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Nota Bene

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CLAIRE FLATMAN AND KIERSTEN VAN VLIET Editors

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Foreword

On behalf of the Don Wright Faculty of Music at Western University Canada, we are very pleased to introduce the sixth volume of *Nota Bene: Canadian Undergraduate Journal of Musicology*. The articles in this issue represent the broad interests of today's undergraduate music students, with topics ranging from Claude Debussy's "Les fées sont d'exquises danseuses" to tempo indications in American tunebooks of the eighteenth century and the first decade of the nineteenth century. Other topics include undignified death and stigmatization in Alban Berg's *Wozzeck*, the use of ritualized physical and musical gestures in Benjamin Britten's *Curlew River*, and an interdisciplinary analysis of sound effects in Jean Racine's 2003 production of *Phèdre*. This diverse content reflects the high standard of musicological discourse at institutions located in Canada and the United States.

Many thanks are due to Dr. Betty-Anne Younker, Dean of the Don Wright Faculty of Music, for her 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, who offered generous advice and assistance throughout the year. In addition, we would like to acknowledge the support of the other members of the 2013 *Nota Bene* Review Panel: Dr. Jane Gosine from Memorial University, Dr. Lori Burns from the University of Ottawa, and Dr. John Cuciurean and Professor Kristina Baron-Woods from Western University Canada. 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.

Claire Flatman 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*.

Prof. Kristina Baron-Woods, Western University Canada

Kristina Baron-Woods is a sessional instructor at Western University in musical theatre and music history. She completed a Master's degree in Musicology with Performance at the University of Victoria under the supervision of Michelle Fillion (musicology) and Alexandra Browning-Moore (voice). She also holds a B.A. Honours 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 presented papers and lecture-recitals at graduate symposia and AMS meetings in Montreal, Vancouver, Victoria, and

Portland, Oregon, the International Biennial Conference on Baroque Music in Leeds, UK, and the European Studies Symposium in Omaha, NB. She has published articles on homoeroticism in Schubert's Goethelieder, vocal ornamentation as rhetorical device, and the dramatic significance of coloratura in Mozart's comic operas. Kristina's doctoral research was supported by a fellowship from the Social Sciences and Humanities Research Council of Canada.

Active as a performer, she has been a member of the Vancouver Opera, the Ancient Comic Opera Company, and has played lead roles in numerous musicals and sung in recital across Canada. She also spent a year at The Banff Centre as a member of the Music Theatre Workshop—a group of composers, directors, and performers devoted to the development of new works. More recently, she has been producing and directing for the stage, nurturing the talents of the next generation of musical theatre talent. Her entry into the 2012 Fringe Festival circuit was highly successful and won the Best Show award everywhere it played.

Dr. Lori Burns, University of Ottawa

Lori Burns (PhD, Harvard, 1991; MA, University of Alberta, 1986; BMus, University of Western Ontario, 1984) is Professor of Music at the University of Ottawa. Her interdisciplinary research, funded by SSHRC (1997–2000, 2002–05, 2007–10), merges cultural theory and musical analysis to explore representations of gender in the lyrical, musical and visual texts of popular music. She has published articles in edited collections published by Oxford, Garland, Routledge, and the University of Michigan Press, as well as in

leading journals (Popular Music, Popular Music and Society, The Journal for Music, Sound, and Moving Image, Studies in Music, Music Theory Spectrum, Music Theory Online and The Journal for Music Theory). Her book on popular music, Disruptive Divas: Critical and Analytical Essays on Feminism, Identity, and Popular Music (Routledge Press, 2002) won the Pauline Alderman Award from the International Alliance for Women in Music (2005). She is the co-editor of Tracking Pop, a series of monographs on popular music, published by the University of Michigan Press.

Dr. John Cuciurean, Western University Canada

Dr. John Cuciurean is an Associate Professor of Music Theory and Chair of the Department of Music Research and Composition in the Don Wright Faculty of Music at Western University. Prior to his appointment at Western he was on faculty at Florida International University and Arizona State University. Dr. Cuciurean completed his doctoral degree at the University at Buffalo and holds undergraduate degrees in both music and computer engineering from McMaster University, as well as an ARCT diploma in guitar performance from the Royal Conservatory of Music in Toronto. His research interests include both structuralist and poststructuralist approaches to western art music of the twentieth and twenty-first centuries, recent trends in sonata theory for music of the classical era, and mathematical aspects of scale theory. He has presented his research at numerous national and international conferences, and his published articles appear in a variety scholarly journals and proceedings. Current work includes a monograph-length analytic study of Gyorgy

Ligeti's middle- and late-period music which he tentatively plans to complete during a sabbatical leave in 2013–14.

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 saggiatore 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.