

**Fall 2014 Conference of the
American Musicological Society – Southwest Chapter**

Friday-Saturday, September 5-6, 2014

Ouachita Baptist University

in Arkadelphia, Arkansas

Conference Host:

Dr. Robert Paul Kolt

Travel Information

Direction to Conference Site:

Travel by Air: You may fly into Little Rock National Airport (LIT) and rent a car.

Travel by Car (from airport or driving North to South on I-30):

- 1) Head west on Airport Rd.
- 2) Slight right to stay on Airport Rd.
- 3) Continue onto Bankhead Dr.
- 4) Take the Interstate 440 W ramp.
- 5) Merge onto I-440 W.
- 6) Keep left at the fork to continue toward I-30 W.
- 7) Keep right at the fork, follow signs for I-30 W/Hot Springs/Texarkana and merge onto I-30 W for 65 miles.
- 8) Take exit 73 for AR-8/AR-51 toward AR-26/Arkadelphia.
- 9) Turn left onto Pine St, go 2.4 miles.
- 10) Turn left onto N 6th St and go 1/10 mile and you will be at the university.
- 11) Once on campus...
 - a. Turn right onto Ouachita Street.
 - b. Drive 2 blocks, turn left onto 4th Street.
 - c. Drive 200 yards. Conference Site (Hickingbothom Hall [School of Business]) will be on the left.
 - d. Park along the street adjacent to Hickingbotham Hall or across the street from it in the parking lot. (Zone 3 – Yellow. See campus parking map .pdf)
- 12) Enter any entrance on ground floor of Hickingbotham Hall and you will see signs directing you to Young Auditorium and the “AMS Meeting.” Get name tags and refreshments at entrance to Young Auditorium. **(No food or drink in auditorium, please.)**

Travel by Car (driving South to North on I-30):

- 1) Take exit 73 to merge (right) onto AR-51 N/AR-8 E/Pine St
- 2) Turn right onto Pine St, go 2.4 miles.
- 3) Turn left onto N 6th St and go 1/10 mile and you will be at the university.
- 4) Once on campus...
 - a. Turn right onto Ouachita Street.
 - b. Drive 2 blocks, turn left onto 4th Street.
 - c. Drive 200 yards. Conference Site (Hickingbothom Hall [School of Business]) will be on the left.
 - d. Park along the street adjacent to Hickingbotham Hall or across the street from it in the parking lot. (Zone 3 – Yellow. See campus parking map .pdf)
- 5) Enter any entrance on ground floor of Hickingbotham Hall and you will see signs directing you to Young Auditorium and the “AMS Meeting.” Get name tags and refreshments at entrance to Young Auditorium. **(No food or drink in auditorium, please.)**

***Campus Maps available at:** <http://www.obu.edu/about/files/2013/08/OBU-Map-Main-Campus.pdf> and <http://www.obu.edu/about/files/2013/08/OBU-Parking-Map.pdf>

Directions to Hotels (Holiday Inn Express, Hampton Inn) from OBU:

- 1) Drive on 4th Street (2 blocks).
- 2) Turn right on Cherry Street, drive 2 blocks.
- 3) Turn left on 6th Street, drive ½ block.
- 4) Turn right on Hickory Street, drive 4 blocks.
- 5) Turn right on 10th Street (10th street becomes AR-7 N/US-67 N/Valley St.)
- 6) Drive 3.6 miles
 - a. You will come to I-30. Hampton Inn is just before I-30 on the right; Holiday Inn Express is just after I-30 on the right.
 - b. Other motels are located in this vicinity, but the conference host has arranged special rates for AMS members at the Holiday Inn Express and Hampton Inn (both of which include breakfast).

NB: The Hampton Inn and Holiday Inn Express have reserved blocks of rooms for AMS members but please book your rooms early – prior to August 1, 2014, would be best! And be sure to mention you are attending the AMS Meeting at OBU in order to get the discount rate.

**Holiday Inn Express Discount = 15% of regular rates. Ph. (870) 403-0880.
Fax: (870) 403-0090.**

**Hampton Inn Rates = Single Queen - \$79/night plus tax,
Double Queen - \$83/night plus tax.
Ph. (870) 403-0800.
Fax: (870) 403-0404.**

Selected Restaurants:

Dining choices in the Arkadelphia area are somewhat limited. However, light refreshments will be provided during all meeting sessions, and a catered lunch will be provided on Saturday.

Just around Hampton Inn are located a number of “fast food” restaurants, including: Taco Bell, Wendy’s, and McDonald’s

Across the street from the Holiday Inn Express is located a Cracker Barrel restaurant.

Conference Program

The Conference is taking place at the Young Auditorium at the Hickingbotham School of Business on the campus of Ouachita Baptist University.

Friday, September 5, 2014

3:15pm **Registration and Coffee / Snacks**

3:35pm **Opening Remarks**
Dr. Gary Gerber,
Professor of Music and Chair, Division of Music

3:45pm – 5:15pm **Paper Session**
Chair: Gregory Straughn, Abilene Christian University

Stephen Husarik, University of Arkansas – Fort Smith

“Beethoven and the Baths: A Study in Human Survival”

Kevin Mooney, Texas State University

“Resurrecting the Son: Reinterpreting Goethe’s ‘Der Erlkönig’”

Joseph E. Morgan, Middle Tennessee State University

“The Immense and Mighty Ocean: Style, Nature and Form in the Swansongs of Meyerbeer and Weber”

5:15pm – 5:30pm **Coffee Break**

5:30pm – 6:30pm **Careers in Music Research (Panel)**
Gregory Straughn, Abilene Christian University
Kevin Mooney, Texas State University
Nico Schüler, Texas State University

6:30pm – 7:00pm **Professors from universities with graduate programs will be available for individual meetings with students.**

7:00pm **Dinner (on your own)**

Saturday, September 6, 2014

9:00am Registration and Coffee / Snacks

9:20am Greetings
Dr. Scott Holsclaw,
Professor of Theater Arts and Dean, School of Fine Arts

9:30am – 10:30am Paper Session
Chair: Sheryl Murphy-Manley, Sam Houston State University

Robert Paul Kolt, Ouachita Baptist University
“Nationalism in Western Art Music: A Reassessment”
Jeremy Orosz, University of Memphis
“*The Last Empress* and the Politics of Globalization”

10:30am – 11:00am Poster Session

Brian Galica, Texas Tech University
“The Female Songster’s Role: Discussing The Re-Appropriation of Power within Machismo Culture”
Alexander Lawler, University of Houston
“‘Let Us Not Be Misled’: History Tempered by Ideology in Act 1, Scene 2 of *Nixon in China*”

11:00am – 12:00pm Paper Session
Chair: Sheryl Murphy-Manley, Sam Houston State University

Delphine Piguat, University of Oklahoma
“Shabbat’s ‘Kiddush’: A Study of Orthodox Sephardic Jewish Liturgy”
Megan Woller, University of Houston
“‘You Can Sing Most Anything’: The American Folk Revival in *The Sound of Music* (1965)”

12:15pm – 1:45pm Lunch
Greetings by Dr. Rex Horne, President, Ouachita Baptist University
Lunch is generously provided by Ouachita Baptist University.

1:45pm – 2:45pm Paper Session

Chair: Gregory Straughn, Abilene Christian University

Aaron J. West, Collin College

“The Police and the Style Mosaic”

Sarah Dietsche, University of Memphis

“Make Music, Not War: American Popular Music Opposing Bush’s ‘War on Terror’”

2:45pm – 3:00pm Coffee Break

3:00pm – 4:00pm Paper Session

Chair: Sheryl Murphy-Manley, Sam Houston State University

Jessica Narum, Concordia College

“Schönberg’s Nocturne: A Narrative Interpretation of Op. 11, No. 2”

Candice L. Aipperspach, South Plains College

“*Brundibár* in History and Production: Holocaust Studies and the Performance of Musical Theatre”

4:00pm – 4:15pm AMS-SW Business Meeting

End of the Conference

Paper and Poster Abstracts (in alphabetical order by author)

Candice L. Aipperspach, South Plains College

“*Brundibár* in History and Production: Holocaust Studies and the Performance of Musical Theatre”

Czech violinist Joža Karas (1926-2008) oversaw the American premiere of the children’s opera *Brundibár*. This work, which premiered in the Nazi camp of Terezín during World War II, saw little national exposure until twenty years later in 1995 when the Washington Opera Camp organized children performances of *Brundibár* at the Kennedy Center and the new United States Holocaust Memorial Museum in Washington D.C. These latter performances sought to communicate to a wider American audience due to the rapid change in Holocaust studies. *Brundibár* rapidly gained in popularity during the early 2000s, especially as a tool for Holocaust education.

Using practice-based research, this paper presents a director/musicologist case study of the 2012 Texas Tech University’s children’s opera ensemble’s production of *Brundibár* and the subsequent musicological questions that arose out of local elementary school performances. Challenges for modern realizations center on the fact that, although virtually all current-day performances of the opera rely on *Brundibár*’s origin story for educational justification, *Brundibár* has no direct Holocaust content. This proves especially troublesome in educational environments where the opera must serve multiple objectives for varied groups of extremely young children unfamiliar with formal Holocaust education.

In addition, historical accuracy, usually a high priority, proved impractical due to the ensemble’s restrictions such as funding, use of English, predetermined performers, and needed portability. This presentation seeks to address how musicological research aids in answering questions of justification without a work’s usual scheme. This is of particular interest to undergraduate performers and directors seeking useful research methodologies usually reserved for musicologists.

Sarah Dietsche, University of Memphis

“Make Music, Not War: American Popular Music Opposing Bush’s ‘War on Terror’”

In comparison with the massive counterculture movement of the Vietnam era, musical protest after 9/11 seemed practically non-existent. The reasons behind this apparent dearth were varied, from Clear Channel’s near-monopoly on radio and performing venues to a lack of public interest. Despite its absence from public consciousness, there were, in fact, hundreds of musicians – some as popular as Lenny Kravitz, Green Day, or Bruce Springsteen – who spoke out publically and wrote music protesting the War on Terror. Their sentiments expressed the same anti-war attitudes that existed in American society such as feeling that there were more pressing domestic concerns, believing the war was being waged for the wrong reasons, having sympathy for the soldiers and those in other countries, and wishing for a peaceful world.

Using musical, lyrical, and historical analysis, this paper explores some of the most prominent musicians who were publically active in opposition to the war. Based on the main lyrical themes, the songs fall into general categories of complaints reflecting the range of societal response to the War on Terror. I will discuss how these reactions were framed in popular music and how the music and musicians were received by the American public. This study builds on previous research of post-9/11 music by focusing on one of the most prominent themes found therein. Because of its contemporary nature, it offers information that is of broad cultural significance and contributes to the limited but expanding musicological studies of popular music, protest music, and post-9/11 music.

Brian Galica, Texas Tech University

“The Female Songster’s Role: Discussing The Re-Appropriation of Power within Machismo Culture”

This document Explores gender and identity among the gender and identity among the ranchera/ranchero musical genre within the Latin American traditions and examines the shift towards an acceptance of female vocalists who become entertainers within barroom and dance hall locations. Employing an analysis of issues such as performer apparel, acceptance, and reception history suggests perceivable shifts in the machismo milieu that incorporate aspects of emerging feminine perspective.

The female performers, who changed the genre, using gender blending as well as the blurring of social musical constructions represented within the genre of the ranchera/ranchero as a vehicle for feminine expression. The paper will focus on Chavela Vargas and her impact upon the traditional normative five archetypes to which the female songster’s role had been previously been limited. To highlight other noticeable changes, a comparison between the corrido’s masculine imagery will be juxtaposed to the imagery represented in Chavela Vargas’s performance attire and musical style. Through Vargas’s work, the incorporation of another archetype is created.

Stephen Husarik, University of Arkansas – Fort Smith
“Beethoven and the Baths: A Study in Human Survival”

Ludwig van Beethoven had been living in a Viennese hospital complex for several years before he wrote a suicide letter to his brothers at the Viennese spa-suburb of Heiligenstadt, Austria. Although terribly depressed about his hearing loss, he decided to fight against his disability with a variety of anecdotal medical treatments and visits to therapeutic spas throughout Austria, Germany and Czechoslovakia.

The existence of these baths is well known; however, very little has been published in English about Beethoven's relationship to them and/or the types of treatments he received there. At typical spas, a patient drank up to 13 glasses of water per day of waters containing concentrated salt or minerals with the expectation that skin pustules would form and break – thus releasing poisons as the presumed cause of medical disease. Beethoven received this and other ineffective treatments for his illnesses at the baths. Ironically, the final so-called cure given to Beethoven on his deathbed was to place him into a covered bathtub containing hot water and birch leaves as a kind of portable sauna.

Beethoven's seventy or so residences were located in or near suburban spas during the warm weather, but during the cold weather he may have visited smaller baths within the walls Vienna itself. This paper explains how and why the class system may have hampered his visits to these smaller establishments. It also explains the types of baths available, who visited them and what treatments were considered standard medical practice at the time.

Robert Paul Kolt, Ouachita Baptist University
“Nationalism in Western Art Music: A Reassessment”

While many works of Western art music, including abstract and dramatic genres such as opera, are considered nationalist works, even a basic definition of nationalism in music is highly problematic, at best. For well over 150 years scholars and composers of Western art music, both European and American, have, with little success, sought to identify and define the musical elements that create a perception of nationalistic content. This plethora of theories seem to match the number of scholars who have written on the subject with the result that the vast majority of these efforts only exacerbated a situation already tenuous with unsatisfactory conclusions that produced more questions than answers. However, The German scholar, Carl Dahlhaus, offers theories about the national in music that seem to bring order to the chaos by concentrating less on composers' efforts to infuse strictly musical aspects into their works, and more on the post-compositional, aesthetic realities. This study briefly examines some of these historically inconclusive and problematic theories of nationalism in music and offers a possible solution to the dilemma with both, a summary of Dahlhaus's theories and a practical example of how they may be extended by the composer and perceived by the listener.

Alexander Lawler, University of Houston
“‘Let Us Not Be Misled’: History Tempered by Ideology in Act 1, Scene 2 of *Nixon in China*”

The “study scene” (Act 1, scene 2) of John Adams's *Nixon in China* (1987) has often been celebrated by music scholars and critics for its realistic recreation of the meeting between Nixon and Mao, with many praising or uncritically assuming its historical fidelity. However, the scene is actually a politicized interpretation of the meeting which bears only minor resemblance to the historical accounts.

As Adams described in a 1988 interview with John Porter, his intention in the scene was for the “typically American sense of assumed superiority” to be undercut, and Nixon to “fall completely on his face” before Mao. This poster aims to examine the methods by which librettist Alice Goodman and Adams transform the meeting from a civil meeting of aging cold war warriors into a heated and often harsh debate in which Mao decisively triumphs over Nixon. I will demonstrate how Goodman selectively abridged and edited the available transcripts of the meeting, and examine the disparity between the language and allusions employed by Nixon and Mao in their debate. I will also show how Adams's score to the scene systemically elevates Mao's stature and power over that of Nixon's. Of particular note will be how Adams uses stylistic allusions to Stravinsky to create an almost continual atmosphere of unresolved conflict to compliment the intrinsic conflict set in Goodman's libretto between Mao's Communism and Nixon's Capitalism.

Kevin Mooney, Texas State University
“Resurrecting the Son: Reinterpreting Goethe's ‘Der Erlkönig’”

The poetic interpretation of Goethe's Erlking (persona) differs among music scholars, yet most agree that whatever he is or represents, the Erlking personifies the dark side and is responsible, directly or at least indirectly, for the child's death. Citing just a few examples, Edward T. Cone (1974) suggests that, “the Erlking belongs to another world – perhaps of the son's feverish imagination” (7-8); Lawrence Kramer (1984) offers a psychological interpreta-

tion, characterizing the Erlking as “a threatening false father” (148) and “the daemon lover” (160); Deborah Stein (1989) writes that the Erlking “involves a representation of Death, including the power of Death” (147); and, Christopher Gibbs (1995) argues that “the Erlking uncannily embodies both/and: both human and supernatural, sweetly alluring and threatening, intimate and profoundly alien” (133).

After considering Goethe’s semantic and structural choices in his 1782 poem “Der Erlkönig,” and providing a brief overview of selected interpretations from a variety of theoretical frameworks, I argue that Goethe’s ballad can be read as a coming-of-age story, that the Erlking’s persona changes, indeed matures, over the course of the poem, and that the Erlking is associated with the death of the child and not the death of the son. Finally, my analysis will show the extent to which Schubert’s setting suggests that the composer was working from a similar poetic interpretation.

Joseph E. Morgan, Middle Tennessee State University

“The Immense and Mighty Ocean: Style, Nature and Form in the Swansongs of Meyerbeer and Weber”

In 1810, while studying with Abbé Vogler in Darmstadt, Giacomo Meyerbeer and Carl Maria von Weber entered into a life-long friendship, and helped create the *Harmonischer Verein*, a secret artistic society that was, as Weber stated, “...inspired by a single enthusiasm and a single point of view.” Since then, much has been written about Weber as the founder of German Romantic opera and as a primary influence on Richard Wagner while Meyerbeer has long been recognized as the greatest proponent of French Grand opera. However, few scholars have recognized the many similarities in their compositional processes, aesthetics and expression; shared characteristics that are apparent in their most sophisticated works. It is the purpose of this paper to correct this lacuna.

My investigation begins with a discussion of Weber and Meyerbeer’s early friendship and aesthetics. It then turns to a brief comparative analysis of Meyerbeer’s *Wirth und Gast* (1812) and Weber’s *Abu Hassan* (1811), two operas with libretti derived from a single tale from *the 1001 Arabian Nights*. This comparison leads to a discussion of Weber’s published critical response to Meyerbeer’s Italian style operas composed between 1815-1825. The investigation concludes with a discussion of the striking similarities between their last great scenes, Weber’s aria for Reiza, “Ocean Thou Mighty Monster” (*Oberon*) and Meyerbeer’s aria for Selica, “C’ici je vois la mer” (*L’africaine*). In all, this research undermines some of the long held, and mostly exaggerated, distinctions between these two founding voices of French and German operatic styles in the early 19th century.

Jessica Narum, Concordia College

“Schönberg’s Nocturne: A Narrative Interpretation of Op. 11, No. 2”

Schönberg’s Op. 11/2 has inspired a significant body of analysis. However, virtually all of the published analyses of this work have focused on issues of large-scale tonal or atonal coherence. The absence of scholarship studying this work from a hermeneutic angle is surprising, especially given its composition at a musically and personally tumultuous time in Schönberg’s life; the composer’s own remarks draw attention to expressive features of the piece. In this paper, I propose a hermeneutic reading of Op. 11/2, cognizant of the tonal and atonal surface elements but also sensitive to the sequence, interactions, and associations of the musical topics present. Following Klein’s work on musical narrative (2004), I argue for a narrative rooted in the sequence of emotional states, cued by topics, and related to the interaction and opposition of motives within that sequence.

My analysis of Op. 11/2 highlights the growing strain, psychic break, and unresolved conflict suggested by the music. As Kallberg (1992) and Dickensheets (2012) have demonstrated, the nocturne conjures associations of the feminine; because of this, Schönberg’s evocation of the nocturne prompts a hermeneutic reading. I use the biographical situation of Schönberg’s marital strife of 1908-09 as an analytical metaphor to demonstrate that these issues of pitch, form, rhythm, and topic can be understood as a narrative. This analysis takes the expressive aspect of Schönberg’s atonal music seriously and demonstrates the potential for topical study of this repertoire as a complement to entirely pitch-focused methods.

Jeremy Orosz, University of Memphis

“The Last Empress and the Politics of Globalization”

The Last Empress (1995), the first Korean-produced, Broadway-style musical, was the focus of an ambitious political agenda. An historical drama based on the life of the Korean Queen Min (1851-1895), the narrative recounts her rise to power and her demise at the hands of the Japanese assassins. Though initially conceived to commemorate the centennial of Queen Min’s death, the propaganda machine of President Young Sam Kim came to view the musical as an opportunity to educate international audiences about Korean history (namely the wrong-doing of the Japanese colonial forces), and – above all – to prove that Korean culture was worthy of display on the world stage.

Although the propagandistic origins of *The Last Empress* are now well documented, there is virtually no scholarly discourse about the musical itself. This paper is guided by twin objectives: To analyze how the music and text were crafted (and, at times, altered) to please international viewers, and to evaluate the success of the project by examining the show's overseas reception. The production quality was largely praised in the West; occidental viewers responded well to the fascinating blend of cosmopolitan tunes in the style of *Les Mis* and "exotic" quasi-traditional numbers complete with indigenous Korean instruments. The political message of the musical, however, was met with mixed reviews; some expressed sympathy for Koreans as the victims of colonial wrongdoing, while others castigated the jingoistic, facile binary projecting the Koreans as tragic heroes and the Japanese as buffoonish villains.

Delphine Piguet, University of Oklahoma

"Shabbat's 'Kiddush': A Study of Orthodox Sephardic Jewish Liturgy"

Jewish prayers are an excellent example of how music, religion, and community come together. These prayers perpetuate a strong sense of identity for Jewish people all around the world, regardless of their nationality. The music of the Jewish liturgy is transmitted by oral tradition. As of now, the existing corpus of its transcription and analysis is quasi nonexistent.

This paper will begin with a brief overview of the sequence of events that occur during Shabbat, and the protocol associated with Shabbat. I will then sing in Hebrew, Shabbat's "Kiddush," the Sephardic wine blessing that occurs on Friday night. I will present my musical transcription of this song, which uses an anhemitonic pentatonic scale, and offer my analysis of the transcription. I will explain the methodology used for the analysis, and present my findings on the paradigmatic analysis of this song in terms of its musical system and structure.

I will then compare and contrast this orthodox Sephardic version of this blessing with a modern liberal version of the same song, as the instrumentation, gender, and musical style are markedly different from one another. This musical analysis of Shabbat's "Kiddush" not only contributes to the scholarly corpus on Jewish liturgy. My findings also impact the field of ethnomusicology, offering a methodology that is applicable to other prayers of the Sephardic Jewish liturgy.

Aaron J. West, Collin College

"The Police and the Style Mosaic"

Many in the popular music community regard The Police as one of the most influential and compelling bands of the 1980's. One reason for this acclaim is a repertoire that consists of unique stylistic hybrids. Adopting some methodologies from cultural studies, specifically the idea of the cultural mosaic, I argue that many of the songs of The Police can be described as "style mosaics." Like a cultural mosaic, a style mosaic is made up of large and small "style tiles," which are integrated into a larger work but still maintain their individuality. In the case of the Police, these large tiles usually connote rock, punk, or reggae. The smaller tiles represent slight hints of other styles, which are integrated within or around the larger styles. These stylistic hints can be dub-inspired echo, guitar distortion, or even an ethnic flute. These hints rarely make up the majority of a song, but they contribute to the whole, nonetheless. The Police rarely wrote songs that utilized only one style or "tile;" their songs were more often created with large style tiles, like an entire chorus of reggae alternating with rock verses, combined with smaller tiles, like a hint of jazz in Sting's voice. Songs like, "Roxanne," "Message in a Bottle," and "Bring on the Night" are particularly significant examples of this style mosaic.

Megan Woller, University of Houston

"You Can Sing Most Anything": The American Folk Revival in *The Sound of Music* (1965)"

While scholarship on *The Sound of Music* (1965) typically focuses on either Julie Andrews or the socio-political dimension of the film, this paper will explore the ways in which the film indexes folk music. In doing so, the film attempts to create a sense of authenticity in the diegetic music-making and connect with 1960s popular culture. Indeed, the film specifically calls to mind the contemporaneous American folk revival. This paper will show how Hollywood's adaptation of *The Sound of Music* intersects with its historical moment by changing elements from the Broadway production. My original research draws on adaptation theory and employs both musical and film analysis.

Although the real Trapp Family Singers included Austrian folk tunes in their repertoire, the musical highlights the role of a folk aesthetic in their development. In fact, the visual and musical cues for folk often connect more with the American folk revival than traditional Austrian music. While the Broadway production featured folksinger Theodore Bikel as Captain von Trapp, the film stars urbane, classical actor Christopher Plummer. Without an explicit connection, the film works harder to establish a link to the folk movement.

In this paper, I will consider how *The Sound of Music* employs elements from the folk revival in a Rodgers and Hammerstein Broadway-style score. A close reading of the musical numbers “Do-Re-Mi” and “Edelweiss” as well as analysis of the prevalence of the guitar reveal how folk connections enhance the narrative, which shows music as a fundamental and natural part of life.

Bios

(in alphabetical order by last name)

Candice Aipperspach serves as faculty for South Plains College in Levelland, TX (private voice and music literature) and as administrator for Lubbock Moonlight Musicals. Recent conference presentations include the AMS 2011 National Conference and MTSU's 2013 International Conference in Holocaust Studies. Additionally, Aipperspach is an active performer having recently played *Les Misérables'* Fantine with the Lubbock Symphony Orchestra. Her education includes: Central Baptist College in AR (A.A. Music); Ouachita Baptist University (B.M. Vocal Performance); Southwestern Baptist Theological Seminary (M.M. Music History); and Texas Tech University (Ph.D. Fine Arts-Musicology). Dr. Aipperspach's dissertation was entitled *Brundibár: An American Afterlife, 1975-1995*. E-Mail: candiceaipperspach@yahoo.com

Sarah Dietsche is a Ph.D. candidate in musicology at the University of Memphis. She is in the final stages of writing her dissertation covering American popular music written in response to the War on Terror after 9/11. Her research interests lie primarily in studying how music interacts with society and politics. Sarah maintains a teaching studio, works as a professional vocalist, and composes and performs with her own Indie band, Sibella. Sarah Dietsche holds a B.M. in jazz voice from Western Michigan University (2003) and a M.M. in jazz and studio music (2006) from the University of Memphis. E-Mail: sarahjeandietsche@gmail.com

Brian Galica is a Master's of Musicology candidate at Texas Tech University. He has a Master's degree conferred in Sociology by Texas Tech University as well. Research interests include the use of traditional folk music as a means for reconstructing identity. His musicology thesis focuses upon the use of folk music as a vehicle for labor organization by workers during the 1960s and 1970s, primarily in Texas and the Southwest region. E-Mail: brian.galica@ttu.edu

Stephen Husarik is Professor of Humanities/ Music History at UAFS, and serves as Head Carillonneur for the University. He was the recipient of National Endowment for the Humanities fellowships to the University of Maryland, Harvard University, New York University and Bayreuth, Germany. In addition to reading papers at national and international conferences, Husarik has authored and/or contributed to over half a dozen books and nearly thirty articles in the areas of music and humanities. Dr. Husarik has published articles on Beethoven in *The Musical Times*, the *Journal of International Humanities* and *Speculum Musicae*. His most recent major publication is *Humanities Across the Arts*, Kendall Hunt, 2014. E-Mail: Stephen.Husarik@uafs.edu, Web: <http://uafs.edu/music/dr-stephen-husarik>

Robert Paul Kolt earned his Ph.D. in historical musicology at the University of Maryland and is currently an Associate Professor and Chair of Musicology at Ouachita Baptist University. His publications include a monograph on Robert Ward's opera, *The Crucible*, numerous articles on opera and American music in the second edition of the *Grove Dictionary of American Music*, *Pipers Enzyklopädie des Musiktheaters*, and various scholarly journals. Dr. Kolt is currently completing a second monograph on the life and of works of Robert Ward, and future projects include an examination of the semiotics of opera. E-Mail: koltr@obu.edu

Alexander Lawler has a Bachelor of Music in Music History from Rice University, and a Master of Music in Musicology from the University of Houston. His thesis (2014) was on characterization in John Adams's *Nixon in China*. His research interests include the relationship between music and politics, American dramatic music of the second half of the twentieth century, and video game music. Currently, he is a research assistant to Dr. Howard Pollack for his biography of lyricist John Latouche, and working on the construction of a critical edition of Gustav Holst's unpublished op. 1 opera *The Revoke*. E-Mail: lawler.alexander@gmail.com

Kevin Mooney teaches at Texas State University and has published articles and reviews in *Journal of the Society for American Music*, *Grove Dictionary of American Music*, 2nd ed., *Notes*, and other publications. Dr. Mooney's current research includes jazz history with a particular emphasis on the music and career of vocalist Louise Tobin (b. 1918). E-Mail: km30@txstate.edu

Joseph E. Morgan is a husband, father, and Assistant Professor of Musicology at Middle Tennessee State University. He earned his Ph.D. in Historical Musicology from Brandeis University writing on Carl Maria von Weber's

Romanticism and particularly his last opera *Oberon*. His primary research focuses on the dramatic music, theory and aesthetics of Germany in the early 19th century. His book, *Carl Maria von Weber: Cosmopolitanism in the Early German Romantic*, reassesses Weber's work and aesthetics not just for their influence but also as an expression of the aesthetics and cosmopolitanism that underlay the early Romantic and Nationalist movement in Germany. E-Mail: Joseph.Morgan@mts.edu

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Jeremy Orosz is an Assistant Professor of Music at the University of Memphis. His research interests include the study of musical borrowing, the intersections of music and language, and issues of musical meaning more generally in concert, popular, and film music. He has earned an M.A. and Ph.D. in Music at the University of Minnesota, where he also pursued a master's degree in linguistics. Orosz has presented papers at music theory, musicology, and other interdisciplinary conferences across North America. He has previously taught at the University of Alabama and the University of Minnesota. E-Mail: jworosz@gmail.com

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