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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 politics of Russian composer Sofia Gubaidulina's *Concerto for Bassoon and Low Strings* to the lives of sixteenth-century chansons. Other papers explore the intersection of musicology with other areas of study, including Canadian nationalism, feminism, and the Holocaust. This diverse content reflects the high standard of musicological discourse at institutions located in Canada, the United States, and Ireland.

Many thanks are due to Dr. Robert Wood, Dean of the Don Wright Faculty of Music, for his strong continuing commitment to this project. Faculty members in the Department of Music Research and Composition offered helpful assistance and advice, and I am especially grateful to the members of this year's review panel: Drs. Edmund Goehring, Emily Abrams Ansari, Richards Semmens, Professor Kristina Baron-Woods and PhD candidate Anthony Cushing. This project would not have been possible without their expertise and generosity.

Alayna Jay
Editor-in-Chief

Review Panel

Dr. Emily Abrams Ansari

Dr. Emily Abrams Ansari is an Assistant Professor in Music History who focuses on 20th-century music. She joined the faculty in 2007. Before coming to Western, Dr. Ansari received a BA from Durham University and an MSt from Oxford University (both in the United Kingdom) and in 2010 gained her PhD in Historical Musicology from Harvard University. Dr. Ansari teaches courses on 19th- and 20th-century music history at Western at the undergraduate and graduate level. She is particularly interested in offering her students the chance to think about music in its social and political contexts, while simultaneously seeking an intimate understanding of the music itself. Dr. Ansari 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 including 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 were 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. A presentation at the 2007 American Musicological Society meeting won her the society's Pisk Prize.

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 UWO, she has taught courses in Performance and Identity in Baroque Opera and the History of the American Musical Theatre.

Dr. Troy Ducharme

Troy Ducharme is an eclectic composer with broad interests. His style and technique encompass many forms of serialism, chromatic tonality, Renaissance and Baroque counterpoint, and timbral composition. Dr. Ducharme's music has been performed by the Trillium Brass Quintet, The University of Western Ontario Singers and Chamber Orchestra, Julia Stroud, Christian Sharpe, William Rowson, Izabella Budai, John Racaru, Laurelle Froese, and Charmaine Bacon among others, and presented with such organizations as New Adventures in Sound Art, angelusnovus.net, Musica Speciale, 60x60 Canada and the Winnipeg Symphony Orchestra New Music Festival. In appointments at the University of Western Ontario and at the University of Manitoba, he has taught courses in composition, music theory, and acoustics. In addition to his work as a composer and educator, Dr. Ducharme is an active researcher,

writing on a variety of topics pertaining to twentieth and twenty-first century music.

Dr. Edmund 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. 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 Musicologica