



editors' note

Welcome to issue 89 of *Current Musicology*, the first publication of our forty-fifth year. This journal primarily provides space for peer-reviewed articles by scholars in the early stages of their careers. We take an inclusive approach to musicology, and invite submissions that reflect the multitude of topics, theoretical approaches, and disciplinary partnerings that are available to today's scholar of music and music cultures.

Issue 89 begins with a timely article by Nili Belkind, in which she analyzes the national and international media discourse surrounding Israel's trilingual entry to the 2009 Eurovision Song Contest. Belkind demonstrates that a contentious political battle raged in the words and actions accompanying the song's entry, even as a physical war was waged on the ground. She pays particular attention to the way that discourse about musical performance reflects and shapes ethnic and national identity in Israel, and outlines the political stakes of these constructions as they are mobilized by the State, NGOs, musicians, and the media. Stephen Rodgers offers a reading of Berlioz's *Roméo au tombeau des Capulets* (the sixth movement of his symphony *Roméo et Juliette*) that argues for a narrative structure where the abstraction of "music" is "smashed" into mimetic certainty through Berlioz's musical depiction of the events in the tomb. His article treats formerly criticized elements of the movement, including tonal uncertainty and blatant representation, as central to the piece's powerful expressivity. Charles and Matthew Santa, a father/son team, suggest an intriguing, nonmusical solution to the "enigma" of Elgar's opus 36 Variations on a Theme. Using biographical anecdotes and musical analysis, they speculate a mathematical inspiration for Elgar's composition, while pondering the potential solution's repercussions for reception of the popular concert piece.

Our reviews section was thoughtfully compiled by Matthew D. Morrison. The section collects reviews of books focusing on music and race as it intersects with gender, sexuality, ethnicity, and class. The books reviewed represent important next steps in the use of critical race theory in doing historical, ethnographic, and cultural studies research on music. The reviews show how recent authors critically engage genre and cultural hierarchy without using them as scholarly boundaries. The section concludes with a review that contextualizes and honors Raymond Monelle's influential contributions to musical semiotics and topic theory.

We would like to extend special thanks to Michael Shaw, whose work as Subscriptions Manager is essential to the successful operation of the journal. We also thank Advertising Manager Lucie Vagnerova, the Columbia Music Department office staff, and the members of our editorial board for their valuable roles in our production cycle.

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