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Acknowledgements

On behalf of the University of Ottawa's School of Music, it is my pleasure to present the second volume of *Intermezzo : The University of Ottawa School of Music's Undergraduate Journal*. This issue speaks to the inquisitive nature of the University of Ottawa student community. The panoply of topics explored in this issue range from the excavation of a virtually unknown female composer, Francesca Caccini to a reconsideration of Chopin's piano markings and their effect on the performance practice of his *Barcarolle F# Major Op.60*; a discussion of the performer's point of view in contrast to musicological discourse regarding the interpretation of Prokofiev's second violin concerto; and, a controversial yet none the less rewarding character analysis of one of operas most enigmatic characters, Katarina Lvovna from Shostakovich's *Lady Macbeth of Mtsensk*, questioning the appearance of rape and resistance within this score. These papers reflect the high academic standard at the University of Ottawa.

I would like to extend my gratitude to Dr. Lori Burns, Head of the University of Ottawa School of Music, for her support since the beginning of this

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Matthew Timmermans

Journal Manager

