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Foreword and Front Matter

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Student Editors

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Foreword

We are very pleased to welcome our readers to the second volume of *Nota Bene Canadian Undergraduate Journal of Musicology*. Many thanks to our student authors for contributing such varied and provocative articles! We are excited to offer an issue that delves into musicology's remoter corners and represents the wide-ranging enthusiasm of students at institutions from across North America.

We wish to thank Dr. Wood, Dean of the Don Wright Faculty of Music, and our fellow undergraduate students for their continued support. As well, we are extremely grateful to Dr. Goehring, our faculty supervisor, and to all the members of the review panel for generously lending us their expertise: Professors E.A. Ansari, K. Baron-Woods, E.J. Goehring, D. Lacoste, A. La France, and M.S. Woodside. We owe this project to their patient help and time.

Katharina Clausius, Kristen Duerhammer, Veena Varghese
Student Editors

Review Panel

Professor Emily Abrams Ansari

Emily Abrams Ansari holds a Bachelors Degree from Durham University and an MSt from Oxford University and is currently completing her Ph.D. in Historical Musicology at Harvard University. She works as a Lecturer in Music History at the University of Western Ontario in Canada. Her work examines the role of American composers such as Aaron Copland, William Schuman, and Virgil Thomson in the affairs of government during the Cold War years. Her other interests include music and migration, especially the music of Arnold Schoenberg and Ernst Krenek; mid-20th century experimental music, especially the Fluxus movement; and portrayals of music in the media. In 2005, she undertook a study of Copland's television career which was published in *Copland and his World*, edited by Carol Oja and Judith Tick.

Professor Kristina Baron-Woods

Kristina Baron-Woods is a Ph.D. candidate in musicology 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. Last year saw the publication of two articles on Mozart's *Die Entführung aus dem Serail* in the journals *Musicological Explorations* and *Music Research Forum*. She also taught an undergraduate seminar "Performance and Identity in Baroque Opera" in 2009. Her research is generously supported by the Social Sciences and Humanities Research Council of Canada.

Dr. Edmund J. Goehring

Associate Professor (Ph.D., Columbia University, 1993). Founding member of Mozart Society of America; former editor of *Current Musicology* and the *Newsletter* of the Mozart Society of America. Research funding from the National Endowment for the Humanities. Awards from the American Musicological Society, the National Opera Association (States); teaching award from the University of Georgia. Currently teaching at the University of Western Ontario.

Dr. Debra Lacoste

Dr. Debra Lacoste, B.Mus. (Wilfrid Laurier), M.A. (UWO), Ph.D. (UWO, 2000), A.R.C.T. (Trumpet Performance). Dr. Lacoste has been the principal researcher of "Cantus: A Database for Latin Ecclesiastical Chant," based at the University of Western Ontario, for over ten years. She has taught at the University of Waterloo, UWO, as well as at Wilfrid Laurier University where she holds official Adjunct Professor status. She has delivered numerous conference papers in North America and Europe, participated in the NEUMES project based at the University of Oxford, been a juror at the Arezzo Choral Festival (August, 2006), and has authored and co-authored several articles and two books. Her current research centres on the medieval responsories of Matins. It is for this research that she was the winner of a SSHRC grant in the most recent competition (2008), and she looks forward to funded travel for the next three years.

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. Mary S. Woodside

Mary S. Woodside holds degrees from McGill University and the University of Chicago. She is on faculty at the University of Guelph, School of Fine Art and Music, where she teaches music history and musicianship. From 2004-2007, she served as English Editor of *Intersections: Canadian Journal of Music* (formerly CUMR).