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TALIA HUNTER AND SOFIA STOCCO
Editors

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Contents

Foreword from the Editors.....	<i>iv</i>
Review Panel.....	<i>vi</i>

“Oppressed by Sensual Delight”: On a Lesbian Relationship with Rebecca Clarke’s Viola Sonata.....	1
--	---

LOGAN ANNE IMANS

The English Catholic Dream of Gerontius: An Aesthetic Synthesis of Newman and Elgar.....	39
---	----

TAVISH DALY

Metamodernism and Vaporwave: A Study of Web 2.0 Aesthetic Culture.....	64
---	----

NICHOLAS MORRISSEY

The Music Behind the Mask: Rossini’s Uncanny Salon.....	83
---	----

SIMON COHEN

Completing Mahler’s Piano Quartet: A Study of Unfinished Music, Ethics, and Authenticities.....	115
--	-----

ISABELLA SPINELLI

Foreword

On behalf of the Don Wright Faculty of Music at the University of Western Ontario, Canada, it is our honour to present this collection of music scholarship, the fourteenth volume of *Nota Bene: Canadian Undergraduate Journal of Musicology*. We are proud to recognize the impressive diversity and quality of undergraduate research from institutions worldwide. This issue presents work by authors from Canada and the United States on topics including gender, sexuality, and Rebecca Clarke's Viola Sonata; English Catholic aesthetics in Newman and Elgar; metamodernism and Vaporwave; the uncanny nature of Rossini's late career; and, Mahler's incomplete Piano Quartet in A minor and the ethics of completing unfinished music. These essays showcase the merit of undergraduate music scholarship, in its curiosity, originality, and sophistication, on an international level.

We would like to extend our gratitude to all of our supporters, advisors, and contributors. In particular, we acknowledge Dr. Betty-Anne Younker, Dean of the Don Wright Faculty of Music, for her continued support and commitment to this project. We are also very thankful for the ongoing guidance of our faculty advisors at Western University, Dr. Emily Abrams Ansari and Dr. Edmund J. Goehring. In addition, it is our pleasure to acknowledge the support of the other members of the 2021 *Nota Bene* Review Panel: Dr. Caryl Clark and Dr. Ellen Lockhart from the University of Toronto; Dr. Katharina Clausius from the Université de Montréal; Dr. James Deaville from Carleton University; Dr. Jane Gosine from Memorial University; Dr. Walter Kreyszig from the University of Saskatchewan; Dr. James V. Maiello from the University of Manitoba; Dr. Colleen Renihan from Queen's University; Dr. Heather Sparling from Cape Breton University; Dr. Alyssa Woods from the University of Guelph; and Dr. Jonathan De Souza, Dr. Peter Franck, Dr. Kate Helsen, and Dr. Catherine Nolan from Western University. Finally, we would like to thank the authors for their hard work and commitment to this journal. We hope that this experience was as rewarding for you as it was for us.

Talia Hunter and Sofia Stocco
Editors-in-Chief

Review Panel

Dr. Emily Abrams Ansari, *Western University Canada*

Emily Abrams Ansari is an Associate Professor of Music History and Assistant Dean of Research at Western University. Her research examines music's political usages and engagements across the Americas during the Cold War period. In 2018 she published her first book, *The Sound of a Superpower: Musical Americanism and the Cold War* (OUP), which examines the effects of this ideological conflict on musical nationalism in the United States. Her new research projects include a collective history of the musical experiences of refugees from El Salvador's Civil War during the 1980s. Her published articles have won her a number of prestigious accolades, including the Kurt Weill Prize and the ASCAP Deems Taylor-Virgil Thomson Award.

Dr. Caryl Clark, *University of Toronto*

Caryl Clark (PhD Cornell University 1991) is Professor of Musicology at the Faculty of Music, University of Toronto, Fellow of Trinity College, and Senior Fellow of Massey College. Commissioning editor for the *Cambridge Companion to Haydn* (2005), author of *Haydn's Jews: Representation and Reception on the Operatic Stage* (Cambridge 2009), and co-editor of *The Cambridge Haydn Encyclopedia* (2019), she specializes in eighteenth-century music and Enlightenment aesthetics, music and politics, music and Jewish studies, interdisciplinary opera studies and indie

opera. With several undergraduates she co-authored “Seizing the Menotti Moment: Opera meets McLuhan meets Millennials,” *College Music Symposium* (2016), and with colleagues co-edited “Hearing Louis Riel,” *University of Toronto Quarterly* (2018). Current research includes writing Black violinist Joseph Bologne into Mozart biography, and examining Haydn’s Orpheus opera (London 1791; Florence 1951) in the contexts of the French Revolution and the Cold War.

Dr. Katharina Clausius, *Université de Montréal*

Katharina Clausius is an Assistant Professor of Intermedial Studies and Comparative Literature in the Département de littératures et de langues du monde at the Université de Montréal. Her research focuses on intermedial exchanges between music, literature, and the visual arts as well as on the politics of aesthetics. Her research has appeared in *Philosophy Today*, *The Opera Quarterly*, *The Journal of Musicology*, and *Tempo*.

Dr. James Deaville, *Carleton University*

Dr. James Deaville teaches Music in the School for Studies in Art and Culture, with particular pedagogical and research interests in the various interfaces of music, media, and disability. He has published in the *Journal of the American Musicological Society*, *Journal of the Society for American Music*, *American Music*, *Journal of Musicological Research*, and *Music and Politics*, and has contributed to books published by Oxford, Cambridge, and Routledge, among

others. He edited *Music in Television* (Routledge, 2010) and with Christina Baade co-edited *Music and the Broadcast Experience* (Oxford, 2016) and has published contributions on music and disability in the *Oxford Handbook of Music and Disability Studies* (2015), *Journal of Interdisciplinary Voice Studies* (2019), and *Journal of Literary & Cultural Disability Studies* (2021). He is principal editor (with Ron Rodman and Siu-Lan Tan) for the *Oxford Handbook of Music and Advertising* (2021).

Dr. Jonathan De Souza, *Western University Canada*

Jonathan De Souza is an Associate Professor in the Don Wright Faculty of Music and an Associate Member of the Brain and Mind Institute at Western University. He is also Director of the university's Collaborative Specialization in Music Cognition. Dr. De Souza's research combines music theory, cognitive science, and philosophy. He is the author of *Music at Hand: Instruments, Bodies, and Cognition* (Oxford University Press, 2017), which received the 2020 Emerging Scholar Book Award from the Society for Music Theory. Dr. De Souza currently serves as Associate Editor for *SMT-V: The Society for Music Theory Videocast Journal*, and is co-editor (with Benjamin Steege and Jessica Wiskus) of the forthcoming *Oxford Handbook of the Phenomenology of Music*.

Dr. Peter Franck, *Western University Canada*

Peter Franck is Associate Professor of Music Theory at Western University. His published research focuses on invertible counterpoint and how it intersects with aspects of Schenkerian theory and musical form. He has presented papers at conferences for the Canadian University Music Society, Music Theory Society of New York State, New England Conference of Music Theorists, Rocky Mountain Society for Music Theory, Society for Music Theory, the Fifth International Schenker Symposium, and Music Theory Midwest. His publications appear in *Music Theory Spectrum*, *Indiana Theory Review*, *Theory and Practice*, *Intégral*, *Intersections: Canadian Journal of Music*, and *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic*. Currently, he is researching guitar solos from the 1980s and 1990s within the jazz-rock idiom.

Dr. Edmund J. Goehring, *Western University Canada*

Edmund J. Goehring is Professor of Music History at The University of Western Ontario. He is the author of *Coming to Terms with Our Musical Past: An Essay on Modernist Mozart Poetics* (Rochester, 2018) and, along with a book and essays on the Mozart-Da Ponte operas, essays on Verdi's *Otello*, Don Juan theater, and Martin McDonagh's film *In Bruges* (for *Film International*).

Dr. Jane Gosine, *Memorial University*

Dr. Jane Gosine is a professor in musicology at Memorial University's School of Music and cross-appointed to Community Health and Humanities in the Faculty of Medicine. She is engaged in research exploring the relationship between singing and wellbeing, as well as research into 17th-century French music, particularly the music of Marc-Antoine Charpentier. She currently directs the Better Breathing Choir where she collaborates with a physiotherapist in running a programme that combines breathing and physical exercise with singing to support individuals wishing to improve their breathing. She has collaborated with music therapists on various projects, including examining the experience of parents participating in a choir at a children's hospice, the experience of young adults engaging in a music therapy programme alongside community musicians, and the benefits of participating in a neuro-diverse children's choir.

Dr. Kate Helsen, *Western University Canada*

Kate Helsen is an Assistant Professor in the Department of Music Research and Composition at the Don Wright Faculty of Music at the University of Western Ontario. Her specialization in plainchant, and Early Music more broadly, has led to her involvement in several international projects that dismantle the traditional boundaries of music and technology and have resulted in publications in *Plainsong and Medieval Music*, *Acta Musicologica*, and *Early Music*. Her research interests include early notations, the structural analysis of chant, melodic encodings, and obsessing

over gorgeous manuscripts. Kate has sung professionally with the Tafelmusik Chamber Choir in Toronto since 2000.

Dr. Walter Kreyszig, *University of Saskatchewan / Conservatorio di musica N. Paganini, Genoa, Italy*

Walter Kurt Kreyszig (M.A. in Musicology, 1980, Western University; M.Phil., 1983 and Ph.D., 1990, Yale University) is Professor Emeritus of Musicology at the University of Saskatchewan where he taught musicology, history of music theory, performance practise, paleography, organology, and music bibliography. Dr. Kreyszig has published widely on pre-sixteenth century repertoires and related music theoretical discourse associated with musical humanism, Baroque repertoires, with a focus on the transverse flute, music of the First and Second Viennese Schools of Compositions, and Canadian music. Dr. Kreyszig is a life-member of the Renaissance Society of America, the American Musicological Society, the Schweizerische Musikgesellschaft, the International Musicological Society, and the College Music Society and a Deputy Director General of the International Biographical Centre (Cambridge, United Kingdom), a Fellow of the American Biographical Institute (Raleigh, North Carolina), and an Honorary Member of “Dono Delius,” Conservatorio di musica N. Paganini, Genoa, Italy. In recognition of his teaching and mentorship of students, he was appointed an Honorary Member of the Golden Key International Honour Society. Together with his wife, Dr. Sheila Kreyszig, he is currently co-editing a two-volume collection of essays entitled “The Vision of Murray Adaskin (1906-2002): His

Contributions to the Musical Scene of Canada and Beyond” for Hollitzer-Verlag in Vienna.

Dr. Ellen Lockhart, *University of Toronto*

Ellen Lockhart has been Assistant Professor of Musicology at the University of Toronto since 2014. Lockhart received her PhD from Cornell University in 2011, and was a postdoctoral fellow at Princeton University from 2011-14. Her articles have appeared in *Representations*, *Eighteenth-Century Music*, and the *Cambridge Opera Journal*. Her book *Animation, Plasticity, and Music in Italy, 1770-1830* (2017) was published by the University of California Press, with an AMS75 Book Subvention Prize. Her critical edition of Puccini’s “Wild West opera” *La fanciulla del West* had its premiere at La Scala in 2016 under the baton of Riccardo Chailly. With Sarah Hibberd, she is General Editor of the *Cambridge Opera Journal*.

Dr. James V. Maiello, *University of Manitoba*

James V. Maiello is Associate Dean for Graduate Programs & Research at the University of Manitoba’s Desautels Faculty of Music, where he serves as Associate Professor of Musicology and directs the university’s Collegium Musicum. Dr. Maiello holds a Ph.D. with emphases in Musicology and European Medieval Studies from the University of California, Santa Barbara, studying under Alejandro Planchart. His research focuses primarily on plainchant and liturgy in medieval Italy; other research interests

include semiotics, music history pedagogy, and educational philosophy. Research and reviews have appeared in *Plainsong & Medieval Music*, *Notes*, *Symposium*, the *Journal of Music History Pedagogy*, *Musica Docta*, and *Fontes Artis Musicae*. He also authored the survey of medieval music for the A-R Editions Online Music Anthology's online textbook module. Another article, "Updating the Alleluia at Pistoia," appears in *"Qui musicam in se habet," Studies in Honor of Alejandro Planchart* (Middleton, WI: American Institute of Musicology, 2015). He also writes regularly for *Fanfare* magazine and serves on the advisory boards of the Gregorian Institute of Canada and the Canadian Society of Medievalists.

Dr. Catherine Nolan, *Western University Canada*

Catherine Nolan is Professor of Music Theory and Associate Dean (Graduate Studies) at the Don Wright Faculty of Music at the University of Western Ontario. Her research interests focus on theoretical, analytical, and critical issues surrounding modernist music of the twentieth century, particularly the late music of Anton Webern, Webern's creative partnership with poet (and painter) Hildegard Jone, and on the history and timeless expression of mathematical models in music theory. Her publications have appeared in *Journal of Music Theory*, *Music Theory Spectrum*, *Music Theory Online*, and *Journal of Mathematics and Music*, and in edited collections, including *The Cambridge History of Western Music Theory* and *The Princeton Companion to Mathematics*. Her essay on Canada's first serial composer, John Weinzwieg, appeared in *Weinzweig: Essays on His Life and Music* (ed. Brian Cherney and John Beckwith).

Dr. Colleen Renihan, *Queen's University*

Dr. Colleen Renihan is Assistant Professor and Queen's National Scholar in Music Theatre and Opera at the DAN School of Drama and Music, Queen's University. Dr. Renihan has presented her research at academic conferences in Canada, the United States, and Europe, including at chapter and national meetings of the American Musicological Society. She has published chapters in several edited collections on opera, and in the journals *Twentieth-Century Music*, *The Journal of the Society for American Music*, *U of T Quarterly*, and *Music, Sound, and the Moving Image*. Her book, *The Operatic Archive: American Opera as History*, was published in 2020 as part of Ashgate's Interdisciplinary Studies in Opera series. She is currently at work on a CFI- and SSHRC-funded project that explores the creation of memory- and place-based community music theatre with older adults.

Dr. Heather Sparling, *Cape Breton University*

Heather Sparling is the Canada Research Chair in Musical Traditions and Professor of Ethnomusicology at Cape Breton University. Her research interests include language revitalization through music and memorialization. She researches vernacular dance in Cape Breton, Gaelic song in Nova Scotia, and Atlantic Canadian disaster songs. The author of *Reeling Roosters & Dancing Ducks: Celtic Mouth Music* (CBU Press, 2014) and of a forthcoming book, *Disaster Songs as Intangible Memorials* (Routledge), she is also the editor of the peer-reviewed journal, *MUSICultures*. She is currently directing the SSHRC-funded project, Language in

Lyrics, and maintains the disastersongs.ca project website. Bilingual in both French and Scottish Gaelic, she is also principal flutist with the Cape Breton Orchestra and is learning to play fiddle.

Dr. Alyssa Woods, *University of Guelph*

Alyssa Woods is an Assistant Professor of music theory and popular music studies at the University of Guelph. Her research involves an interdisciplinary approach to music-analytic and socio-cultural analysis, focusing on the study of gender and race in popular music. Her recent publications have explored the concept of myth making, genealogy and succession in hip-hop, as well as pedagogical approaches to hip-hop in the music classroom. Currently, Dr. Woods is involved in an interdisciplinary project exploring the expression of religious themes, affiliation, and conversion in hip-hop.