

## An Introduction from the English Editor

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Contemplating Caplin

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## AN INTRODUCTION FROM THE ENGLISH EDITOR

*Edward Jurkowski*

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It is with great delight that I introduce the present issue of *Intersections*. While it contains the traditional collection of articles and book reviews in both English and French, of particular note is the substantial English portion entitled “Contemplating Caplin.” This unique segment has its origins in a session by the same name at the 2010 meeting of the Canadian University Music Society. Three papers were presented, all of which explored applications of the theoretical work of the Canadian music theorist William Caplin. Caplin was present in attendance at the session, and he responded to each of the three papers.

My editorial colleague Sophie Stévanca and I investigated the opportunity of generating a published version of this extraordinary event. Two Canadian scholars, James Wright and Alexis Luko, both from Carleton University, were approached about guest editing this collection of articles and responses. Both were enthusiastically supportive of the initiative, and the excellence of the final version is due to the professional quality of their work. I wish to thank them for their hard labors in bringing to fruition this unique contribution to *Intersections*.

Wright and Luko’s work did not extend to the fourth English article by James MacKay or the two French-language articles (Jean Molino outlines the fascinating genesis of Fauré’s *L’Horizon chimérique*, while Solenn Hellégouarch provides a valuable summary of the semiologist Jean Molino’s views of historical discourse). While MacKay’s article does not employ Caplin’s theoretical work directly, its content provides further reflections on sonata form, and an intriguing complement to the “Contemplating Caplin” portion of the issue.