Foreword and Front Matter

Editors-in -Chief
Western University Canada

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Editors

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Foreword

On behalf of the Don Wright Faculty of Music at Western University Canada, it is our pleasure to present the seventh volume of *Nota Bene: Canadian Undergraduate Journal of Musicology*. This issue speaks to the diversity of the international undergraduate music community. The articles in this issue address a breadth of topics, such as the cultural impact of Australian aboriginal music and the changing face of music in the digital age. There are commentaries on the works of John Dowland and Francis Poulenc, as well as insight into the harmonic language of Sergei Rachmaninoff. This diverse content reflects the high standard of musicological discourse at institutions around the world.

We would like to extend our gratitude to Dr. Betty-Anne Younker, Dean of the Don Wright Faculty of Music, for her continued support and commitment to this project. Many thanks as well to our faculty advisors in Western Music's Department of Music Research and Composition, Dr. Emily Abrams Ansari and Dr. Edmund Goehring, with special thanks to Dr. Richard Semmens. In addition, it is our pleasure to acknowledge the support of the other members of the 2014 *Nota Bene* Review Panel: Dr. Jane Gosine from Memorial University, Dr. Christina Gier from the University of Alberta, Dr. Jeff Packman from the University of Toronto, and Dr. Catherine Nolan, Dr. Jonathan De Souza, and Dr. Kate Helsen from Western University Canada. Further, we recognize Rebecca Craven, MA candidate, French Studies at the University of Guelph, for her assistance in this issue. Finally, we would like to thank the authors for their hard work and dedication to this journal. We hope that this experience was as rewarding for you as it was for us.

Colin McMahon and Kiersten van Vliet
Editors-in-Chief

Review Panel

Dr. Emily Abrams Ansari, *Western University Canada*

Emily Abrams Ansari is an Assistant Professor of Music History at Western University Canada. She received her PhD from Harvard University in 2010. Her first book, currently in progress, will examine the participation of American composers such as Bernstein, Copland, Thomson, and Schuman in Cold War cultural diplomacy missions. Her study considers this participation as in part a response to the crisis facing tonal Americanist composition during the 1950s. She recently completed an article on the Cold War for the new edition of *Amerigrove* and has publications on classical music and cultural diplomacy in the *Journal of the Society of American Music* and *Diplomatic History*.

Dr. Jonathan De Souza, *Western University Canada*

Jonathan De Souza is an assistant professor, specializing in music theory and cognition. He received a PhD in music theory and history from the University of Chicago, an MMus from Royal Holloway, University of London, and a BMus from Western University. He joined the faculty at Western in 2013.

His research explores questions about music, embodiment, and technology, combining music theory with cognitive psychology and phenomenology. He is currently working on a book project—tentatively titled *Music at Hand: Instruments and*

Embodied Cognition—that examines how interactions between instruments and performers’ bodies ground particular ways of perceiving and imagining music.

Dr. Christina Gier, *University of Alberta*

Dr. Christina Gier is Assistant Professor of Musicology at the University of Alberta, and she earned a PhD in Musicology from Duke University. She researches gender and music through a lens on identity and subjectivity, and her research and publications focus on different aspects of European and American early twentieth century music. She is currently working on a book project about the musical practices of American civilians and soldiers during the First World War and how songs sold as sheet music shaped ideas of identity, gender and race. She also has published articles on the modernist aesthetics of Alban Berg. Berg’s reading notebooks provide insight into his personal ideas on the gender discourse in *fin-de-siècle* Vienna. The relationship of these ideas to his musical composition is approached through a theory of intertextuality between music and language.

Dr. Edmund Goehring, *Western University Canada*

Edmund Goehring is Associate Professor of Music History at Western University Canada. He specializes in Mozart opera—its reception and criticism—and his essays have appeared in *The Cambridge Opera Journal*, *Eighteenth-Century Music*, *Eighteenth-Century Studies*, *Publications of the Modern Language Association*, *Il saggiaiore musicale*, and *Studies in Eighteenth-Century Culture*.

Dr. Jane Gosine, Memorial University

Dr. Jane Gosine is an associate professor of musicology in the School of Music at Memorial University. Her primary research area is seventeenth-century French music, particularly the sacred music of Marc-Antoine Charpentier. She has published reviews and articles in *Early Music*, *Eighteenth-Century Music*, *Journal of Seventeenth-Century Music*, *Bulletin de la Société Marc-Antoine Charpentier*, *Journal of Seventeenth-Century French Studies*, and has chapters in books on Charpentier (*Marc-Antoine Charpentier: un musicien retrouvé*, *Les manuscrits autographes de Marc-Antoine Charpentier*, and *New Perspectives on Marc-Antoine Charpentier*). She recently published a new edition of oratorios by Charpentier with the Centre de Musique Baroque de Versailles and is currently completing an edition of *petits motets* by Charpentier also for the CMBV. She has also published editions with the *Web Library of Seventeenth-Century Music*. Dr. Gosine has collaborated extensively with early music ensembles in Europe and North America, preparing new editions of works by Charpentier, writing programme and liner notes, and acting as a consultant on issues related to performance practices. In addition to her research on Marc-Antoine Charpentier, Dr. Gosine is currently engaged in various collaborative research projects related to music therapy and music within the context of health care.

Dr. Kate Helsen, Western University Canada

Before becoming an Assistant Professor in the Department of Music Research and Composition at Western University, Kate held a two-year post-doctoral fellowship from the Social

Sciences and Humanities Research Council of Canada at the University of Toronto, researching the transition between neumes and square notation in the 12th and 13th centuries. Her doctoral research, at the University of Regensburg, Germany, focused on the Great Responsory repertory in the Gregorian tradition. Her publications may be found in journals such as *Plain-song and Medieval Music*, *Acta Musicologica*, the *Journal of the Alamire Foundation*, *SPECTRUM*, and *Early Music*. She has been a researcher with *CANTUS* since 2004, *The Becket Project* (University of Toronto) since 2008, and has contributed transcriptions to the internet-based Irish project, *The Liturgical Veneration of Irish Saints in Medieval Europe* (2009). She was a team member of the *Musical Exchanges 1100–1650* project at the *Centro de Estudos de Sociologia e Estética Musical* (CESEM) University of Lisbon from 2009 to 2013. She currently leads an interdisciplinary exploration of document analysis software as it pertains to reading and interpreting 11th-century neumes, entitled the *Optical Neume Recognition Project*, which was recently awarded a two-year SSHRCC grant. She also sings professionally with the *Tafelmusik* Chamber Choir in Toronto, which specializes in Baroque performance practice.

Dr. Catherine Nolan, *Western University Canada*

Catherine Nolan is Associate Dean (Graduate Studies) in the Don Wright Faculty of Music and Associate Professor of Music Theory. Her research interests focus on theoretical, analytical, and critical issues surrounding modernist music of the twentieth century, particularly the late music of Anton Webern and the texts by poet Hildegard Jone that he selected for his late vocal works. Prof. Nolan also studies the history

and timeless expression of mathematical models in music theory. Her publications have appeared in leading journals including *Journal of Music Theory*, *Music Theory Spectrum*, *Music Theory Online*, *Canadian University Music Review*, *College Music Symposium*, and *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic*, and in edited collections such as *The Cambridge History of Western Music Theory*, *The Princeton Companion to Mathematics*, and *Weinzweig: Essays on His Life and Music*.

Dr. Jeff Packman, *University of Toronto*

Jeff Packman (PhD, University of California, Berkeley) is an ethnomusicologist who has conducted extensive fieldwork in Bahia, Brazil focusing on professional music making in relation to cultural politics, especially discourses of race and class. More recently, his research has examined various manifestations of *samba de roda*, an Afrodiasporic music and dance practice from rural Bahia. Jeff is completing a book on local working musicians in Bahia's capital city, Salvador, and his writing has appeared in edited collections as well as journals including *Black Music Research Journal*, *Ethnomusicology*, *Latin American Music Review*, and *Ethnomusicology Forum*. He currently teaches at the University of Toronto.