

***DRAFT as of 10/07/2015***

**Fall 2015 Joint Conference of the**

**American Musicological Society – Southwest Chapter**

**&**

**National Association of Composers USA – Texas Chapter**

Saturday, October 10, 2015

Texas State University

in San Marcos, Texas

**Conference Hosts:**

Dr. Charles Ditto

Dr. Michael Ippolito

Dr. Kevin Mooney

Dr. Dimitar Ninov

Dr. Nico Schüler

## Sponsors

### **San Marcos Convention and Visitor Bureau**

617 IH 35 North  
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# Thank you!

## Travel Information

### Directions to the Music Building at Texas State University

*Travel by Air:* You may fly into Austin (AUS) or San Antonio (SAT) and rent a car.

*Travel by Car: From Austin / Dallas / Waco and the I-35 Corridor North:* Follow I-35 South to San Marcos, take **Exit #206** from IH-35. Stay on the access road. Turn **RIGHT** onto **Aquarena Springs Drive / Loop 82**. You will pass two traffic lights and cross over a railroad track. Bobcat Stadium will be on your left. At the second traffic light after the railroad tracks, turn **RIGHT** onto **Sessom Drive**. Driving on Sessom, turn **LEFT** onto **N. LBJ Drive**. There will be a Gate, which should be open all day on Saturday. Once through the Gate, the Music Building will be on your left, followed by a Parking Garage.

**From San Antonio / Corpus Christi / Laredo and I-35 Corridor South:** Follow I-35 North to San Marcos, take **Exit #206** (Aquarena Springs Drive/Loop 82). Turn **LEFT** on **Aquarena Springs Drive/Loop 82**, going under I-35 towards the University. You will pass three traffic lights and cross over a railroad track. Bobcat Stadium will be on your left. At the second traffic light after the railroad tracks, turn **RIGHT** onto **Sessom Drive**. Driving on Sessom, turn **LEFT** onto **N. LBJ Drive**. There will be a Gate, which should be open all day on Saturday. Once through the Gate, the Music Building will be on your left, followed by a Parking Garage.

The Conference will take place in Room 221, Room 214, and in the Recital Hall, second floor of the Music Building. The Conference Registration Desk will be in Room 221.

### **Parking Information**

Although signs on campus say that one needs a parking permit, it really is not needed after 5:00pm on Friday and on weekends. Attendees who don't want to come to campus by car may call a taxi at (512) 392-2222.

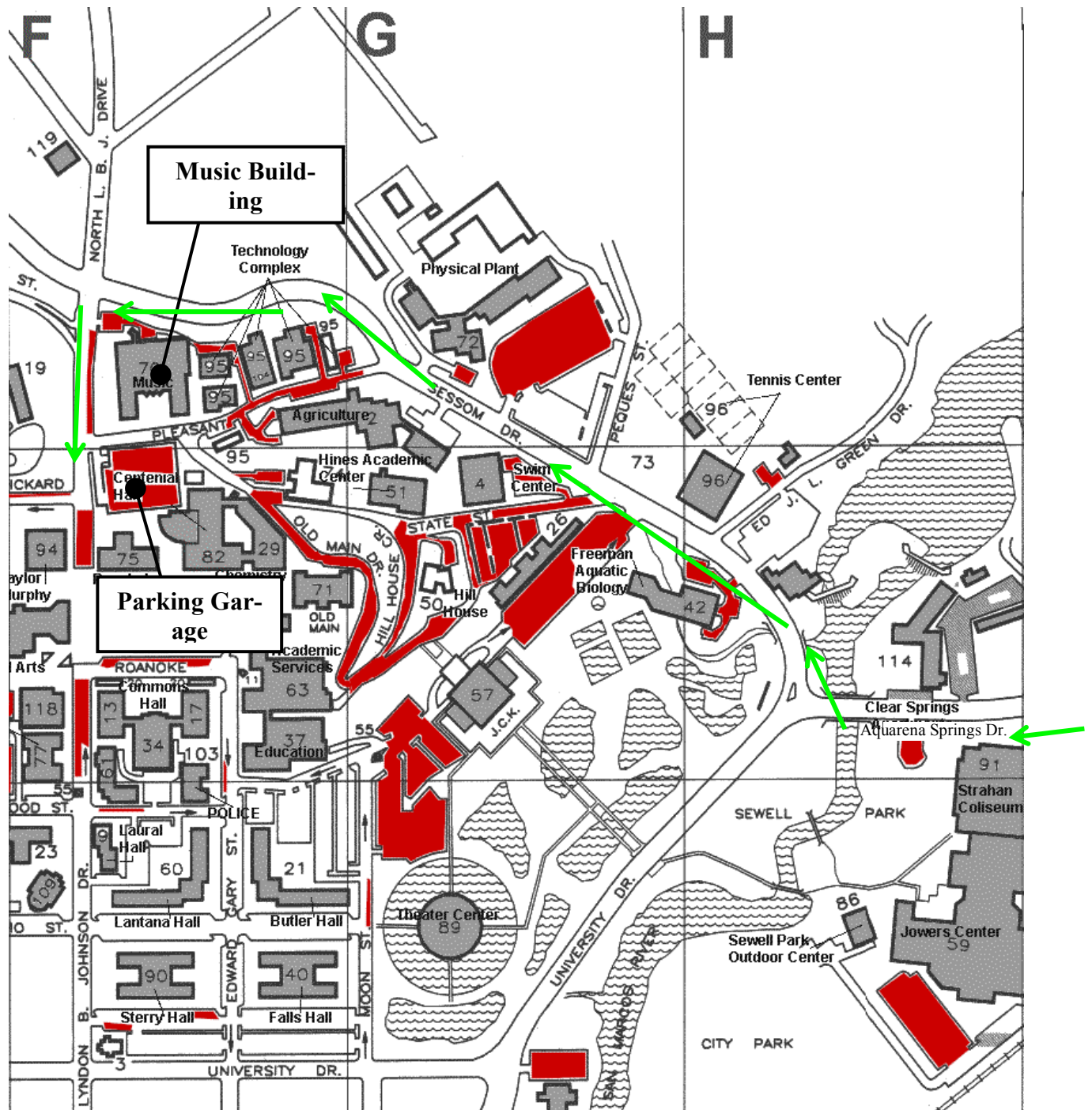
See the map on the following page. The green line highlights your driving from Aquarena Springs Drive to Sessom Drive. To view a general campus map, visit <http://www.maps.txstate.edu/>

### **Hotel Information**

The meeting hosts recommend the following accommodation:

- Comfort Inn, 1611 IH-35 [Exit #206], San Marcos, TX 78666, Phone: 512-396-5665, Web: <http://www.comfortinnsanmarcos.com>. This motel offers hot breakfast, pool, hot tub, high-speed internet access, etc. This motel is about 2 miles away from campus.
- The only accommodation in relatively short walking distance to the School of Music is the Crystal River Inn (3-star) at 326 W Hopkins, San Marcos, TX 78666. Phone: 512-396-3739. Rooms are expensive; visit their website at <http://crystalriverinn.com> or call them.

San Marcos also offers many other hotels and motels. All common hotel chains are represented.



### Texas State University and its School of Music

Texas State University is a doctoral-granting Emerging Research University. Texas State's 38,000+ students choose from 97 undergraduate and 88 master's and 12 doctoral programs offered by ten colleges (Applied Arts, The Emmett and Miriam McCoy College of Business Administration, Education, Fine Arts and Communication, Health Professions, Honors, Liberal Arts, Science and Engineering, The Graduate College, and the University College). With a di-

verse campus community including 45% of the student body from ethnic minorities, Texas State is one of the top 15 producers of Hispanic baccalaureate graduates in the nation. In the fall of 2014, there were over 1,240 full-time faculty and nearly 2,000 full-time staff. Research and creative activities have led to growing success in attracting external support. For FY 2015, Texas State had an annual operating budget of \$600 million. Texas State's Research and Development expenditures for FY 2014 were more than \$39 million. The Alkek Library has more than 2.4 million titles in its collection. Additional information about Texas State and its nationally recognized academic programs is available at <http://www.txstate.edu>.

The School of Music has more than 600 students and offers Bachelor's and Master's degrees in music education (choral, instrumental, general, Kodály, Latin Music), most performance areas (including Latin-American Music), conducting, music theory, music history, jazz studies, sound recording technology, as well as a Kodály and a Music Performance Certification. For more information on our Masters degrees, visit <http://www.MasterOfMusic.us>.

### **Area Attractions**

Aquarena Center is situated along the headwaters of the San Marcos River and provides the Austin and San Antonio area with the opportunity to discover a natural wonder created by the Edwards Aquifer, a major water resource for Central Texas. Open to the public, this environmental education center offers a variety of exhibits focusing on the endangered species of the San Marcos Springs, including the Texas Blind Salamander, San Marcos Salamander and Fountain Darter, the importance and diversity of wetlands, and the native and exotic species found in this area. The Aquarium with an Endangered Species Exhibit, the floating Wetlands Walkway, Glass Bottom Boat tours and Hillside Nature Trail combine to give visitors a unique experience of the San Marcos Springs and the diversity which it creates. For more information see <http://www.meadowscenter.txstate.edu/ExploreSpringLake.html>. San Marcos is also the host of the largest Outlet Mall in the State of Texas. To go to the outlet mall, take exit 200 on I-35. For more information on San Marcos visit <http://www.visitsanmarcos.com/>.

### **Selected Restaurants**

The following restaurants are in walking distance (5 minutes or less) from the Music Building:

**Bobcat Nation Sports Bar & Grill**, 700 N LBJ Drive, San Marcos, TX 78666. Phone: (512) 667-6393. Sports bar and grill.

**Gordo's Burgers**, 804 Chestnut Street, San Marcos, TX 78666. Phone: (512) 878-0653. The best burgers in town.

**Grins**, 802 N. LBJ Drive, San Marcos, TX 78666. Phone: (512) 396-4746. Family owned since 1975. Good burgers, some veggies. Indoors or on outdoor decks.

**Jin's Sushi**, 700 N LBJ Drive, San Marcos, TX 78666. Phone: (512) 667-7903. Authentic Korean and Japanese Cuisine.

**Mochas & Javas**, 700 N LBJ Drive #103, San Marcos, TX 78666. Phone: 512-396-5282. The best coffee shop in town!

**Pie Society**, 700 N LBJ Drive, San Marcos, TX 78666. Phone: (512) 805-8900. Pizza, Beer, and Spirits.

**Rose Garden Chinese Restaurant**, 700 N. LBJ Drive # 114, San Marcos, TX 78666. Phone: (512) 805-0880. Traditional Chinese food.

**The Thai Thai Café**, 829 N. LBJ Drive # 101, San Marcos, TX 78666. Phone: (512) 395-8424. Traditional Thai food.

## Conference Program

The Conference is taking place in the Music Building at Texas State University.

**Saturday, October 10, 2015**

**8:00am Registration and Coffee / Snacks (Room 221)**

**8:30am Greetings (Recital Hall)**  
**Sheryl K. Murphy-Manley (Sam Houston State University)**  
**John Fleming, Dean of the College of Fine Arts & Communication**  
**Thomas Clark, Director of the School of Music**  
**Kevin Mooney, Conference Co-Host**

**8:45am – 10:15am Paper Session, Chaired by Dimitar Ninov (Texas State University)**  
**Recital Hall**

Brian Peterson, Shasta College, Redding, CA

“Going to the Sources: Issues in Historical Performance Practice and Pedagogy in the Interpretation of Samuel Scheidt’s *Tabulatura Nova* (1624)”

Kimary Fick, University of North Texas

“...They Decorate their Heads with Many Beautiful Things’: Herzogin Anna Amalia’s Aesthetics and the Ideal Musical *Kennerin*”

Peng Liu, University of Texas at Austin

“Rethinking Sonata Form in Beethoven’s Lyricism”

**10:15am – 11:00am Poster Session & Coffee / Refreshments (Room 221)**

Layla Butler, University of Central Arkansas

“Hans Gál (1890-1987) and Egon Wellesz (1885-1974): Composers, Scholars, and Exiles”

Jeremy Scott Logan, Texas State University

“Feminism and Synesthesia: A Case Study on Amy Beach (1867-1944)”

Nico Schüler, Texas State University

“Rediscovering the Minstrel Music of African-American Composer Jacob J. Sawyer (1856-1885)”

Joanna Zattiero, University of Texas at Austin

“Gaining Perspective on Public Musicology Today: What Does it Look Like, Who is Practicing it, and How is it Valuable to Different Demographics?”

Carrie Evans, Texas Tech University

“Music as Speech: How Video Game Musical Motifs Drive the Story”

Delphine Pigué, The University of Oklahoma

“Music Appreciation Textbook Comparison: Chronological Aspect versus the Experiential One”

TJ Laws-Nicola, Texas State University

“Unraveling the Threads of Madness: Henry Russell’s ‘The Maniac’”

Brent Alan Ferguson, Independent Scholar

“Instrument of Evil: Pipe Organ in Musical Themes of Video Game Antagonists”

**11:00am – 11:15pm Walk to Evans Auditorium**

**11:15am – 12:15pm Concert I (Evans Auditorium)**

Michael Ippolito (Texas State University)

*Ballade* for piano (2011)

performed by Michael Ippolito

Dimitar Ninov (Texas State University)

*Gestures* for Solo Clarinet Op. 36 (2015) – **World Premiere performance**

performed by Vanguel Tangarov (Texas State University)

Wieslaw Rentowski (Dallas)

*Affabile* for Piano (2015)

performed by Sung-eun Park

Nathan Mays (Texas State University)

*Piano Quartet No. 1* – **World Premiere performance**

performed by Kailey Johnson (violin), James Ximenez (viola),

Regan Henrick (violoncello), and Hyun Jung Im (piano)

Zvonimir Nagy (Duquesne University)

*Kaleidoscope* for two Pianos (2015) – **World Premiere performance**

performed by Sung-eun Park and Shu Ting Chang

John R. McGinn (Austin College)

*Three Preludes* (2015) for Piano – **World Premiere performance**

1. Tendrils; 2. Mischievous; 3. Gently swaying

performed by John R. McGinn

**12:15pm – 1:45pm Lunch (on your own)**

**1:45pm – 2:45pm Concert II (Music Building Recital Hall)**

Charles Ditto (Texas State University)

*The Sorcerer's Tone* for English Horn (2012) – **World Premiere performance**

performed by Ian Davidson (Texas State University)

Richard Hall (Texas State University)

*Ode to Evaki* for Live Laptop Computer and Live Performance Video Projection

(2015) – **World Premiere performance**

Thomas Mann (Austin ISD)

*Mysterè Petit* for Piano (2014) – **World Premiere performance**

performed by Karen Yong Kai Yuan (Texas State University)

Daniel Adams (Texas Southern University)

*Congruent Verses* for English Horn solo (2013) – **World Premiere performance**

performed by Ian Davidson (Texas State University)

Greg A. Steinke (Marylhurst University)

*Tip Top Tap Ballroom Bonanza* for Flute and Contrabass (2014) – **World**

**Premiere performance**

performed by Adah Toland Jones (flute) and David Dawson (contrabass)

Ken Metz

*Hermetitos* for Piano (2011)

Hermetitos 1 & 2, performed by Marilyn An (Texas State University)

Hermetitos 3, performed by Ze Yu Lee (Texas State University)

Hermetitos 4, performed by Caryn Ong (Texas State University)

Hermetitos 5, performed by Ze Yu Lee (Texas State University)

Hermetitos 6, performed by Caryn Ong (Texas State University)

Ian Davidson (Texas State University)

Scenes at the Ranch for Oboe (2010-2011)

1. Towers; 2. The Old Tree; 3. The Patio; 4. Pedernal; 5. Cliffs  
performed by Ian Davidson

**2:45pm – 3:00pm Coffee Break**

**3:00am – 3:45pm Lecture-Recital, Chaired by Sheryl K. Murphy-Manley (Sam Houston State University)**

**Room 214**

Mario Aschauer, Sam Houston State University

“Fortepiano Music around the Congress of Vienna”

**3:45pm – 4:45pm Paper Session, Chaired by Sheryl K. Murphy-Manley (Sam Houston State University)**

**Room 214**

J. Cole Ritchie, University of North Texas

“Recent Jazz Arrangements of Western Art Music as Foreignized Translations”

Joseph E. Jones, Texas A&M University-Kingsville

“Encultured Musical Codes in Bear McCreary’s Video Game and TV Soundtracks”

**4:45pm – 5:00pm Coffee Break**

**5:00pm – 6:00pm Paper Session, Chaired by Kevin Mooney (Texas State University)  
Recital Hall**

Marusia Pola Mayorga (Texas Tech U.) and Anny Zuñiga Santiago (Independent Artist)

“100% Chamula!!: Transgressive Identities and Musical Transculturalism in the Mexican South Border”

Miranda Bartira Sousa, University of Texas at Rio Grande Valley

“Chiquinha Gonzaga: Musician and Activist in the Brazilian Society at the 20th-Century Turn”

**6:00pm – 6:15pm AMS-SW Business Meeting  
Recital Hall**

*End of the Conference*



## **Program Notes for Compositions** (in alphabetical order by composer)

**Daniel Adams (Texas Southern University)**

***Congruent Verses* for English Horn solo (2013) – World Premiere  
performed by Ian Davidson (Texas State University)**

*Congruent Verses* was composed for Ian Davidson. The Latin origin of congruent is “congruere,” to fit together. In modern usage the term means in a general context “to be in agreement.” In a geometrical context, it refers to figures that coincide exactly when superimposed, even if they exist at different angles. The “verses” in this solo refer to groupings of short irregular phrase-like structures with no apparent antecedent or consequent relationships. They are “congruent,” however, in both contexts of the term. First, they are unified by a common basis of continually varied thematic materials. Second, most of the melodic passages are based on similar or identical structures, continually shifting and placed in contrasting orientations as for example, different parts of a measure, different rhythmic subdivisions, and different time signatures.

*Congruent Verses* is held together by a succession of asymmetrical but interrelated musical statements. The piece begins with a slow, contemplative section, which is interrupted midway by a very brief and rapid passage that is later developed in a subsequent section. A more rhythmically active section follows, as short motives are repeated with slight variation. Tongue slaps and key clicks are introduced as the piece builds to a climax. A contrasting slow section played in the highest register follows, and includes harmonics. The piece closes with a rapid coda based on materials from the first fast section.

**Ian Davidson (Texas State University)**

***Scenes at the Ranch* for Oboe (2010-2011)**

**1. Towers; 2. The Old Tree; 3. The Patio; 4. Pedernal; 5. Cliffs  
performed by Ian Davidson**

*Scenes at the Ranch*, a fifteen-minute work for oboe solo, is one of four works that, together, make up the larger sixty-minute work *North American Masters*.

The work is inspired by landscape paintings of Ghost Ranch (New Mexico) by America painter Georgia O’Keefe. During the summer of 1978 I had a brief encounter with Miss O’Keefe. And a lifelong goal of composing music for oboe based, in part, on her paintings came to fruition while on sabbatical from Texas State University in 2010. During that year I visited Ghost Ranch and began to search for the locations where Miss O’Keefe must have been when she painted these works. As I found each location I spent some time there trying to imagine what she was seeing in the landscape. I added my own interpretations and from there created improvisations that married my own impressions of the actual landscape with her paintings of the same. The five-movement work is scored for oboe solo with the intent of using the paintings in projection during the performance giving the audience member the visual experience of Miss O’Keefe’s painting and the original music for oboe.

This work was premiered in June, 2012 at the International Double Reed Society Convention in Oxford, Ohio.

**Charles Ditto (Texas State University)**

***The Sorcerer’s Tone* for English Horn (2012) – World Premiere  
performed by Ian Davidson (Texas State University)**

*The Sorcerer’s Tone* features two contrasting themes. The first evokes a primal, ritualistic call-of-the-wild, exploiting the exotic low register of the instrument. The second theme is my take on interlocked mediant-related harmonies fancied by so many film composers today. Connecting the ancient with the recent, transitional material riffs on Bach’s “signature” motif. The piece was commissioned by Austin Symphony oboist Ian Davidson. (C.D.)

**Richard Hall (Texas State University) – World Premiere**

***Ode to Evaki* for Live Laptop Computer and Live Performance Video Projection**

*Ode to Evaki* is a work for Live Laptop Computer and Live Performance Video Projection. Evaki, the night goddess from the Native American tribe Bakairi, is associated with sleep and dreams. She is often characterized as a bat. All sonic material was recorded by the composer at the South Congress Street Bridge in Austin, Texas, which accommodates the world’s largest urban bat colony, estimated to be over a million bats. The sounds are af-

fected in real-time utilizing various effects such as pitch manipulation, filtering and delay. The video contains footage of bats from various locations in Texas. It is manipulated with a MIDI controller affecting elements such as color, resolution and video filtering.

**Michael Ippolito, Texas State University**

***Ballade for piano (2011),***

**performed by Michael Ippolito**

*Ballade* is a tone poem without a specific story. Like the lyrical and dramatic ballades by Chopin, Brahms and others, the music gives the definite impression of a narrative, but one that you can't quite put your finger on. The work opens with a plaintive unaccompanied melody, which is answered by a series of refrains, always sinking lower and lower in pitch. The middle section is a wild scherzo in perpetual motion that builds to a dramatic return of the opening refrain.

**Thomas Mann (Austin ISD)**

***Mysterè Petit for Piano (2014) – World Premiere***

**performed by Karen Kai Yuan Yong (Texas State University)**

*Mysterè Petit* is a mesmerizing waltz and the third movement in a three-part suite simply named *M, a suite for piano*. The complete suite is a character-type piece based on a haunting melody developed to portray three of the more melancholy emotions of the human condition pertaining to the intense complexity of relationships; *Magie, Misère* and *Mysterè Petit*.

**Nathan Mays (Texas State University)**

***Piano Quartet No. 1 – World Premiere performance***

**performed by Kailey Johnson (violin), James Ximenez (viola),**

**Regan Henrick (violoncello), and Hyun Jung Im (piano)**

Piano Quartet No. 1 was created with progressive rock in mind. The overall form can be described as ABCB'A', with slight variations of thematic material in the return. As I began the writing process for the piece, I found that a driving rhythmic pattern had worked its way into all of my sketches, and this became the thematic aspect for which the piece would be based on. The opening string chorale is an exchange of counterpoint between the voices, ultimately giving way to the rhythmic motive in the piano. This driving ostinato will propel the piece into each new section. Harmonically, the piece moves between Eb and A, playing between the relationship in multiple ways.

**John R. McGinn (Austin College)**

***Three Preludes (2015) for Piano – World Premiere***

**1. Tendrils; 2. Mischievous; 3. Gently swaying**

**performed by John R. McGinn**

These *Three Preludes* are selected from a growing collection of piano pieces based on free improvisations captured and transcribed with the help of MIDI software. An avid devotee of improvisation since the mid-1980s, I've long been fascinated by the question of what may be gained – or lost! – from the application of compositional techniques (judgment, development, revision, etc.) to the bright, unpredictable flames of spontaneous creation. My goal for these pieces is that such distinctions will ultimately fall away, leaving a music that feels at once fresh and “immediate” yet also carefully structured. Enjoy!

**Ken Metz**

***Hermetitos for Piano (2011)***

This collection of piano pieces are inspired by and dedicated to that most wonderful Brazilian musical genius Hermeto Pascoal, whose music has been a strong influence on me in many ways. Ever since the first time I heard his music I have always been impressed by the way he can reach to the core of musical meaning and its connection to human existence. Each piece attempts to capture some small facet of the musical styles that come from him. I recently sent the music to him and hope that one day I may hear him perform them.

**Zvonimir Nagy (Duquesne University)**

***Kaleidoscope* for two Pianos (2015) – World Premiere**

**performed by Sung-eun Park**

*Kaleidoscope* (2015) depicts a musical manifestation of self-sustaining transformations that coalesce into fluid, constantly evolving mirage-like structures. Recursive patterns of harmonies and emerging melodies, along with the embodied symmetry of contrapuntal interactivity between two pianos suggests the reflections of light patterns formed by mirrors containing pieces of colored glass in a kaleidoscope.

**Dimitar Ninov (Texas State University)**

***Gestures* for Solo Clarinet Op. 36 (2015) – World Premiere performance**

**performed by Vanguel Tangarov (Texas State University)**

This piece contains five gestures (short sections), each one of which renders different aspects of texture, rhythm, dynamics, tempo and tessitura. The fifth gesture is followed by a modified partial reprise. The form may be roughly described as a-b-c-d-e-a1-b1-c1-codetta.

**Wieslaw Rentowski (Dallas)**

***Affabile* for Piano (2015)**

**performed by Sung-eun Park**

“Affabile” (*It., pleasing, graceful*) for piano, was written for Russian pianist Dmitri Ratser (Professor of Piano at Gnessin Music Academy and Moscow Conservatory, described by the Dallas Morning News as “...one of Russia’s greatest pianists”). The piece is in one movement. Its musical language is rather traditional, with emphasis on melody and harmony. “Affabile” was premiered by Dmitri Ratser at Dallas Steinway Hall on September 20, 2015.

**Greg A. Steinke (Marylhurst University)**

***Tip Top Tap Ballroom Bonanza* for Flute and Contrabass (2014) – World Premiere**

**performed by Adah Jones (flute) and David Dawson (contrabass)**

The original version (alto sax and contrabass) was written for an Open House Chicago! site event for the fall of 2014 to honor, reimagine, and capture the milieu of the Tip Top Tap Ballroom in Chicago. So, sit back, relax and enjoy this “imagined dance” – soft shoe, waltz, and tap dance shimmy – that might have occurred in the Tip Top Tap Ballroom at some point in time.

## Paper and Poster Abstracts (in alphabetical order by [first] author)

### **Mario Aschauer, Sam Houston State University** **“Fortepiano Music around the Congress of Vienna”**

The 1814–15 Congress of Vienna not only ended the Napoleonic Wars but established a framework for European international politics that would last until the outbreak of the First World War. Exactly 200 years later the Congress has become an intensively studied subject in the humanities. However, although the diplomatic negotiations were conducted mostly in informal settings connected with music – especially salons, banquets, and balls – music historians have hitherto widely neglected the Congress’ impact on music. This lecture-recital demonstrates in three examples how the Congress influenced the thriving fortepiano culture of early 19th-century Vienna. Adalbert Gyrowetz’ (1763–1850) “characteristic fantasy” *Sieges- und Friedens-Fest der verbündeten Monarchen* (1814) illustrates how music was used to capture historical events similar to contemporary history painting. Ignaz Moscheles’ (1794–1870) “characteristic sonata” *Wiens Empfindungen bey der Rückkehr Seiner Majestät Franz des Ersten* (1814) is an impressive example for how even the most serious genres of fortepiano music made reference to the politics of the day. And Joseph Wilde’s (1778–1831) *So sehr beliebten Redout-parée Polonaises, Quadrille, Eccossoises [und] Walzer* (1814) exemplify how music composed for the entertainment of the diplomatic elite was also adopted for domestic music making by the middle class. I therefore argue that contemporary fortepiano music reacted vividly and in manifold ways to the political developments during the Congress and that this repertoire played a prominent role in early Biedermeier fortepiano culture.

### **Layla Butler, University of Central Arkansas** **“Hans Gál (1890-1987) and Egon Wellesz (1885-1974): Composers, Scholars, and Exiles”**

During the 1930s, the music of many Jewish composers was deemed unfit for German society. The term *Entartete Musik* was used to describe the “degenerate” nature of the composers and their music. Hans Gál and Egon Wellesz were classmates at the University of Vienna in the early twentieth century. While they followed different career paths, both ended up in Great Britain in the late 1930s.

In 1933, two months after Hitler came to power, the Viennese composer Hans Gál was released from his job at the Main Conservatory and he returned to Vienna. In 1938, days after Hitler’s army marched into Vienna announcing *Anschluss*, Gál left for Great Britain, with the rest of his family not far behind him. After Gál spent a few months in an internment camp, he and his family eventually settled in Edinburgh.

In early March of 1938 Egon Wellesz made a trip to Holland with conductor Bruno Walter to see the premier of his new work *Prospero*. Three days later, *Anschluss* was announced and Wellesz never returned to Vienna. With the help of friends, he fled to Great Britain and lived the rest of his life in England.

My poster will explore the different effects of exile on the lives and musical and scholarly outputs of Gál and Wellesz following their moves from Vienna to Great Britain. I will focus on their changing (or unchanging) aesthetics and the ways in which they recovered and transformed their shattered careers.

### **Carrie Evans, Texas Tech University** **“Music as Speech: How Video Game Musical Motifs Drive the Story”**

The inclusion of spoken dialogue in video games is common in current video game systems. However, this has not always been the case. For games that do not include such dialogue, music becomes incredibly important in the games’ narrative. This is significant in role-playing games (RPGs). These games rely heavily on the story and often employ multiple characters. The specific character that the story line is focusing on can be confusing, as there are many characters that occupy a scene. The use of musical motifs for certain characters is crucial to make an informed storyline. Such motifs are also employed as a device to foreshadow certain events. For example, walking up a staircase can be a very basic action, but if accompanied by a theme associated with a villain, it informs the player that a battle is forthcoming, or that something important is about to occur in the story’s narrative. Video games also employ the use of sound effects or melodies to draw the player’s attention to important events. Certain actions in a story line may involve finding something hidden. To avoid frustration, games employ these musical cues to guide players. An examination of *Final Fantasy* and *The Legend of Zelda* will reveal that musical motifs and cues are crucial for story-driven games. Video games are an important part of popular culture, and understanding how game makers manipulate the music to drive the story is a necessary step to understand the cultural benefit of these games.

## **Brent Alan Ferguson, Independent Scholar**

### **“Instrument of Evil: Pipe Organ in Musical Themes of Video Game Antagonists”**

Popular culture often attributes pipe organ in multimedia to one of two connotations: holiness or evil. This presentation focuses on evil connotations in the musical material of three video game antagonists. Evil associations of pipe organ begin with nineteenth century operas such as Gounod's *Faust* (1859) and Puccini's *Tosca* (1900). Similarly, films such as *Dr. Jekyll and Mr. Hyde* (1931), *20,000 Leagues Under the Sea* (1954), and *The Phantom of the Opera* (1986 originally on Broadway, 2005 on film) depict antagonists in possession or performing on the pipe organ. Video games such as *Super Castlevania IV* (1991) and *Earthbound* (1994) began to use pipe organ as a sign of evil around the mid 1990s.

This presentation provides three examples of video game music in comparison with several examples of pipe organ in film and television to exhibit relationships between composition for each respective medium. The first example follows the cultural codification of pipe organ representing usurper Kefka in the last battle of *Final Fantasy VI* (1994). Second, pipe organ accompanies the final clash with Bowser from *Super Mario 64* (1996) as a parody of its cultural association. Finally, pipe organ represents the epitome of absolute evil personified as the space alien Lavo in *Chrono Trigger* (1995).

## **Kimary Fick, University of North Texas**

### **“...They Decorate their Heads with Many Beautiful Things’: Herzogin Anna Amalia’s Aesthetics and the Ideal Musical *Kennerin*”**

The taste of the 'ideal' eighteenth-century enlightened woman was often judged by her sensitive expression of songs at the clavichord; however, the status of *Kenner*, or male connoisseur, was usually reserved for the all-knowing and rational man. Duchess Anna Amalia of Weimar (1739-1807), like many enlightened women of her generation, demonstrated herself to be a highly talented keyboardist and singer. Her great interest in the arts lead her to write essays in which she reflected on the aesthetic power of music and the general need for the arts in humanity. These manuscripts, now housed at the Thüringisches Hauptstaatsarchiv, not only reveal that the philosophical concepts of rational aesthetics were disseminated among a broad public, but also how a female public understood and engaged with the philosophy. Anna Amalia proves herself to be much more than a mere amateur, or *Liebhaberin*, confined to the singing of *Lieder* with ladies-in-waiting in her private quarters. Her writings will provide us with a view of the Enlightenment that is very rarely made apparent: that of the ideal female musical connoisseur, or *Kennerin*.

Anna Amalia's essays on musical aesthetics and culture reveal her very high level of understanding of the complexities of North German philosophy. Her essay "Gedanken über die Musick" along with another unfinished and yet-to-be examined essay in her hand highlight the importance of music, both socially and privately, in the forming of morality and culture. Furthermore, the Duchess's music-theoretical sources show her practical application of aesthetics through the experience of music, a topic typically lacking in writings of contemporaneous philosophers. These manuscripts, considered in relation to North German aesthetics, demonstrate her intentions for fostering a culture of the arts in Weimar for her personal moral development, and more importantly for the betterment of humanity as a whole. Anna Amalia thus represents for us today, as she did in her own time, the ideal level of knowledge and experience of music needed to achieve the status of *Kennerin* in the North German Enlightenment.

## **Joseph E. Jones, Texas A&M University-Kingsville**

### **“Encultured Musical Codes in Bear McCreary’s Video Game and TV Soundtracks”**

A common thread runs through the bulk of Bear McCreary's television and video game scores: a fusion of live-recorded instruments drawn from the Western orchestra, various popular styles, electronic technologies, and a range of non-Western traditions. The combination of instruments in *Battlestar Galactica* (2004–09), *Dark Void* (2010), *SOCOM 4* (2011), and *Defiance* (2013–) led commentators and McCreary himself to brand his music as exotic and eclectic with little attention paid to the multivalent nature of these terms and the degree to which they account for the style of his soundtracks.

Drawing upon McCreary's own commentaries, online reviews, and remarks from executives and producers in the entertainment industry, I posit a framework through which this blending of traditions can be understood. Examination of critical reception through the lens of theories of exoticism and eclecticism as well as Claudia Gorbman's cultural musical codes provides fresh insights into McCreary's creative approach. While his scores often evoke the distant or unfamiliar, I argue that he rarely employs instruments to call to mind their native contexts. Instead, McCreary re-contextualizes them as dramatic signifiers that become encultured as the TV series or game progresses. My conclusions offer a model for assessing comparable soundtracks, which collectively reflect an ongoing

interest in non-Western sounds and intercultural musical practices by the entertainment industry. For many composers working in small- and large-screen media, a consistent fusion of instruments and stylistic elements has become their primary practice, complicating traditional perceptions of exoticism and eclecticism.

### **TJ Laws-Nicola, Texas State University**

#### **“Unraveling the Threads of Madness: Henry Russell’s ‘The Maniac’”**

Henry Russell was best known as a composer of more than 300 songs. His compositions were popular for both their sentimental texts and those of a more political nature. Russell had written such songs of advocacy as those associated with abolitionism and environmentalism. “The Maniac” is his only composition addressing the issue of institutionalization. The text is borrowed and adapted from the monodrama “The Captive” by M. G. “Monk” Lewis. Through an analysis of form, harmony, melody, text, and thematic development we can approach a clearer understanding of “The Maniac” and how the text and music interact.

### **Peng Liu, University of Texas at Austin**

#### **“Rethinking Sonata Form in Beethoven’s Lyricism”**

The paper attempts to turn the research focus away from the heroic narrative about Beethoven to a less discussed aspect of his work – lyricism. The presentation discusses lyrical sonata-form movements from op. 74, 78, 81a, and 97, written between 1809 and 1814, exploring how lyrical main themes characteristic of these pieces are manipulated in sonata form. According to Carl Dahlhaus, sonata form in Beethoven’s heroic style presents a coherent, urgent, and goal-directed activity by means of so-called “thematic-motivic working.” Lyrical themes, however, fail to exhibit this conventional character due to their lack of motivic work and dynamism, and thus Dahlhaus invokes a new concept, “subthematicism,” as an alternative to motivic process. But two questions need to be considered here: 1) how Beethoven develops lyrical themes in sonata form; and 2) whether Beethoven intended to make his lyrical pieces develop to the same degree as his heroic pieces. My analysis draws the conclusion that traditional techniques of fragmentation and liquidation are still operative in Beethoven’s lyrical sonata-form movements, but that developments are less goal-directed and dramatic than those of the “heroic style.” Dahlhaus’s “dialectical” reading of sonata form seems to be of less importance for these lyrical movements, in which Beethoven uses different techniques to decrease the momentum in the development and lessen contrasts between two themes. “Tension,” which is typical of heroic style, is mitigated, thus taking away some of the urgency of the lyrical pieces.

### **Jeremy Scott Logan, Texas State University**

#### **“Feminism and Synesthesia: A Case Study on Amy Beach (1867-1944)”**

As one of the most notable woman composers of the early 20<sup>th</sup> Century, Amy Beach had to struggle with her social role as a woman born into middle class New England. Before marrying into the upper class, she was already established as a concert pianist. Her husband pressured her not to perform in public, which affected her emotionally and compositionally. One of the scholarly sources even claims that, as a result of discontinuing her public performances, she temporarily lost touch with her color-key associations. This poster will re-evaluate the work of Amy Beach within the context of her struggles as a woman composer and more specifically focus on her synesthesia and how it influenced her choice of keys and modes within her music.

### **Marusia Pola Mayorga (Texas Tech U.) and Anny Zuñiga Santiago (Independent Artist)**

#### **“100% Chamula!:: Transgressive Identities and Musical Transculturalism in the Mexican South Border”**

In the last thirty years, the permanent migratory flow of travelers passing through Mexico to get to the North has changed the socio-cultural landscape in Mexico. The musical phenomenon of *norteño* music is an example of these changes. The musical trend has become a sort of invasive cultural phenomenon that is taking over other local traditional musical idioms.

*Karteles de San Juan* is a *norteño* music band formed entirely by Tzotzil Indigenous people from San Juan Chamula and Chenaloh, both located in the high regions of Chiapas in the southern Mexican border. *Karteles de San Juan* captures in its aesthetic elements and music an urban persona full of northern and *narco* representations typical of the northern region of Mexico.

“100% Chamula” is one of their major hits and has become a sort of identity manifesto. In this song, the demand for social visibility and the claim for an authentic national identity is acting outside a traditional discourse transforming the cultural cosmogony typical associated with Indigenous cultural manifestations. This paper unpacks

the song “100% Chamula” and its cultural implications. Based in content analysis joined with a carefully crafted photographic documentation, this project explores the socio-cultural context from which the song emerges amid the cultural appropriations typical of a border state.

**Brian Peterson, Shasta College, Redding, CA**  
**“Going to the Sources: Issues in Historical Performance Practice and Pedagogy in the Interpretation of Samuel Scheidt’s *Tabulatura Nova* (1624)”**

This paper examines challenges related to historical performance practice in “Da Jesus an dem Kreuze stund” from *Tabulatura Nova* by Samuel Scheidt (1587-1654) with acute problems of notation, registration, and interpretation on modern instruments (manuals). This case study considers the task of reconciling the composer’s intentions or historical performance practice (Butt 1992, Donnington 1992, and Taruskin 1995) with successive interpretations (modern editions). The analytical framework engages a guided, critical evaluation of selected contemporary sources from a pedagogical perspective aims at underscoring the importance of consulting period sources (i.e. treatises, commentaries, etc.) beyond the repertoire in order to acquaint students with the prevailing conventions and stylistic choices of Scheidt’s context assumed and not explicitly notated in the manuscript for performance interpretation. Particular emphasis will be on the 1994 edition (Breitkopf & Härtel ) by Harald Vogel (b. 1941) in critical analysis.

Finally, the implications for performance and contextual interpretation of period repertoire constitutes the concluding analysis through specific musical examples from the composition and scholarly commentaries in order to identify concisely approaches for developing greater historical performance practice awareness. A brief consideration of published editions, relevant period treatises, suggested secondary readings, and prepared resources for further study will be provided.

**Delphine Piguet, The University of Oklahoma**  
**“Music Appreciation Textbook Comparison: Chronological Aspect versus the Experiential One”**

A wide variety of music appreciation textbooks exist such that it can sometimes be hard to know which one will be more appropriate for students. Understanding the differences and advantages of one textbook over another can be difficult. My poster will compare two textbooks. The first is *The Enjoyment of Music* by Kristine Forney, Andrew Dell’ Antonio, and Joseph Machlis. This book is well-known and has been published in multiple editions. The second is a new textbook titled *The Musical Experience* by John Chiego. The second textbook provides a different approach from the first textbook. *The Enjoyment of Music* is heavily based on Western music history and has a chronological organization, whereas *The Musical Experience* is categorized through the mode of experience (dances, religion, songs, etc.).

In *The Musical Experience*, music theory is not presented at the beginning, but throughout the book when necessary, and world music is part of the textbook. The format of *The Musical Experience* allows the instructor to present a much broader variety of music in a short amount of time, which can make the class livelier for the students. Additionally, the online component will be discussed in terms of how it helps students and the instructor.

The choice of the textbook for teaching music appreciation courses is crucial, as it will determine the way students will learn and how the teacher will organize his or her teaching. Both textbooks are relevant to the field, but have different goals in terms of content and pedagogical approach.

**J. Cole Ritchie, University of North Texas**  
**“Recent Jazz Arrangements of Western Art Music as Foreignized Translations”**

In the twentieth century’s final decade, certain jazz musicians began to experiment with a distinctive new approach to arranging Western art music: they preserve the original work’s formal progression, introduce improvisation around that progression, and perform a transcription of the score using a truly eclectic selection of styles and instrumentations. This procedure results in arrangements that defamiliarize these works for jazz and classical audiences alike. For those listeners with knowledge of both the original work and modern jazz practice, these idiosyncratic decisions emerge, in fact, as creative responses to characteristics of the original work.

In this way, these arrangements closely correspond to the principles and aims of an established literary translation tradition. Unlike English-language translation methods that tend to shape their source texts to the constructions and procedures of English, “foreignizing” translations approximate the syntactic and formal properties of the foreign text within the receiving language. Furthermore, foreignizing translations avoid colloquialism in favor of a heterogeneous vocabulary that calls attention to, even exaggerates, the original author’s word choice. This fore-

grounding of how authors construct their texts allows foreignizing translators to convey an author's distinctive style to the receiving culture.

By considering the jazz arrangements described above as foreignized musical translations, this paper clarifies strategies musicians may employ to emulate the distinctive qualities of a canonic work in a separate musical tradition. I use recordings by Dave Douglas, Uri Caine, and The Bad Plus to demonstrate the compelling results of this particular approach to the translation of Western art music into jazz.

**Nico Schüler, Texas State University**

**“Rediscovering the Minstrel Music of African-American Composer Jacob J. Sawyer (1856-1885)”**

For James M. Trotter's famous book *Music and Some Highly Musical People* (Boston, 1880), only 13 pieces of music were selected for inclusion. One of these pieces was by African-American composer Jacob J. Sawyer. The inclusion marks Sawyer as an exemplary and well-known composer, despite his young age at the time. His early death from tuberculosis let him sink into oblivion. As reported at a previous conference, the author of this poster recently discovered Sawyer's birth and death records as well as several newspaper articles from the late 1870s and early 1880s that provide biographical information and information about Sawyer's work as a musician and composer. This poster will focus on Sawyer's collaborative work with famous musicians of his time and on his leadership in well-known ensembles of the time:

1879-80	Pianist for the Hyers Sisters
1881	Musical Director of the Haverly's Colored Minstrels
1883	Pianist of the Slayton Ideal Company
1884-85	Musical Director of the Nashville Students

The Hyers Sisters were well-known singers and pioneers of African-American musical theater, while Haverly's Colored Minstrels was a successful black minstrelsy group owned and managed by Jack H. Haverly (1837-1901). The Slayton Ideal Company was a jubilee troupe by African-American actor and singer Sam Lucas (died 1916). Finally, the financially successful and very popular Kansas-City-based “Nashville Students and Colored Concert Company” was managed by the African-American Preston T. Wright (1857-1898); it toured nationally, performing vocal and instrumental music, dance, and comedy.

This poster will provide information about Sawyer's work and will start discussing, for the first time, his Minstrel music.

**Miranda Bartira Sousa, University of Texas at Rio Grande Valley**

**“Chiquinha Gonzaga: Musician and Activist in the Brazilian Society at the 20<sup>th</sup>-Century Turn”**

Chiquinha Gonzaga was a Brazilian pianist and composer who lived from 1847 to 1935, a period when Brazil went through profound societal changes, such as the abolition of slavery and changing its regime from monarchy to republic. The main issue of this paper is to examine how her life and her music advanced women's rights in Brazilian society. Even though Brazilian musicologists have studied Chiquinha's life extensively, her connection to a feminist background is not seriously discussed, as her biographies usually focus on the scandals caused by her acts and not in the social meaning of those acts and music. In a conservative society, Chiquinha was unusual: she was the first woman in Brazil to get a divorce, to conduct an orchestra, to become a professional composer and arranger. She also composed the most famous carnival march of all times, ‘O Abre Alas’, and her play ‘Forrobodó’ made the *maxixe* (Brazilian popular music genre) famous not only in Brazil, but also in Europe. Despite the fact that she never declared herself a feminist, Chiquinha's independence and attitude connect her to the First Wave of Feminism. This paper intends relating Chiquinha to American musicology's discussions on music and gender, presenting her as a most expressive example of a woman musician in Brazil at the turn of the 20th century. Feminist musicology provides the theoretical framework for this paper, drawing specifically from the work of Elizabeth Cady Stanton, McClary and Cusick.

**Joanna Zattiero, University of Texas at Austin**

**“Gaining Perspective on Public Musicology Today: What Does it Look Like, Who is Practicing it, and How is it Valuable to Different Demographics?”**

Although the term may largely be taken for granted in musicological circles, proponents of public musicology are still in the process of defining the parameters of the concept. This research has demonstrated that more information



is needed to help understand the concept, specifically information from those actively practicing public musicology in its many facets.

A unique online survey was created for this purpose and sent to both musicologists and others in the field in order to better define the overall concept of public musicology. The inquiry considers, in part, academic training, current professional work, and perceptions of what public musicology is and isn't. This research has highlighted a unique picture of what public musicology currently looks like, how it is being practiced and by whom, who is funding it, and what it might look like to be a public musicologist outside of academia. The information collected from this survey is also helping to answer questions about how musicologists are reaching out to larger and more diverse audiences and how they are utilizing their skill sets (both musicological and otherwise) in the larger professional setting.

This poster presentation will showcase the online survey as a vehicle for engaging professionals currently practicing public musicology, will briefly highlight the various routes that these professionals have taken to achieve their current goals, and will provide a clearer picture of what public musicology means to many musicologists today.

## Bios

(in alphabetical order by last name)

**Daniel Adams** is a Professor of Music at Texas Southern University in Houston. He currently serves as the College Music Society Board Member for Composition. Adams is the composer of numerous published musical compositions and the author of many articles and reviews on topics related to Twentieth-Century percussion music, music pedagogy, and the music of Texas. Adams has served as a panelist and lecturer nationally and internationally. His music has been performed throughout the United States, and in Spain, Germany, Belgium, Sweden, Turkey, Argentina, Canada, and South Korea. His music is recorded on Capstone Records, Ravello Records, Albany, Potenza, and Summit Records. E-Mail: [dcadams@airmail.net](mailto:dcadams@airmail.net).

An accomplished pianist with versatility and sensitivity, **Marilyn Meilun An** was a prize winner at several national and international competitions, including the Steinway Piano, Young Artists competition. She grew up in the USA, China and enjoys traveling, dancing, performing and acting. Ms. An maintains a diverse performance career in solo, collaborative piano, chamber music, and large ensemble, and in styles ranging from Baroque to Contemporary. A sought-after collaborative pianist and a chamber musician, Ms. An has extensive experiences performing with all instruments, voices, and various chamber and large ensembles. She has been a chamber music fellow at the New York Summer Music Festival. An advocate of contemporary music and jazz, she regularly performs both solo and ensemble works by living composers. Ms. An holds a degree in piano performance from the Eastman School of Music (B.M.) with her primary instructor Enrico Elisi. Currently, she teaches secondary piano students while serving as a graduate assistant of Dr. Jason Kwak, with whom she pursues a Master of Musical Arts Degree in piano performance and pedagogy at Texas State University. E-Mail: [an.marilyn@gmail.com](mailto:an.marilyn@gmail.com).

**Mario Aschauer** is Assistant Professor of Musicology and Director of the Center for Early Music Research and Performance at Sam Houston State University. His book on *German Keyboard Treatises in the Second Half of the Eighteenth Century* was published by Bärenreiter (Kassel, 2011). As a chamber musician and recitalist on early keyboard instruments he has performed at numerous renowned European early music festivals. Mario holds degrees in conducting, harpsichord performance, and musicology from the Linz Bruckner Conservatory, the University of Music and Performing Arts, Vienna, and the University of Vienna and he was a postdoctoral fellow at the Yale School of Music. E-Mail: [mario.aschauer@shsu.edu](mailto:mario.aschauer@shsu.edu), Web: [www.mario-aschauer.com](http://www.mario-aschauer.com).

**Layla Butler** is a senior Instrumental Music Education major and German minor at the University of Central Arkansas in Conway, Arkansas. As a member of the Norbert O. Schedler Honors College, she is currently working on a thesis project titled "Hans Gál (1890-1987) and Egon Wellesz (1885-1974): Composers, Scholars, and Exiles." In the summer of 2015, she spent five weeks studying German in Vienna, Austria. Layla hopes to pursue degrees in Historical Musicology after graduating from UCA in May of 2016. E-Mail: [laylabutler@gmail.com](mailto:laylabutler@gmail.com).

**Shu Ting Chang** is a graduate student in piano performance of Dr. Jason Kwak and a graduate assistant in accompanying at Texas State University. She was born in Taiwan and studied piano with Dr. Min Hua Chen and Professor Wan Lin Hsien. Later, she studied with Dr. Moli Chiang and graduated with honors for her Bachelor's in piano performance from Hsinchu University of Education in Taiwan. Shu Ting often participates in master classes for solo piano and chamber music. In 2014, she won the Third Prize in the Concerto Competition at Hsinchu University of Education. She also participated in the InterHarmony International Music Festival in Italy as a student and received praises from the audience for her piano and chamber music performances. E-Mail: [s\\_c329@txstate.edu](mailto:s_c329@txstate.edu).

Oboist **Ian Davidson** has appeared as soloist in thirty-two countries on six continents in such venues as Rachmaninoff Hall (Moscow), Teatro Colon (Buenos Aires), Cheng Theater (Hong Kong), Museo Belles Artes (Rio de Janeiro), Sala Concerti (Venice), and the Kennedy Center. Twice named "Favorite Professor", Dr. Davidson (Texas State University) has received the Presidential Award for Scholarly/Creative Activities, the Dean's Seminar Award for Outstanding Scholarly/Creative Activities, been elected to the Faculty Senate, nominated for a GRAMMY, and is as a Fulbright Scholar Senior Specialist. He serves as Associate Principal Oboe / English Horn of the Austin Symphony Orchestra and Assistant Principal Oboe of the Austin Opera Orchestra. In demand as a soloist and recording artist, he can be heard in the recent films "To The Wonder" (2013), starring Ben Affleck, Rachel McAdams, and Javier Bardem, "Knight of Cups" (2014), starring Christian Bale and Cate Blanchett, and later this year in a series of twelve documentary films for MSNBC sponsored by *Wounded Warrior Project*. Other recording credits in-

clude the film “Spy Kids II” and six chamber music recordings with the Wild Basin Winds. He holds degrees from DePauw University and the University of Texas at Austin and teaches at Texas State University where he holds the ranks of University Distinguished Professor and Regents’ Professor. His principal composition teachers are Karl Korte and Donald White. Principal oboe teachers include Eric Barr, Richard Killmer, Richard Blair and Kenneth Holm. E-Mail: [Ian.Davidson@txstate.edu](mailto:Ian.Davidson@txstate.edu).

Grammy Award winning bassist **David Dawson** currently teaches the Double-Bass at Texas State University and serves as Principal Bass with the Austin Lyric Opera and Austin Symphony. He is also the jazz bass player for the Austin Symphony. While still in high school, he became a member of the Ft. Worth Symphony. At that time he was also playing alongside his teachers in the Dallas Symphony. He has since been a member of the San Antonio Symphony and the Orchestra of Santa Fe. Appearances at summer festivals include the Colorado Festival, Victoria Bach Festival, and the Festival dei Due Mondi Festival di Spoleto. Mr. Dawson is a frequent guest artist as a chamber musician including appearances with the Chamber Soloists of Austin, Cameratta San Antonio, and La Follia Austin Baroque. E-Mail: [dd25@txstate.edu](mailto:dd25@txstate.edu).

**Charles Ditto** is an award-winning composer and multi-instrumentalist from Texas, whose music has been performed on five continents, including the world premiere of his orchestral piece “Cowboy Minimal” in Rome, in 2009. He was the recipient of the Copeland Fellowship (Amherst College) and the American Music Center’s (New York) Composer Award. Dr. Ditto was the NACUSA/Texas first-prize winner in 2008, and his music has been released on Capstone Records, Summit Kids (distr. by Rounder), Evios Empire, Curious Music Records, Poison Plant, Human Symphony, and Hypertonia World Enterprises Records. He has published articles on Handel’s automated clock music and Cuban zarzuela, and has presented numerous seminars in Europe, Mexico, and the US. Ditto currently teaches at Texas State University and has been awarded Presidential Awards for Excellence in Teaching and in Scholarly and Creative Activities. E-Mail: [charlesditto@txstate.edu](mailto:charlesditto@txstate.edu). Web: [www.charlesditto.com](http://www.charlesditto.com).

**Carrie Evans** is a Master of Music candidate in the Musicology department at Texas Tech University. She received her Bachelor’s Degree in Music Education through Texas Tech in May of 2014. She is involved in many vernacular ensembles through Texas Tech and the Lubbock community, including the Balkan Ensemble, Celtic Ensemble, Caprock Ceili Band, and the Hub City Contra Band. Her research interests include video game music, twentieth century American music, and traditional music of the Balkans and Ireland. Her thesis focuses on how the music in video games creates a sense of place within the game world. E-Mail: [carrie.evans@ttu.edu](mailto:carrie.evans@ttu.edu).

**Brent Alan Ferguson** earned his Master’s degree in Music Theory from Texas State University-San Marcos, where he was awarded with the School of Music’s Outstanding Graduate Student Award in 2010. Research interests include analysis of film music, ludomusicology, and the music of Claude Debussy. Currently, Brent teaches classical guitar at several Austin area schools, and performs and composes regularly. E-Mail: [brent@austinclassicalguitar.org](mailto:brent@austinclassicalguitar.org).

**Kimary Fick** is a Ph.D. Candidate in Musicology at the University of North Texas who specializes in the research and performance practices of eighteenth-century music. Her dissertation examines the aesthetic principals of the North German Enlightenment and their application to the music of C.P.E. Bach and his contemporaries. Kimary is currently supported by the Toulouse Graduate School Dissertation Fellowship. In addition, she is an active performer of Baroque and Classical music on historical flutes and recorders. E-Mail: [kimary.fick@gmail.com](mailto:kimary.fick@gmail.com).

**Richard Hall** is a musician, composer and music educator whose main interest is performing live laptop “art” music in concert settings. He has received numerous commissions, scored for film, television, internet series and theatrical productions, published articles and musical works and is featured on ERM Media recordings. Richard’s music has been performed at conferences for the International Computer Music Conference, CMS, SCI, NACUSA, ISIM, the National Flute Association, the Vox Novus 60x60 Contemporary Music Project and the Electronic Music Midwest Festival. He has also received several ASCAP Plus Awards grants. Richard is currently a Senior Lecturer of Music at Texas State University. More information can be found at [richallmusic.com](http://richallmusic.com). E-Mail: [richardhall@txstate.edu](mailto:richardhall@txstate.edu).

**Regan Henrick**, an active cellist and educator in the Central Texas area, currently studies cello under Dr. Karla Hamelin at Texas State University, where she will graduate with a Bachelor of Music degree in Music Education. Along with being a Suzuki certified cello instructor, Regan teaches strings for the Texas State String Project and maintains an independent private cello studio. A member of the Texas State University Symphony Orchestra and

various chamber groups, Regan enjoys performing both inside and outside of classical settings and is a frequent freelance and studio performer in the Austin, Texas area. E-Mail: [rrhenrick@txstate.edu](mailto:rrhenrick@txstate.edu).

**Hyunjung Im** is a graduate Piano Performance student in the studio of Dr. Jason Kwak, coordinator of piano-keyboard at Texas State University. She has served not only as a teaching assistant, but also as an accompanist at Texas State University. Aside from her own solo recitals as a pianist, she has had many collaborative performances with voice, opera, instruments, and modern compositions in both Korea and the USA. E-Mail: [h\\_i10@txstate.edu](mailto:h_i10@txstate.edu).

The music of **Michael Ippolito** (b. 1985) has been performed by the nation's leading conductors and orchestras, including Edo de Waart and the Chicago Symphony Orchestra and Milwaukee Symphony Orchestra, Marin Alsop and the Cabrillo Festival Orchestra, and David Alan Miller and the Albany Symphony. Currently Assistant Professor of Composition at Texas State University, he studied with John Corigliano at The Juilliard School and Joel Hoffman and Michael Fiday at the University of Cincinnati College-Conservatory of Music. For more information, please visit [www.michaelippolito.com](http://www.michaelippolito.com). E-Mail: [michaelippolito@txstate.edu](mailto:michaelippolito@txstate.edu).

**Kailey Johnson** was born in Edmonton, Alberta (Canada), and was blessed with a love for music at a very young age. At 7 years old, Kailey began taking violin lessons in Louisville, Kentucky, with Gloria Spurlock. After graduating high school, Kailey attended Lone Star College in Kingwood, Texas, and earned her Associate of Arts with a focus on music studies. There, she studied violin under Trung Trihn and was a member of the Kingwood Pops Orchestra. Kailey is currently studying violin under Dr. Lynn Ledbetter and is working towards a Bachelor's degree in violin performance at Texas State University in San Marcos, Texas. E-Mail: [kmj80@txstate.edu](mailto:kmj80@txstate.edu).

**Adah Toland Jones**, Professor of Flute at Texas State, is Principal Flute with the Austin Opera and the Victoria Bach Festival Orchestra and plays frequently with the Austin Symphony. She holds B.M. and M.M. degrees and a Performer's Certificate from the Eastman School of Music and a Doctor of Arts degree from Ball State University, where she was awarded the Distinguished Alumni Citation in 2000. She was the recipient of the Texas State University Presidential Award for Excellence in Scholarly and Creative Activities and was runner-up in the College of Fine Arts and Communication for the Presidential Award for Excellence in Teaching. E-Mail: [am10@txstate.edu](mailto:am10@txstate.edu). Web: [www.txstateflutes.com](http://www.txstateflutes.com).

**Joseph Jones** teaches music history at Texas A&M University-Kingsville. He completed his Ph.D. in musicology at the University of Illinois, culminating with a dissertation on Richard Strauss's *Der Rosenkavalier*. Recent projects include an article on the character of Siegfried in Wagner's *Ring* cycle and grant-supported research on Strauss's *Arabella*. Beyond opera, his broader interests include Viennese cultural history, the fin de siècle, and sketch studies. He co-edited a book with William Kinderman titled *Genetic Criticism and the Creative Process*, an interdisciplinary collection of essays drawn from the fields of music, literature, and theater. E-Mail: [joseph.jones@tamuk.edu](mailto:joseph.jones@tamuk.edu).

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**Ze Yu Lee** is from Malaysia. She is currently studying at Texas State University as a graduate student in Music, specifically piano, working under the supervision of Dr. Jason Kwak. She attended the University of College Sedaya International, Kuala Lumpur, and received her BMus in Classical Music in 2013. Ze Yu has been performing in both on and off campus recitals. She has participated in several music festivals and events in the past years, too. Prior to the beginning of the master's degree program, she worked as a piano tutor in music schools in her country. E-Mail: [z\\_115@txstate.edu](mailto:z_115@txstate.edu).

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