# Nota Bene: Canadian Undergraduate Journal of Musicology

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# Foreword and Front Matter

Katharina Clausius The University of Western Ontario

Kristen Duerhammer The University of Western Ontario

Dan Wang
The University of Western Ontario

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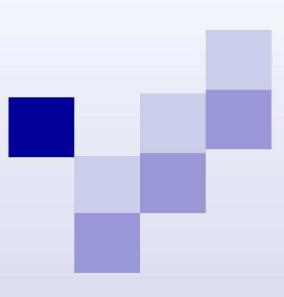
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Foreword and Front Matter								

# **Nota Bene**

Canadian Undergraduate Journal of Musicology





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# Nota Bene

# Canadian Undergraduate Journal of Musicology

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KATHARINA CLAUSIUS ~ KRISTEN DUERHAMMER ~ DAN WANG
Founding Student Editors

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#### **Preface**

On behalf of the Don Wright Faculty of Music, it is a distinct pleasure to welcome readers to this, the first issue of the *Nota Bene* Canadian Undergraduate Journal of Musicology. The publication is the result of much hard work and effort on the part of students and faculty acting as supervisors and reviewers for the project. This is a wonderful vehicle for students from different institutions to connect on a wide range of topics and to participate in the formal process used in the dissemination of research findings and new ideas.

I am delighted that students have taken the initiative in developing this project and seeing it through to the completion of this issue. In particular, I want offer congratulations and best wishes to the founding Student Editors of the journal—Katharina Clausius, Kristen Duerhammer and Dan Wang—for a job very well done.

I sincerely hope that this is but the first of many issues of *Nota Bene* and that the journal will serve as a gathering place for new ideas and lively dialogue among undergraduate students for years to come.

Sincerely yours,

Robert W. Wood

Dean
Don Wright Faculty of Music
The University of Western Ontario



#### **Foreword**

It is with the greatest pleasure that we present the inaugural issue of *Nota Bene*, Canada's first undergraduate journal of musicology. Our project to initiate an academic dialogue amongst undergraduate students across Canada has been warmly received by professors and students, and our review panel was excited to read submissions from Canada, the United States, and even Brazil.

Nota Bene's mandate is to provide undergraduate students with a means to participate in the academic publication process and to submit their research for constructive criticism. We hope that by encouraging students to engage in a reviewed journal, Nota Bene will promote an exciting and animated musicological community. Furthermore, Nota Bene offers undergraduate students an insight into musicology as a possible field for graduate studies.

Our intent is that *Nota Bene* will continue to encourage students to participate in an active, vibrant musicological discussion across university institutions. In future years, we look forward to presenting an increasingly diverse sample of undergraduate work from various universities and representing a wide array of scholarly perspectives.

We would like to acknowledge the strong support of both Dr. Wood and the undergraduate students at the Don Wright Faculty of Music. As well, we are extremely grateful

to Dr. Goehring, our faculty supervisor, and to all the members of the review panel for donating their time and energy: Professors E.A. Ansari, E.J. Goehring, S. Huebner, D. Lacoste, A. La France, U.M. Rempel, and M.S. Woodside. Without their enthusiastic help, this project would not have been possible.

Katharina Clausius, Kristen Duerhammer, Dan Wang Founding Student Editors

#### **Review Panel**

## **Professor Emily Abrams Ansari, MSt**

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.

#### Dr. Edmund J. Goehring, Ph.D.

Assistant 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. Steven Huebner, Ph.D.

Dr. Huebner is currently a James McGill Professor (musicology) at McGill University. Dr. Huebner's research focuses on French and Italian music of the nineteenth and early twentieth centuries. Huebner is the author of two books and over thirty-five

single-authored scholarly essays. His work has been funded by several large grants from the Social Sciences and Humanities Research Council and he is a past winner of the Prix Opus (2000) and Westrup Prize (2002). Huebner is co-editor (with Suzanne Aspden, Oxford University) of Cambridge Opera Journal, the leading journal internationally for research and criticism in the field of opera studies. He is also on the editorial board of Journal of the American Musicological Society and an associate editor of Verdi Forum. He is Program Committee Chair for the national meeting of the American Musicological Society at Nashville, 2008. In winter 2007, he participated in a teaching exchange with French colleague Jean-Paul Montagnier where he taught a full semester at the Insitut de musicologie, Université de Nancy (France).

#### Dr. Debra Lacoste, Ph.D.

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 around 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, Ph.D.

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 centers 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 Groves 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 Loranzani.

## Dr. Ursula M. Rempel, Ph.D.

Dr. Ursula M. Rempel received her Master of Arts from the University of California (Santa Barbara) and her Bachelor of Music and Education Certificate from the University of British Columbia. She regularly directs early music ensembles which have appeared on television, participated in workshops, and in provincial and national conferences. She has been the recipient of several awards for these activities, including a University of Manitoba Outreach Award. Dr. Rempel's primary research focuses on women in music from approximately 1770-1830. She has published articles and essays in *French Women and the Age of Enlightenment, Lumen, Transforming the Disciplines* and *The American Harp Journal* and has contributions in *The New Grove* 

Dictionary of Women Composers and in The New Grove (2nd ed.). Her current work focuses on gender coding in the language of late 18th century concert reviews, and on domestic music-making (music as female accomplishment) as evidenced in the novels of Jane Austen, and in conduct and education manuals of the period. Dr. Rempel currently teaches at the University of Winnipeg's Faculty of Music.

## Dr. Mary S. Woodside, Ph.D.

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).