronto

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Gerard Yun and University Choir (UW)
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It takes more than a village to discover the beauties of our planet – its sounds, its natural flow, its physical structures and natural inhabitants, its internal and natural music. It takes an entire global community. Nothing can bring us together better than a unified search to understand our complex universe, and to accept our own role as being a vital part of the larger ecosystem. Thanks to R. Murray Schafer for creating the sense of a world soundscape in which we are all players, thanks to Gus and Margie Mills for carefully observing and charting parts of the natural world which are endangered, thanks to Cecilia Kim and her Korean artists for bringing traditional music and earth-wisdom from the East, thanks to Sabine Breitsameter, her German students, and all other sonic artists and composers for bringing their soundscapes and compositions to us. Thanks to all presenters, performers, organizers and supporters. And huge thanks to Grebel and to our local team for magically bringing this all together!

~ Carol Ann Weaver
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Music & the Environment
June 5–8, 2014
Conrad Grebel University College
University of Waterloo, Canada