

## Front matter

1995

Fermata

UVic Libraries ePublishing Services

© 1995.

Original citation:  
Front matter. (1995). *Fermata*, 1.

---

Downloaded from UVicSpace Research & Learning Repository

[dspace.library.uvic.ca](https://dspace.library.uvic.ca)



**University  
of Victoria**

Libraries

## NOTE TO CONTRIBUTORS

**FERMATA** invites pertinent, previously unpublished articles from graduate students concerning historical and systematic musicology, analysis, criticism, interdisciplinary studies, and performance practice. Book and record reviews also are welcome. Moreover, in order to promote graduate research at Canadian universities, students are encouraged to submit brief abstracts of their approved thesis or dissertation topics. For general matters of style, potential contributors are requested to refer to the *Chicago Manual of Style* (1982).

Specific stylistic considerations include the following:

1. Articles should be between 4,000-6,000 words, book reviews between 1,000-1,200 words, and record reviews between 500-700 words.
2. Thesis or dissertation abstracts should be no more than 100-150 words and must be preceded by the names of both the author and the supervisor, the complete title of the project, and the institution at which the author is enrolled.
3. Contributors of articles or reviews must supply three (3) typewritten, double-spaced copies of their submission. All hard copies should be on 8.5" x 11" paper with ample margins. Authors' names should appear in the cover letter only. Once the article has been accepted, one (1) copy on either a 3.5" or 5.25" floppy disk, formatted for IBM-DOS 6.0 or lower, should be submitted for use with Wordperfect 5.1.
4. Footnotes should be numbered in sequence.
5. Musical examples, tables, captions, illustrations, etc. should be in "camera-ready" form, numbered in sequence and placed at the end of each submission, with locations for each example, table, etc. indicated clearly in the text. It is the author's responsibility to obtain permission for the use of any material that is held under copyright.
6. Within the text, please refer to examples as Ex. 1 or Exs. 2 and 3, etc. In addition, contributors are requested to employ the words sharp, flat, and natural rather than the respective musical symbols.
7. Foreign titles and names should be italicized rather than underlined.
8. **FERMATA** accepts submissions throughout the year. Articles, reviews, and editorial correspondence should be addressed to Editor, **FERMATA**, School of Music, University of Victoria, P.O. Box 1700, Victoria, B.C., V8W 2Y2, Canada, Fax (604) 721-6597.

## SUBSCRIPTIONS

CAN \$12 for institutions and individuals, CAN \$ 8 for students. There is an additional charge for postage outside Canada. Requests for subscriptions should be accompanied by a cheque made payable to School of Music (**FERMATA**) and sent to Editor, **FERMATA**, School of Music, University of Victoria, P.O. Box 1700, Victoria, B.C., V8W 2Y2, Canada.

# FERMATA

## ARTICLES

Glenn Colton (University of Victoria) **Volume 1, 1995**  
Compositional Process in the Piano Sonatas of Jean Coulthard 1

Andrea Kalyn (Eastman School of Music and University of Western Ontario)  
"Towards a better understanding": Schumann's *Carnaval*, op. 9 18

**EDITORIAL BOARD**

Anita Hardeman (University of Toronto) Glenn Colton  
"Rien n'est si charmant": The Function of  
Dialogue Airs in the Tragedy 36  
Lisa Szeker-Madden

## REVIEW ARTICLES

Barbara M. Reul (University of Toronto) **FACULTY ADVISOR**  
*Musikwissenschaftliches Arbeiten: Hilfsmittel-Techniken-Aufgaben*  
by Nicole Schwindt-Gross Dr. Joan Backus 58

Renate Zenker (University of British Columbia)  
*Music and the Mind* by Anthony Storr 61

## ACKNOWLEDGMENTS

Lisa S The members of the editorial board would like to acknowledge Prof.  
Michael Longton, chair of the School of Music, Dr. Gordana Lazarevich,  
Dean of Graduate Studies, and the Graduate Student Society for partially  
funding the project; Dr. Harald Krebs, Dr. Sylvia Imeson, and Dr. Erich  
Schwandt for their helpful suggestions for the inaugural issue; Mr. James  
Krock for his input with regard to production. In addition, Anne Bennett,  
Rebecca Blair, Robin Copas, William and Eva Kinderman, Harald and  
Sharon Krebs, Rie Okamura and Micki Reintjes deserve special thanks for  
performing in a fund-raising concert for *FERMATA*, held in October  
1994. art, Christoph Prégardien, tenor, Andreas Staier, fortepiano 64

Contributors 70



COMPOSITION AND SONATAS  
TABLE OF CONTENTS  
OF JEAN COULTHARD\*

ARTICLES

- Glenn Colton (University of Victoria)  
Compositional Process in the Piano Sonatas of Jean Coulthard 1  
I would like to thank Jean Coulthard for her enthusiastic support of this project.
- Andrea Kalyn (Eastman School of Music and University of Western Ontario)  
"Towards a better understanding": Schumann's *Carnaval*, op. 9 18  
... landmark works "Towards a better understanding": Schumann's *Carnaval*, op. 9 represent a fascinating cross-section of Coulthard's compositional career. Sonata No. 1 (1947) is one of the composer's earliest fully mature works, revealing the powerful presence of Debussy, most notably the pianistic idioms of Debussy, and entirely different positions. Completed in 1986, the piece represents one of the composer's most important late period works, reflective of an increasingly eclectic assimilation of recent developments in twentieth-century music.<sup>1</sup>
- Anita Hardeman (University of Toronto)  
"Rien n'est si charmant": Some Thoughts on the Function of Dialogue Airs in the *Tragédie en Musique* 36

REVIEW ARTICLES

- Barbara M. Reul (University of Victoria)  
*Musikwissenschaftliches Arbeiten: Hilfsmittel-Techniken-Aufgaben* by Nicole Schwindt-Gross 58  
As archetypes of Coulthard's large-scale formal procedures, these compositions comprise the composer's solo piano repertoire,<sup>2</sup> embodying the fundamental principles of her large-scale compositions. Stylistically, both works are representative of the antithetical impulses of meditative lyricism and dramatic intensity underlying Coulthard's instinctive and personal idiom. The dualistic sense of nature, intuitive sense of nature, is described by the
- Renate Zenker (University of British Columbia)  
*Music and the Mind* by Anthony Storr 61  
To develop this imagery, first is the rippling lyrical nature of sunlight on a small brook. The other is more dramatic, elements from both styles. Certain signposts do keep recurring in all my music, though I am unconscious of this at the time of writing.<sup>4</sup>
- Lisa Szeker-Madden (University of Victoria)  
*Tune thy Musicke to thy Hart: The Art of Eloquent Singing in England 1597-1622* by Robert Toft 64

RECORD REVIEW

- Mekala Padmanabhan (University of Victoria)  
*Lieder zu den Gedichten von Friedrich von Schiller* by Franz Schubert, Christoph Prégardien, tenor, Andreas Staier, fortepiano 68  
A body of music which includes 26 concert works and numerous teaching pieces.
- Contributors 70  
... by the symphonies, string quartets, and sonatas for various instrumental combinations.

\*Jean Coulthard, "Music is My Whole Life," vol. 1 of *Radio Canada International Anthology of Music* (1982).