

**Fall 2016 Conference of the
American Musicological Society – Southwest Chapter**

Saturday, October 1, 2016

Abilene Christian University-City Square

in Downtown Dallas: 511 N. Akard, Suite 200, Dallas, TX 75201

Conference Host:

Dr. Gregory Straughn

Acknowledgements

The Southwest Chapter of the American Musicological Society would like to thank:

Abilene Christian University

Thank you!

Travel Information

The AMS-Southwest Chapter Fall 2016 Meeting will be held at Abilene Christian University-City Square in Downtown Dallas: 511 N. Akard, Suite 200, Dallas, TX 75201.

DIRECTIONS:

From the South (traveling north on I-35E):

Take exit 429A toward US-75/McKinney/Houston
Merge onto TX-366 Spur E; bear right toward Griffith Street
Turn left onto San Jacinto Street
- self-service pay parking lot is available on San Jacinto
Turn right onto N. Akard - 511 N. Akard
- limited open parking is available in front of building

From the South (traveling north on I-45):

Continue onto US-75N in Dallas
Take exit 284B to merge onto Elm Street
Turn right onto N Ervay Street
Sharp left onto N Akard - 511 N. Akard
- limited open parking is available in front of building
Additional parking is available by making the block
(right on Patterson, right on N. Griffin, right on San Jacinto)
- self-service pay parking lot is available on San Jacinto

From the North (traveling south on I-35E):

Take exit 429A-Singleton Blvd toward I-45/US-75
Merge onto TX-366 Spur E; bear right toward Griffith street
Turn left onto San Jacinto Street
- self-service pay parking lot is available on San Jacinto
Turn right onto N. Akard - 511 N. Akard
- limited open parking is available in front of building

HOTEL ACCOMMODATIONS near ACU-City Square :

SpringHill Suites Dallas Downtown / West End
1907 N Lamar Street, Dallas, TX, 75202
800-491-61261

Hilton Garden Inn Downtown Dallas
1600 Pacific Avenue, Dallas, TX, 75201
855-239-9477

The Fairmont Dallas
1717 N Akard St, Dallas, TX, 75201
800-491-6126

Hotel Indigo Dallas Downtown
1933 Main St, Dallas, TX, 75201
800-491-6126

Sheraton Dallas Hotel
400 Olive St, Dallas, TX, 75201
855-239-9480

Aloft Dallas Downtown
1033 Young Street, Dallas, TX, 75202
800-491-6126

RESTURAUNTS:

ASIAN

China Dragon

\$\$ - Casual eatery for Chinese cuisine
Plaza of The Americas, 600 N Pearl St, Dallas, TX 75201

Pei Wei

\$ - Health-minded, casual Pan-Asian chain
Uptown Plaza - Dallas, 2222 McKinney Ave #100, Dallas, TX 75201

ITALIAN/PIZZA

Ravenna Urban Italian Restaurant

\$\$- Modern Italian restaurant serving a range of classic entrees plus pizza by the slice
1301 Main St, Dallas, TX 75202

Americano

\$\$ - Intimate Italian-American bar & restaurant with a patio serving pizzas, pastas, and entrees
1530 Main St, Dallas, TX 75201

Porta Di Roma

\$\$ - Homestyle Italian cuisine dished out in a downtown venue with streetside views.
1623 Main St #104, Dallas, TX 75201

Original Italian Café

Local option for stuffed & NYC-style pizza, pasta, and other traditional fare in a casual environment
1919 Bryan St, Dallas, TX 75201

Campisi's Restaurant

\$\$ - Long-standing Italian chain restaurant serving thin-crust pizza and classic fare.
1520 Elm St #111, Dallas, TX 75201

MEXICAN

Iron Cactus Mexican Restaurant

\$\$ - Buzzy hangout with rooftop patio offers fajitas, tacos, and more
1520 Main St, Dallas, TX 75201

El Fenix

\$\$ - branch of a long-running chain serving Tex-Mex staples in a hacienda style setting
1601 McKinney Ave, Dallas, TX 75202

Enchilada's Restaurant

\$\$ - Local chain serving TexMex classics, weekend brunch in a colorful atmosphere
1304 Elm St, Dallas, TX 75202

Wild Salsa

\$\$ - Mexico City-style eats in colorful digs
1800 Main St, Dallas, TX 75201

RJ Mexican Cuisine

\$\$ - A broad menu of Mexican fare in a comfortable West End setting
1701 N Market St, Dallas, TX 75202

Mesomaya

\$\$ - Contemporary Mexican eatery serving Oaxaca- & Puebla- inspired recipes to a trendy crowd
1611 McKinney Ave, Dallas, TX 75202

BARBECUE**Sonny Bryan's Smokehouse- West End**

\$\$ - BBQ joint with ribs, sandwiches, and more
Texas Moline Building, 302 N Market St, Dallas, TX 75202

AMERICAN/HAMBURGERS**Pyramid Restaurant & Bar**

\$\$\$ - Upscale spot in Fairmont Hotel featuring a New American menu enhanced by rooftop-garden herbs
Fairmont Dallas, 1717 N Akard St, Dallas, TX 75201

Ellen's Southern Kitchen

\$\$ - Stylish Southern diner supplying all-day breakfast, plus comfort classics for lunch & dinner
1790 N Record St, Dallas, TX 75202

Hoffbrau Steaks

\$\$ - This member of a local chain offers family-friendly American fare in a casual Texas-themed setting
311 N Market St, Dallas, TX 75202

STEAK HOUSES**Dakota's**

\$\$\$ - Subterranean seafood & steakhouse with a garden waterfall view and New Orleans-style ambiance
600 N Akard St, Dallas, TX 75201

Dallas Chop House

\$\$\$ - Chic steakhouse combining modern, glass-walled décor with twists on classic meat-centric dishes
1717 Main St #100, Dallas, TX 75201

Y.O Ranch Steakhouse

\$\$ Hill Country-inspired fine dining featuring elk, bison & more in a Western ambiance with a patio
702 Ross Ave, Dallas, TX 75202

Palm Restaurant

\$\$\$ - Storied chain serving high-end steakhouse fare, seafood & diverse wines in clubby surrounds
701 Ross Ave, Dallas, TX 75202

Conference Program

The Conference is taking place at Abilene Christian University-City Square in Downtown Dallas: 511 N. Akard, Suite 200, Dallas, TX 75201.

Saturday, October 1, 2016

8:30am Registration and Coffee / Snacks

8:55am Welcome
Gregory Straughn (Abilene Christian University)

9:00am – 10:30am Paper Session

Elizabeth Dyer (Our Lady of the Lake University)

“Instrumental and Vocal Forces in European Catholic School Theatrical Productions, c.1640 – c.1740”

Peng Liu (The University of Texas at Austin)

“Exploring the Singing Style in Five Lyrical First Movements from Beethoven’s Piano Sonatas”

Kendra Preston Leonard (The Silent Film Sound & Music Archive)

“Performance Practices for Photoplaying at Three Texas Motion Picture Palaces”

10:30am – 11:00am Poster Session & Coffee / Refreshments

Kelley Poché-Rodriguez and Vicki Baker (Texas Woman’s University)

“Examination of First-Semester Music Majors’ Knowledge of Music History in Relationship to Instruction Received in High School Ensemble Classes: A Research Study Design”

Nico Schüller (Texas State University)

“The Music of Jacob J. Sawyer (1856-1885) and Sawyer’s Collaborations with the Hyers Sisters, the Haverly’s Colored Minstrels, the Slayton Ideal Company as well as Sam Lucas”

11:00am – 12:00pm Paper Session

Scott Strovas (Wayland Baptist University)

“Louis Armstrong’s Melrose Publications and the Mythos of Print Culture”

Kunyuan Guo (Texas Tech University)

“Atonal Canvas: When Kandinsky met Schoenberg”

12:00pm – 2:00pm Lunch (on your own)

2:00pm – 2:30pm Panel on Career Options

Gregory Straughn, Moderator, Abilene Christian University

Mark McKnight, University of North Texas

Christopher Smith, Texas Tech University

J. Drew Stephen, University of Texas at San Antonio

2:30pm – 2:45pm Coffee Break

2:45pm – 4:00pm Keynote Lecture

Jeff Todd Titon (Professor Emeritus of Music, Brown University)
“Toward a Sound Ecology”

4:00pm – 4:15pm Coffee Break

4:15pm – 4:45pm Paper Session

Kevin Salfen (University of the Incarnate Word)
“Crozier’s Britten: Music as Education in the Postwar World”

4:45pm – 5:00pm AMS-SW Business Meeting

End of the Conference

Saturday Evening Events (on your own):

[House of Blues Dallas](http://houseofbluesdallas.ticketoffices.com/Die-Antwoord/4953/2098282) - with DIE ANTWOORD, 9:00 PM
White Swan Building 2200 N. Lamar Street, Dallas, TX 75202
<http://houseofbluesdallas.ticketoffices.com/Die-Antwoord/4953/2098282>

Dallas Symphony Orchestra with John Adams' *Lollapalooza* and Prokofiev's *Romeo and Juliet*
Morton H. Meyerson Symphony Center, 2301 Flora St, Dallas TX 75201
<https://www.mydso.com/>

Paper and Poster Abstracts

Elizabeth Dyer, Our Lady of the Lake University

“Instrumental and Vocal Forces in European Catholic School Theatrical Productions, c.1640 – c.1740”

Catholic educational orders such as the Benedictines, Augustinians, and Jesuits established over five hundred new colleges, universities and seminaries in Europe as part of the tactics of the Roman Catholic Church to reclaim and retain the faithful in the wake of the Reformation. These educational institutions produced two to ten theatrical performances annually beginning in the 1550s. The hundreds of thousands of theatrical productions generated by these Catholic schools have only recently begun to receive musicological attention. While the vocal ranges of the solo characters can be derived and the instrumental forces can be inferred from an examination of a musical score, the size and specifics of the instrumental and choral ensembles cannot be ascertained except through an examination of the programs printed for the performances. Catholic school theater programs printed after 1640 often identified the voice part or instrument together with the name and year of the student performer. A study of over 7,000 programs in conjunction with an examination of the few re-discovered scores reveals the musical forces of Catholic school theatrical productions in Europe during the period c. 1640 – c. 1740 and the implications for historically informed modern performances of these works.

Kunyuan Guo, Texas Tech University

“Atonal Canvas: When Kandinsky met Schoenberg”

In 1911, after hearing Arnold Schoenberg’s String Quartet No. 2, Wassily Kandinsky began corresponding with Schoenberg, and this ongoing correspondence led to a friendship. They viewed themselves as “partners of the same intellectual and creative rank.”¹

In my paper, I examine how different art forms interrelate and influence each other, undertaking a comparison of two pairs of works (1) Schoenberg’s *Five Pieces for Orchestra Op. 16* (1909) and Kandinsky’s *Composition VI* (1913); and (2) Schoenberg’s *Suite for Piano Op. 25* (1923-25) and Kandinsky’s *Composition VIII* (1923). For example, Schoenberg’s *Five Pieces for Orchestra* employs extensive dissonance. Kandinsky likewise employs a kind of dissonance in his *Compositions VI*, which takes the form of contrasts between “curved and straight lines, bright and muted colors, extremes of light and dark, areas of thinner and thicker paint, lines and areas of color seeming to move in different directions.”²

This paper draws upon score study, visual analysis of Kandinsky’s paintings, comparison between works, and the nature of the friendship and mutual influence between Schoenberg and Kandinsky. It is therefore hoped that this paper will illustrate how different modes of artistic expression, can display parallel artistic responses to an aesthetic moment.

Leonard, Kendra Preston, Director, The Silent Film Sound & Music Archive

“Performance Practices for Photoplaying at Three Texas Motion Picture Palaces”

Rick Altman writes that by the mid-1920s, cinema music directors and musicians had come to rely heavily on published suggestions and cue sheets.³ Yet there is very little published documentation about exactly how and when these cue sheets or suggestions were used. Just as full scores issued by the studios for films were often jettisoned for simpler and technically easier compilations (such as was done for *Joan the Woman* in 1916)⁴, ignored or discarded in favor of cue sheet versions (*The Thief of Bagdad*, 1925, was released with both a full orchestral score and a cue sheet for pianists and organists to use), abridged, and edited, cue sheets were likewise modified or even ignored. By examining cue sheets once owned and used by silent cinema accompanists, however, we can create a more accurate biography of musical suggestions and their use in silent cinema performances. Here I survey cue sheets and suggestions from the collection of Hazel Burnett, the film accompanist at the Majestic Theater in Austin and the Queen Theater and the Aztec in San Antonio during the 1920s. I explore Burnett’s markings and edits of cue sheets and suggested music and compare her original compilations with those published by established trade industry

¹ Hahl-Koch, Jelena. Translated by Crawford, John. “Arnold Schoenberg, Wassily Kandinsky—Letters, Pictures and Documents.” Faber and Faber 1984. P.137

² Annis, Shannon M. (2008) *Kandinsky’s dissonance and a Schoenbergian view of Composition VI*. Graduate Theses and Dissertation. University of South Florida, p. 43

³ Rick Altman, *Silent Film Sound* (New York: Columbia University Press, 2004), 353.

⁴ Kendra Preston Leonard, “Using Resources for Silent Film Music,” *Fontes Artis Musicae* 63, no. 4 (October-December 2016).

magazines and studios, offering an analysis of musical prescriptions versus actual performance practices in large movie houses.

Peng Liu, The University of Texas at Austin

“Exploring the Singing Style in Five Lyrical First Movements from Beethoven’s Piano Sonatas”

Although Beethoven’s so-called “heroic” style dominates perceptions about the composer, he also composed a number of pieces that have a less heroic, more intimate or “lyrical” style. Up to now, the most extended discussion of this lyrical strain has been written by Carl Dahlhaus (1980), who, however, treats the topic primarily from the perspective of thematic unification. Drawing on the discussion of the singing style in recent writings on topic theory, particularly on the semiotic approach of Sarah Day-O’Connell (2014), the present paper explores multiple semiotic parameters of the singing style in the first movements of five of Beethoven’s piano sonatas: Opp. 14/2, 28, 78, 101, and 110. As shown in my analysis, these lyrical movements not only exhibit surface musical elements that signify the singing style, such as conjunct melody with narrow range and long note values, continuous and flowing contours, less impetuous rhythms, soft dynamics, simple harmony, and homophonic (melody-and-accompaniment or chorale/hymn) textures, but also reveal how Beethoven solves the structural and formal problems by mitigating contrasts between principal and subsidiary themes and lessening goal-directed processes in the development. In addition, the exploration of the signifieds of the singing style—privacy and domesticity, femininity, nature and simplicity, as well as beauty—helps us understand how Beethoven’s singing-style sonata-form first movements function in their socio-cultural and historical contexts, while also revealing a significant humanist value—loving communication and brotherhood—that is worthy of further research.

Kelley Poché-Rodriguez and Vicki Baker, Texas Woman’s University

“Examination of First-Semester Music Majors’ Knowledge of Music History in Relationship to Instruction Received in High School Ensemble Classes: A Research Study Design”

Though music history is one of the four strands of the Texas Essentials of Knowledge and Skills (TEKS), its teaching is largely neglected in Texas secondary school bands, choirs, and orchestras. The purpose of the study is to assess first-semester music majors’ knowledge of music history in relationship to instruction they received in high school ensemble classes. Via online survey and music history diagnostic exam, we are seeking to answer the following questions:

1. What is the nature of music history instruction first-semester music majors received in their high school ensemble classes?
2. Is there a positive relationship between first-semester music majors’ ability to arrange the periods of music history in chronological order and the training they received in their high school ensemble classes?
3. Is there a positive relationship between first-semester music majors’ ability to match composers with their corresponding period of music history and the training they received in their high school ensemble classes?

Participants are first-time-in-college students majoring in music in Texas universities.

Kevin Salfen, University of the Incarnate Word

“Crozier’s Britten: Music as Education in the Postwar World”

Eric Crozier (1914-94) is best known as librettist for Benjamin Britten’s opera *Albert Herring* (1947) and as co-librettist (with E. M. Forster) for *Billy Budd* (1951). But in addition to these more traditional operatic projects, Crozier also penned libretti for the cantata *Saint Nicolas* (1948), the children’s opera *Let’s Make an Opera* (1949), both of which solicit direct musical involvement from the audience, as well as the most frequently used commentary for *The Young Person’s Guide to the Orchestra* (1945). These three less traditional collaborations indicate a relatively new concern for “serious” musicians in the postwar era: how to create musical works that educate a general audience and how to educate a general audience about musical works. This new model of the postwar educator-musician was fueled in part by creative BBC programming in the years leading up to World War II and developed rapidly as the 1944 Education Act’s wide-ranging effects—amounting to a major step toward the democratization of education in the U. K.—were beginning to be felt. In this paper, I discuss two facets of the Britten-Crozier relationship, based in part on unpublished correspondence and minutes from meetings of the English Opera Group, and on their creative work together. First, I consider the corpus of Britten and Crozier’s educational projects as a whole, establishing shared features between works and considering their differences from the collaborators’ traditional operatic projects; second, I situate their collaborations in the context of broader postwar conversations about the promise and peril of accessible education.

Nico Schüler, Texas State University

“The Music of Jacob J. Sawyer (1856-1885) and Sawyer’s Collaborations with the Hyers Sisters, the Haverly’s Colored Minstrels, the Slayton Ideal Company as well as Sam Lucas”

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, his collaborations, and it will start discussing, for the first time, his Minstrel music, specifically his composition *I’m de Captain of the Black Cadets* for voice and piano (1881).

Scott Strovos, Wayland Baptist University

“Louis Armstrong’s Melrose Publications and the Mythos of Print Culture”

In early 1927, Louis Armstrong cut roughly fifty Edison cylinder records of unaccompanied improvised material for the Melrose Brothers Music Company in Chicago. Historians bemoan the loss of the cylinders, which were either misplaced or discarded, yet we may be in haste to reserve their story for the footnotes of Armstrong’s history. Cylinders in hand, employees at Melrose transcribed Armstrong’s recordings as two jazz study books entitled *Louis Armstrong’s 125 Jazz Breaks for Cornet* and *Louis Armstrong’s 50 Hot Choruses for Cornet*, crediting Armstrong with full authorship.

Examining the complications that transcribers faced in producing the *125 Jazz Breaks* and *50 Hot Choruses* sheds light on one of the central conflicts in Armstrong’s early career: the perceived hierarchy between notated music and oral tradition. This paper demonstrates that the distinction between written and oral traditions is illustrative of the conflict between educated and illiterate, upper class and lower class, and differing philosophies concerning the place of African Americans within post-WWI United States. Anecdotal accounts of a rube-like Armstrong and media castigations of his raucous performances reveal him to be a key figure of this conflict: undereducated and unpolished socially upon his departure from New Orleans, yet ultimately personified as learned author of the *Breaks* and *Choruses*. Perceptions of Armstrong in newspaper reviews improved upon the release of the books, suggesting that the appearance of his musical ideas in print played a small, but overlooked role in promoting Armstrong as a cultural export of African American community.

Jeff Todd Titon, (Brown University)

“Toward a Sound Ecology”

I propose to take sounds rather than texts or objects as the paradigm case of experiencing and understanding the world, and to see how a sonic ontology leads to a relational epistemology and to communal activity which stands in contrast to instrumental consciousness and economic rationality. Instead of the thinking subject separated from the humanistic text, or from the scientific object, I offer the intersubjective connection made through sound. A sound ecology is based in a sonic ontology. Sound announces presence. Two beings present to each other in sound, connected through mutual sonic vibration, constitute a co-presence that is a basis for a sound community. In this connection, a sound community is well integrated, where social and cultural exchanges are more likely to be cooperative than competitive, and where economic exchanges are more likely to arise from and maintain personal relationships rather than those that are impersonal, and contractual. In that way, a sound community displays a

sound economy. A sound behavioral ecology, characteristic of a sonic ontology and a sound community, stands on mutuality, co-evolution, and group selection, rather than on selfishness, cost-benefit analyses, and fitness.

Bios

Vicki Baker is Associate Professor of Music and Coordinator of Music Education at Texas Woman's University. She serves on the editorial board of *UPDATE: Applications of Research in Music Education*. Dr. Baker's research interests include retention of music educators, effect of legislation on music education, and pre-service music teacher training. vbaker@twu.edu

Elizabeth Dyer is the Head of Music and Assistant Professor at Our Lady of the Lake University in San Antonio, Texas. Dr. Dyer, a Fulbright scholar, has a Ph.D. in musicology from the University of York (U.K.), where she was the U.K.'s ORSAS Scholar in music. She earned a second M.M. in choral conducting from the University of Missouri-Columbia, while her first M.M. is in music composition from the Moores School of Music (U.H). Her double-major B.A. in music and English is from the College of William and Mary, where she held the Amelia B. Walford Scholarship in Classical Music. She is a published scholar of early sacred music-drama, in particular the music in Benedictine, Augustinian and Jesuit college theatres c.1500 - c.1800. Email: edyer@ollusa.edu

Kunyuan Guo is from China and she is currently a Ph. D student in Musicology at Texas Tech University. Her research interests include 20th century music, American music, Chinese composers in America and Chinese arts policies on music in different eras. Language: English, Chinese, German. Email: kunyuan.guo@ttu.edu

Kendra Preston Leonard is a musicologist and music theorist whose work focuses on women and music in the twentieth and twenty-first centuries; music and screen history; and music and Shakespeare. She is the Director of the Silent Film Sound and Music Archive and the author of *Music for Silent Film: A Guide to North American Resources*. She is a 2016 American Music Research Center Fellow and 2016-17 Harry Ransom Center Fellow. Her current research projects involve the role of women in developing the sound of silent film and music for the gothic in silent film. kendraprestonleonard@gmail.com

Peng Liu is currently a doctoral student and a teaching assistant in musicology program at the University of Texas at Austin, where he also received his M.Music in musicology (2016). Before moving to Austin, Peng holds his B.A. in musicology at China Conservatory of Music (2014). Peng's research papers focus on various topics, such as Beethoven's piano music, the gendered rhetoric in A. B. Marx's sonata form theory, and cinematic adaptations of Puccini's *Madame Butterfly*. E-Mail: liupeng@utexas.edu.

Mark McKnight is Head of the Music Library at the University of North Texas and also teaches courses in the UNT College of Music Division of Theory, History, and Ethnomusicology, as well as in the College of Information. Prior to his appointment at UNT he was Music and Audiovisual Catalog Librarian at Loyola University in New Orleans. Dr. McKnight is active in the Society for American Music and the Music Library Association, where presently serves as Vice President-President Elect. He has written and lectured extensively in his areas of scholarly interest and research, which include 19th-century American music criticism, early American sheet music, and the music of Louisiana and New Orleans. Publications include articles and reviews in *Notes*, *Fontes artis musicae*, *American Music*, *Black Music Research Journal*, *Music Publishing and Collecting*, *A Basic Music Library*, and *The Grove Dictionary of American Music*, 2nd ed. He is also author of *Music Classification Systems* and recently completed a term as editor of the MLA Technical Reports and Monographs in Music Librarianship. Mark.McKnight@unt.edu

Kelley Poché-Rodriguez is Assistant Visiting Professor of Musicology at Texas Woman's University where she teaches courses in music history, theory, and music education. Research interests include music history pedagogy, theory pedagogy, music of the Holocaust, and music adjudication and competition. krodriguez7@twu.edu

Kevin Salfen is Associate Professor of Music at the University of the Incarnate Word in San Antonio, Texas. He has degrees in composition and musicology from the University of North Texas. Salfen has presented his work at the annual meeting of the AMS and at numerous other conferences, and his work on Britten has appeared in *Music & Letters* (2011) and *19th-Century Music* (2014). Salfen is a member of international troupe Theatre Nohgaku, with whom he has performed several nō, and his compositions have been performed in England, China, and throughout the U. S. salfen@uiwtx.edu

Nico Schöler (b. 1970) is Professor of Music Theory and Musicology at Texas State University. His main research interests are historiography, music cognition, creativity, music research methodology, interdisciplinary aspects of modern music, music theory pedagogy, and computer applications in music research. Dr. Schöler is the editor of the research book series *Methodology of Music Research*, the editor of the peer-reviewed journal *South Central Music Bulletin*, the author or editor of 21 books, and the author of more than 100 articles. His most recent books are on *Musical Listening Habits of College Students* (2010), *Approaches to Music Research* (2011), and *Computer-Assisted Music Analysis (1950s-1970s)* (2014). E-Mail: nico.schuler@txstate.edu

Christopher J. Smith is Professor and Chair of Musicology and director of the Vernacular Music Center at the Texas Tech University School of Music. His interests are in American and African-American Music, 20th Century Music, Irish traditional music and other folk musics and cultures, improvisation, music and politics, performance practice, and historical performance. His *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (Illinois) won the 2015 Irwin F Lowens Award from the Society for American Music. His next monograph is *Movement Revolutions: Bodies, Space, and Sound in American Cultural History* (Illinois, 2017). He concertizes internationally in Irish and American roots music ensembles, and his “symphonic folk” group The Elegant Savages Orchestra provides a unique chamber-orchestra approach to world musics. He is also a former nightclub bouncer, carpenter, lobster fisherman, and oil-rig roughneck, and a published poet. christopher.smith@ttu.edu

J. Drew Stephen is an Associate Professor of Musicology and Graduate Advisor of Record in the music department at the University of Texas at San Antonio. His research focuses on the social practices and cultural meanings of the hunt as mediated by eighteenth- and nineteenth-century musical works and the development and performing practices of the natural horn. He formally held the position of alternate solo-horn with the Orchestra of the Landesbühnen Sachsen in Dresden, Germany. He continues to perform regularly on the natural horn as a member of the Austin Baroque Orchestra. Drew has designed two fully -online courses at UTSA including a History of Rock class that has been used frequently as a model for other online classes. The heavy metal teaching video for this class was awarded the prize of Best Digital Film in the Academic Impact Category at the 2016 Educational Experiences Film Festival at UTSA. Drew has also been heavily involved in study -abroad programs. In 2016 he designed and led a 13-week program in Urbino, Italy that allowed music students from UTSA to complete 15 hours of required music courses, including the music history sequence, while living and studying in Italy. Drew.Stephen@utsa.edu

Gregory Straughn has taught music history and theory courses at Abilene Christian University since 2000. He is a cellist with the Abilene Philharmonic Orchestra and has performed with the Denton and Dallas Bach Societies. His work on nineteenth-century opera, specifically Wagner’s *Parsifal* and the ensemble structures in the works of Jules Massenet, has situated him well for the last six years of administrative roles at ACU, including Honors Dean, Associate Provost for General Education, Interim Provost, and, currently, Dean of the College of Arts and Sciences. gbs00a@acu.edu

Scott Strovas serves as assistant professor of music history at Wayland Baptist University. He has presented scholarship on a range of subjects including music history pedagogy, music theory pedagogy, film and television music, contemporary American music, and jazz. His work appears in *Engaging Students: Essays in Music Pedagogy*, in the *Forum* of the College English Association, and in the edited collections *Upstairs and Downstairs: The British Historical Costume Drama on TV* (Rowman & Littlefield, 2014), *All Things Emily Dickinson* (ABC-CLIO, 2014), and *Hollywood Heroines: The Most Influential Women in Film History* (ABC-CLIO, 2017). scott.strovas@wbu.edu

Jeff Todd Titon received the PhD in American Studies from the University of Minnesota, with a dissertation on blues supervised by musicologist Johannes Riedel. His interests in ecology go back to his undergraduate experience at Amherst College, where he studied with Oscar Schotté, who had studied with Ernst Haeckel, the scientist who coined the term ecology. Titon taught at Tufts from 1971-86 before moving to direct the PhD program in ethnomusicology at Brown until his retirement in 2013. An honorary life member of the Society for Ethnomusicology, he was editor of the SEM Journal, *Ethnomusicology*, from 1990 to 1995. The author or editor of eight books, most recently the *Oxford Handbook of Applied Ethnomusicology* (2015), he has been working in the field of ecomusicology since 2006, writing and lecturing widely on music and sustainability, and sound and the environment. In 2012 he published an appeal for a sound commons for all living creatures. He will speak about his current project, a sound ecology.