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Foreword and Front Matter

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Foreword

On behalf of the University of Western Ontario, I am very pleased to introduce this third volume of *Nota Bene Canadian Undergraduate Journal of Musicology*. The articles in this issue represent the wide-ranging interests of today's undergraduate musicology students, with topics ranging from the *ospedali* of 17th-century Venice to the spectral music of Tristan Murail. Other papers explore the intersection of musicology with other areas of study, including the visual arts, literature, and philosophy. This diverse content reflects the high standard of musicological discourse at institutions located in Canada, the United States, and Australia.

Many thanks are due to Dr. Robert Wood, Dean of the Don Wright Faculty of Music, for his strong commitment to this project. Heather Hutchison provided invaluable technical assistance, especially with setting up our new website. The faculty members in the Department of Music Research and Composition offered helpful assistance and advice. I am especially grateful to the members of this year's review panel: Professors E.A. Ansari, K. Baron-Woods, L. Burns, A. La France, and R. Semmens. This project would not have been possible without their expertise and generosity.

Aaron James Student Editor-in-Chief

Review Panel

Dr Emily Abrams Ansari

Emily Abrams Ansari, Assistant Professor of Music History at the University of Western Ontario, holds a PhD in Historical Musicology from Harvard University (2010) and also holds degrees from Durham University and Oxford University in the U.K. She is currently at work on two books. The first, tentatively entitled American Identity Transposed: Cold War Composers and Cultural Diplomacy, examines the contributions of American classical composers such as Aaron Copland, Leonard Bernstein, and Virgil Thomson to their government's overseas cultural diplomacy campaign between the 1950s and 1970s. The second book will examine the reasons that the US government, specifically Eisenhower's government, believed music and the arts capable of playing a role in Cold War strategy, considering what attitudes about music's political uses underpinned their policies and how these played out in specific overseas tours by musicians. Dr. Ansari has an article on Copland and cultural diplomacy in press at the Journal for the Society of American Music and has published several chapters in edited volumes.

Professor Kristina Baron-Woods

Kristina Baron-Woods is a Ph.D. candidate at the University of Western Ontario. She holds an M.A. in Musicology with Performance from the University of Victoria and a B.A. in Music and English Literature from the University of Waterloo. Research interests include Viennese opera buffa, French Baroque opera-ballet, German Lieder, and American musical theatre. She has published articles on Mozart's Die Entführung aus dem Serail in the journals Musicological Explorations and Music Research Forum. At

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UWO, she has taught courses in Performance and Identity in Baroque Opera and the History of the American Musical Theatre. Her research is generously supported by the Social Sciences and Humanities Research Council of Canada.

Dr Lori Burns

Lori Burns is Professor of Music and Vice Dean (Research) of the Faculty of Arts at the University of Ottawa. Her work on popular music has been published in leading journals, edited collections, and in monograph form (Disruptive Divas, Routledge Press). Her 2010 publications include articles in the Journal of Music, Sound, and Moving Image, Popular Music, Sounding out Rock (University of Michigan Press), and Pop-Culture Tools in the Music Classroom (Scarecrow Press). Burns's current program of research, with co-investigator Marc Lafrance, is entitled "Subjectivity, Embodiment, and Resistance in Popular Music by Female Artists," is funded by the Social Sciences and Humanities Research Council of Canada (2007-10).

Dr Albert La France

Doctor La France holds undergraduate degrees from the Universities of Ottawa and Alberta and a Ph.D. in Musicology from the University of Victoria. His research centres mainly on the Baroque period with special interest in French music and the Italian composer Paolo Lorenzani (1640-1713). Aside from entries in the latest editions of *The New Grove Dictionary of Music and Musicians, Die Musik in Geschichte und Gegenwart* and *Dictionnaire de la Musique* (Honegger), he also has published articles in various journals, edited symphonies and a unique opera by Lorenzani

entitled *Nicandro e Fileno* (Paris/Versailles, 1999) which was performed for the first time since 1681 at the Royal Opera in the Palace of Versailles in December 2001. After a teaching career with the University of Alberta (Campus Saint-Jean), Dr. La France is now a Professor Emeritus residing in London and an Assistant Researcher with the *Centre de Musique Baroque de Versailles* with whom he is preparing for publication a Thematic Catalogue of the works of Lorenzani.

Dr Richard Semmens

Richard Semmens (PhD, Stanford, 1980) is Professor of music history at the University of Western Ontario. Named Faculty Scholar for the 2006-2008 academic years, his research interests in the last decade or so have centred principally on seventeenth-and eighteenth-century dance and dance music in France and in England. He is author of *The* Bals publics *at the Paris Opera in the Eighteenth Century* (Pendragon, 2004). He has served on the Editorial Board of *Intersections* (formerly *Canadian University Music Review*), and as Chair of the New York-St. Laurence Chapter of the American Musicological Society.



Errata

Patrick Bonczyk has submitted the following corrections concerning his article "Redirecting Objectives: Music in Post-War Soviet Russia," which appeared in volume 2 of this publication:

Ia. The entire discussion on page 11 concerning the collaboration between Igor Stravinsky and Sergei Diaghilev should actually involve the ballet, *The Rite of Spring*, whereas the ballet, *The Firebird* was mentioned mistakenly.

Ib. Thus, the corresponding footnote (49) to the lecture cited in the paragraph and the abbreviated forms that follow should read:

⁴⁹ Jennifer L. Campbell, "Lecture on Igor Stravinsky's Ballet: The Rite of Spring," (Lecture, Central Michigan University, School of Music, Mount Pleasant, MI, October 10, 2008).

Ic. The corresponding bibliographic citation to the aforementioned should read:

Campbell, Jennifer L. "Lecture on Igor Stravinsky's Ballet: *The Rite of Spring*." Lecture, Central Michigan University, School of Music, Mount Pleasant, MI. October 10, 2008.

II. In the same discussion mentioned above, Pablo Picasso was mistakenly credited for the design and scenarios for the ballet, *The Rite of Spring*, whereas Nicholas Roerich created both the costume designs mentioned and the scenarios for the ballet.