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ÉDITORIAL/EDITOR'S PREFACE

La présente livraison offre deux articles substantiels sur des sujets très différents : d'une part, Sylvie Lannes visite l'univers de Luciano Berio et de Steve Reich, explorant les connivences multiples que l'œuvre de ces compositeurs entretient avec la musique africaine; d'autre part, Benjamin Waterhouse, organiste pour qui l'analyse est un outil indispensable à l'interprétation, se penche sur la notion plutôt abstraite de rythme harmonique, réussissant à montrer très clairement comment elle se matérialise, sur plusieurs niveaux à la fois, dans une œuvre célèbre de Bach. L'une et l'autre approche nous font découvrir de nouveaux horizons.

Our four English articles deal with musical composition from the eighteenth to the twentieth centuries. Among the range of viewpoints that they represent may be noted what appears to be a growing tendency, within musicology, to use broader critical categories and modes of enquiry drawn from other disciplines and particularly from literary criticism.

Kenneth DeLong makes reference to literature in exploring the role played by ambiguity in the music of Haydn, Schubert and Chopin, an ambiguity that heralds a moment of reconsideration before taking a new course that will realize, in turn, an unanticipated opportunity. Sylvia Imeson shows how the reflexivity that was typical of eighteenth-century English writers of fiction can also be seen to be an essential element in the instrumental music of Haydn. We are made to think further about the role of artifice in having language play, wittily and humorously in Haydn's case, with its own conventions.

Another concern given a fresh look is that of "influence" and types of linkage within music history. With his concept of the "network," Marc-André Roberge is able to suggest a broad grouping of composers and performers who, while not necessarily contemporaries, are interconnected through common musical interests and activities. The Busoni network is defined, in particular, by the occupation of its members with the performance of large-scale, difficult music, and with the making of transcriptions and editions. Finally, Edward Phillips looks at two largely unknown Fauré sources: the one a tribute to the composer from Nadia Boulanger, the other an autograph manuscript of the song "La Fée aux Chansons." A close analytical study of the changes and corrections to that song made by Fauré reflects the care he took with matters of detail as well as the underlying structure.

Il nous fait plaisir d'annoncer que la section française de la Revue s'est adjoint la collaboration permanente de Nicole Beaudry (Université du Québec à Montréal) et de Marie-Thérèse Lefebvre (Université de Montréal) : la première, à titre de membre du comité de rédaction, la seconde comme responsable de la section des comptes rendus. Nous tenons à les remercier publiquement de l'efficacité avec laquelle elles ont ici apporté leur première contribution.