

**Fall 2018 Conference of the
American Musicological Society – Southwest Chapter**

Saturday, September 15, 2018

West Texas A&M University

Canyon, Texas

Meeting Place:

Mary Moody Northen Hall (MMNH), Room 189

http://www.wtamu.edu/about/facilities.aspx#moody_northen

Greater Campus Map:

<http://map.wtamu.edu>

Conference Host:

Dr. Kimberly Beck Hieb

Acknowledgements

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

The West Texas A&M University School of Music
and
Dr. Robert Hansen, Director of the School of Music

Thank you!

Travel Information

The AMS-Southwest Chapter Fall 2018 Meeting will be held at West Texas A&M University, Canyon, Texas.

Directions:

The conference will take place in Mary Moody Northen Hall (MMNH), Room 189 (http://www.wtamu.edu/about/facilities.aspx#moody_northen). The physical address of Mary Moody Northen Hall is:

2403 Russell Long Blvd.
Canyon, TX 79016

The building is listed as number 4 on this map: <http://www.wtamu.edu/webres/File/About/Printable-Campus-Map.pdf>

The closest airport is Amarillo International, which is about a 20-minute drive from Canyon.

Parking:

The best parking will be in Zone 5 on this map (just adjacent to the most convenient entrance to the building): <http://www.wtamu.edu/webres/File/University%20Police/Large%20Map%20I.pdf>

Temporary permits will be required. Dr. Kimberly Beck Hieb will hand them out at registration.

Suggested Hotels

[Holiday Inn Express in Canyon](#): They have rooms for \$109, which is a special WT rate (although one can get them cheaper on third party sites).

[Best Western](#), and they agreed to match the Holiday Inn's rate of \$109/night. They are setting a block of rooms aside for us at this rate. Attendees can click [HERE](#) to book a room in our block.

If attendees are interested in a more scenic stay, there are also cabins located on the rim of the beautiful Palo Duro Canyon: <https://tpwd.texas.gov/state-parks/palo-duro-canyon/fees-facilities/cabins>, and some decent AirBnB options, some of which are located near the canyon as well.

Dining Options [TBA]

On Campus:

Off Campus:

Conference Program

The AMS-Southwest Chapter Fall 2018 Meeting will be held at West Texas A&M University in Mary Moody Northern Hall (MMNH): Room 189.

Saturday, September 15, 2018

8:30am Registration and Coffee / Snacks, Mary Moody Northern Hall Atrium

8:50am Welcome, Mary Moody Northern Hall (MMNH), Room 189

Dr. Kimberly Beck Hieb

Dr. Robert Hansen, School of Music Director

9:00am – 10:30am Paper Session, MMNH, Rm 189

Bryan Stevens (University of North Texas)

“Theorizing Sonata Form from the Margins: The Early Keyboard Sonata in Spain”

James S. MacKay (Loyola University New Orleans)

“Blurred Boundaries and Flexible Formal Functions: Schmalfeldt’s ‘Becoming’ (Form as Process) in Beethoven’s *Das Lebewohl*, Opus 81a”

Melissa Cummins (Sam Houston State University)

“Delphine Ugalde and Germaine Tailleferre: Taking on Offenbach”

10:30am – 10:45am Poster Session & Coffee / Refreshments, MMNH, Atrium

Emily Hagen (University of North Texas)

“Supernatural Alterity and Affective Agency in Handel’s *Alcina*”

10:45am – 12:15pm Paper Session, MMNH, Rm 189

Jonathan Verbeten (Texas Tech University)

“‘Trashy Music’ in the Melodeons: A Musical Examination of San Francisco’s Underworld in the Days of Gold”

Elissa Stroman (Texas Tech University)

“Elevating the Amateur, Dismissing the ‘Trashy, So-Called Popular, Music’: Situating the American Gilded Age Clubwoman”

Randy Kinnett (Collin College, Preston Ridge Campus)

“Music and the Klan in 1920s Dallas”

12:15pm – 2:00pm Lunch (on your own)

2:00pm – 3:00pm Workshop, MMNH, Rm 189

Kimberly Beck Hieb (West Texas A&M University)

“Engaging Identity: Glenn Singleton’s Courageous Conversations in the Classroom”

3:00pm – 3:15pm Coffee Break & Snacks, MMNH, Atrium

3:15pm – 4:45pm Paper Session, MMNH, Rm 189

Mike Morey (University of North Texas)

“The Presence of Arnalta and Orpheus in Christopher Rouse’s Cello Concerto”

Scott M. Strovas (Wayland Baptist University)

“The Portrayal of Mental State in Two Film Scores by Anne Dudley”

Joanna Zattiero (The University of Texas at Austin)

“‘Through Rocky Arroyos So Dark and So Deep, Down the Sides of the Mountains so Slippery and Steep’: How Motion and Place Shaped Early Cowboy Song in the American West”

4:45pm – 5:00pm AMS-SW Business Meeting, MMNH, Rm 189

5:00pm – 8:00pm Trip to the Canyon (car pool)

Dinner (on your own)

Paper and Poster Abstracts

9:00-10:30 Paper Session

Theorizing Sonata Form from the Margins: The Early Keyboard Sonata in Spain Bryan Stevens (University of North Texas)

Traditional historiographies of Spanish keyboard music place Domenico Scarlatti at the center of the burgeoning galant keyboard sonata in Spain, and furthermore, tend to judge such works by their conformity to the later works by Haydn, Mozart, and Beethoven. However, recent trends in *Formenlehre* provide new methodologies with the potential to examine such a corpus descriptively based on normative procedures. While these methodologies have been copiously applied to Austro-Germanic composers, marginal groups have received little to no attention. In order to extend these approaches to the early Spanish keyboard sonata, this study adapts James Hepokoski and William Darcy's Sonata Theory to the sonatas of Vicente Rodríguez Monllor (1690–1760), Joaquín Martínez de Oxinagas (1719–1789), and Sebastian Albero (1722–1756). The results of such analysis demonstrate certain rhetorical norms that at times drastically diverge from those of Hepokoski and Darcy, and yet at the same time, many of these norms are more consistent with later works such as the set of twelve keyboard sonatas Manuel Blasco de Nebra (1750–1783) published in 1780. Therefore, retheorizing sonata form from these early Spanish sonatas provides better insight into the inherited keyboard tradition of later Spanish composers than the presuming of some ideal (Austro-Germanic) sonata form.

Blurred Boundaries and Flexible Formal Functions: Schmalfeldt's "Becoming" (Form as Process) in Beethoven's *Das Lebewohl*, Opus 81a

James S. MacKay (Loyola University New Orleans)

Janet Schmalfeldt's primary contribution to *Formenlehre* analysis is the concept of "becoming," of "form as process," a vital perspective from the Beethoven-Hegelian tradition that complements William Caplin's taxonomical approach in his theory of formal functions, and the "musical punctuation" approach of James Hepokoski and Warren Darcy's Sonata Theory. Schmalfeldt's "becoming," indicated with an arrow, influenced Caplin to coin the continuation→cadential phrase as a blended formal function, when an intermediate phrase transforms into a concluding one. This formal flexibility is especially vital when analyzing a work in which the composer deliberately blurs boundaries for expressive effect, such as Beethoven's programmatic piano sonata, Opus 81a, *Das Lebewohl*. Written in 1809 to depict the departure, absence, and return of his close friend and patron, Archduke Rudolph, *Das Lebewohl* begins with a movement that musically depicts the anguish of a long goodbye, and features formal ambiguity at a number of different levels of structure. This paper will illustrate how using Schmalfeldt's arrow to denote blended formal functions can assist the analyst in mapping the sequence of musical events in the opening movement of *Das Lebewohl*, from the slow introduction that bleeds into the allegro exposition section, through the main theme that merges with the transition, to the development that links imperceptibly with the recapitulation. I will thereby demonstrate how invoking Schmalfeldt's "becoming" produces an analysis that better matches the movement's elusive formal content than would be possible by setting rigid formal or thematic boundaries.

Delphine Ugalde and Germaine Tailleferre: Taking on Offenbach
Melissa Cummins (Sam Houston State University)

In 1860s Paris, a concertgoer could hear the latest Offenbach *opérettes* on any given night. However, men were not the only composers of these works. In 1868, nearly a decade after she sang Eurydice in Jacques Offenbach's *Orphée aux enfers*, Delphine Ugalde premiered her own *opérette* at the Théâtre des Bouffes-Parisiens. This work, *La Halte au moulin (The Stop at the Mill)*, was composed in the manner of Offenbach and shows parodic traces of the style Ugalde learned from singing his *opérettes*. This parodic tradition in French music had deep roots, and was continued by later *opérette* composers.

One of these composers was Germaine Tailleferre, who created her own take on Offenbach almost ninety years later (1955). This work, *Monsieur Petitpois Achète un Château (Mister Petitpois Buys a Castle)*, is similar in style and the use of parodic traits to Ugalde's earlier *opérette*.

With the abundance of operas in 1800s Paris, the fact that Ugalde's *opérette* survived along with the overwhelming output of Offenbach bears notice. Her *La Halte* had several successful performances, a feat not achieved by any other female-composed stage work during its time. Tailleferre's later *opérette* was not as commercially successful as Ugalde's, but showed a deep understanding of Offenbach's style and was an effective modern mirror of *opérettes*. In this paper I analyze the traits that tie both women's works to Offenbach and highlight the parodic techniques that make both successful imitations and important works to musicologists and performers.

10:30-10:45 Poster Session

Supernatural Alterity and Affective Agency in Handel's *Alcina*
Emily Hagen (University of North Texas)

In view of new interest in relationships between power, agency, and gender dynamics in opera (for example, in the upcoming AMS Pre-Conference "Staging Witches: Gender, Power, and Alterity in Music"), a need exists for critical examinations of female characters who exhibit supernatural alterity. This poster tests the boundaries of magical otherness by exploring the subjugation of the heroine's supernatural agency to formal and stylistic considerations in George Frideric Handel's *Alcina* (1735). Magic is undoubtedly an important element in the opera's source material (Ludovico Ariosto's sixteenth-century epic *Orlando furioso*). The opera's original 1728 libretto (for composer Riccardo Broschi) also emphasizes its eponymous heroine's magical (therefore, gendered transgressive) qualities. Yet in Handel's subsequent adaptation and musical setting of this libretto, magic is active in the opera's plot only when an enchantment ends or fails, never when a spell begins or succeeds. Somewhat unaccountably, Handel's version minimizes Alcina's sorcery as a transgressive force (her alterity) and instead emphasizes her emotional trajectory (her humanity).

A close study of the opera's magic scenes encompassing text, music, and formal structures illuminates the stylistic reasons for Handel's reduction of Alcina's transgressively magical identity. In adapting material from the episodic, action-oriented *Orlando furioso* to suit the affect-

driven, highly conventionalized genre of *opera seria*, Handel emphasizes the power of the characters' emotional dynamics at the expense of Alcina's supernatural agency. His *Alcina* thus eclipses Broschi's in the success of its operatic adaptation from the epic, but simultaneously exchanges Alcina's magical alterity for a more conventionally gender-based antagonistic identity.

10:45-12:15 Paper Session

“Trashy Music” in the Melodeons: A Musical Examination of San Francisco’s Underworld in the Days of Gold

Jonathan Verbeten (Texas Tech University)

The discovery of gold at John Sutter’s mill in January of 1848 was the progenitor of unprecedented financial and population growth in San Francisco. The promise of wealth also ushered in an environment in which gold would become king and law was overwhelmed—and one particular neighborhood came to be known as the most treacherous. Known as the Barbary Coast, the nine-block radius nestled between the waterfront and Portsmouth square became the epicenter of gambling, prostitution, and gang violence. And yet music thrived in this extreme environment.

The majority of publications on musical activity in San Francisco during this period are focused on the development of opera and sacred singing groups. Yet little extant scholarship from a musicological inquiry addresses the low-art entertainment venues. This paper focuses on a particular type of venue, called a melodeon, which thrived in San Francisco’s Barbary Coast during the latter half of the 1850s. Featuring diverse programs which included theater, comedy, dance, and music, these venues were harbingers for the variety, vaudeville, and burlesque shows which would come to dominate American entertainment. I argue that these melodeons served as sites of transnational and cross-cultural exchanges along both class and demographic lines.

Looking specifically at the Bella Union, a melodeon which the violinist Miska Hauser once referred to as the “most notorious dive on the Barbary Coast,” I explore how the unique situation in San Francisco fostered an environment in which these so-called “dens of iniquity” allowed for cultural and musical exchange.

Elevating the Amateur, Dismissing the “Trashy, So-Called Popular, Music”: Situating the American Gilded Age Clubwoman

Elissa Stroman (Texas Tech University)

In the 1890s, women’s club work embraced the nomenclature of “amateur” to describe their organizations and consequently members’ standings in society. What were the implications of this designation, and how does that affect our understanding of clubwomen’s identities in American musical culture? This presentation is an exploration into the meaning of the Gilded Age female musical amateur, as seen especially in print sources that embraced the era’s genteel music appreciation trends. Music clubs were a growing phenomenon at the end of the nineteenth century, and magazines like Theodore Presser’s *The Etude* provide unique insights into careful negotiations of gender expectations, musical genre, class, and race that enabled women to grow their organizations without alienating the predominately-male musical establishment. I will show how amateur

women disassociated themselves from popular music trends and connotations of the modern age, opting instead for European cultivated works, folk traditions, and eventually the creation of an American art music tradition. Through primary source textual analyses, I will trace how amateur women who were once dismissed as dilettantes, merely consuming parlor music perfunctorily as part of societal expectations, were elevated into positions of legitimate power in musical culture as potential saviors and “torchbearers” for a new age of American musical prosperity. Print presentations of Gilded Age clubwomen provide examples of masterful identity constructions, with women choosing musics and characteristics they felt would have the greatest impact long-term for their communities, all the while remaining firmly rooted in their amateur status.

Music and the Klan in 1920s Dallas

Randy Kinnett (Collin College, Preston Ridge Campus)

Of the many topics germane to a history of Dallas music in the 1920s, an easily overlooked but nevertheless essential one is music in the Ku Klux Klan. During the heyday of the revived Klan after World War I, Dallas Klan No. 66 was the largest in the United States. Far from marginal, the Klan of the 1920s consisted largely of middle-class white Protestants whose white supremacist, anti-Catholic, xenophobic views were shared widely in the city and nationwide. The Dallas Klan’s musical activities, like its rhetoric, suggest a group that regarded and touted itself as normal and uncontroversial in spite of its notorious violence.

Drawing from contemporary Dallas newspapers, including local Klan organ *Texas 100 Per Cent American*, this paper sketches Klan musical activities in a city striving to establish its musical relevance. The Klan assembled ensembles to perform in hooded parades, at Klan gatherings in Fair Park Coliseum, at the Texas State Fair, and at entertainment events including benefits for Hope Cottage. Klan entertainments featured performances in popular musical idioms problematic to the Klan such as jazz and blues, both mockingly and earnestly. Local musicians regularly performed at Klan events and advertised in the Klan newspaper, which celebrated contemporary successes in Dallas music outside the Klan. Finally, in bolstering its claim to Christian American fervor through its use of patriotic music and hymns, the Klan claimed as its own certain well-known songs, especially “The Star-Spangled Banner” and “Onward, Christian Soldiers.”

2:00-3:00 Workshop

Engaging Identity: Glenn Singleton’s Courageous Conversations in the Classroom
Kimberly Beck Hieb (West Texas A&M University)

[Abstract: TBD]

3:15-4:45 Paper Session

The Presence of Arnalta and Orpheus in Christopher Rouse's Cello Concerto **Mike Morey (University of North Texas)**

Christopher Rouse's Cello Concerto (1992-93) marks the second piece belonging to the composer's death cycle, a series of five compositions written by Rouse between 1991 and 1996 meant to commemorate the loss of several composers, friends, and family. Rouse mentions in his notes to the score that the nature of the work was primary dictated by the loss of several composer friends – most notably Andrzej Panufnik, William Schuman, and Stephen Albert – and references are made to pieces by each of these composers, most notably Schuman, whose song “Orpheus with his Lute” is placed in a dialogical texture with “Arnalta's Lullaby” from Monteverdi's *L'Incoronazione di Poppea* near the end of the Concerto.

Interpreting the potency of these two quotations in Rouse's Concerto is largely contingent on how much of the historical context of each borrowing with which one is familiar. While the strong juxtaposition of certain musical materials in the Concerto may be enough to encourage the ranking of musical events and arrival points, the musical and historical referents of the quotations also contribute to the enhancement of the work's narrative potential. Adding to the growing body of scholarship in music narrativity and borrowing studies, I argue that the musical quotations in this case are the most important actors that take us straight to the story – how they are prepared, inserted, and followed – and that their emotive weight for eliciting a narrative interpretation would not be complete without the already built-in narrative potentialities of the concerto as genre.

The Portrayal of Mental State in Two Film Scores by Anne Dudley **Scott M. Strovos (Wayland Baptist University)**

One defining trait of film music is its ability to intensify the psychological underpinnings of a narrative. British composer Anne Dudley's scores to *The Full Monty* (1997) and *American History X* (1998) represent two poignant examples in which music elevates and even defines mindset. Her scores penetrate the inner turmoil behind desperate acts committed by the films' central figures in ways that are borderline extra-textual, and their deep consideration exposes key insights into the characters which other cinematic elements may not or only subtly portray. I argue that these psychological insights are critical to both films, for they provide authenticity—even believability—to on-screen actions which otherwise may come across as cinematic hyperbole: in the case of *The Full Monty*, the organization of a strip show featuring out-of-shape, out-of-work, middle-age steel workers, and in the darker *American History X*, a devastatingly visceral double homicide impelled by white-supremacist ideology.

I demonstrate that, despite differences in tone between *The Full Monty*'s deviant comedy and *American History X*'s societal despondency, the two films share a central conflict. Both follow a group of men who, in the face of unremitting globalization, experience internal crises of identity and masculinity. Dudley's emotionally facile cabaret score to *The Full Monty* and use of religious pastiche in *American History X* characterize and clarify the extent of these crises, thus rendering plausible the lengths to which the central figures resort and, more broadly, validating both films' continued relevance within a contemporary global order grappling with nativist retrenchment.

**“Through Rocky Arroyos So Dark and So Deep, Down the Sides of the Mountains so Slippery and Steep”:
How Motion and Place Shaped Early Cowboy Song in the American West**
Joanna Zattiero (The University of Texas at Austin)

Fences were few and the open range was vast in the American West of the late 19th and early 20th centuries. While popular depictions of early cowboy life tend to focus on explosive power and unbridled energy, the daily life of working cowboys was typically much more reserved. The great Western cattle drives were not quick affairs, but rather long, slow treks through the best available grazing land with regular breaks for the cattle to eat and rest. Working cowboys spent much less time chasing down rogue cattle than they did trailing herds bound for greener pastures and, eventually, the sale yards that meant a few days of leisure and a well-earned paycheck.

Drawing from Ted Levine’s concept of musical soundscapes, this presentation considers several early cowboy songs including N. Howard Thorp’s “Chopo” and “Three-Block Tom” as they illustrate action, location, and landscape throughout the American West. I propose that early cowboy music grew in part out of the actions of the cowboy lifestyle as well as the landscapes in which cowboys lived and worked. This music often imitates the repetitive rhythm of hoofbeats and mirrors the landscapes that it describes, from rocky arroyos to wide open plains and steep mountainsides. Far from the polished songs that mediated cowboys of the silver screen sang in the 1930s and 1940s, cowboy music from the late 19th and early 20th centuries depicts themes of loss, hardship, determination, and also a deep respect for the often harsh landscapes that surrounded them.

Bios

Melissa Cummins is an Adjunct Professor of Musicology at Sam Houston State University. Her specialties include French Opera, Women composers in Opera and Musical Theater, and Twentieth-Century music. She has written articles and read papers on Ethel Smyth, Francesca Caccini, and Germaine Tailleferre. In February 2016 she directed the American premiere staging of Tailleferre's *Monsieur Petitpois achète un Château*, which was also broadcast on Kansas Public Radio. Her current research includes a deeper analysis of Jacques Offenbach's operettas and the works of one of his stars, Delphine Ugalde. melissa.cummins@gmail.com

Emily Hagen earned her PhD in Musicology at the University of North Texas (UNT) with a related field in Opera. Hagen also holds two degrees from the University of Minnesota Duluth (UMD) and studied in Turkey (as a Rotary International Scholar), Paris, and Sicily. Recent projects include three collaborative score editions, articles in the graduate journal *Harmonia* and the A-R Editions Online Music Anthology, and conference presentations in Texas, Illinois, and Australia. Her dissertation, "Music, Gesture and the Depiction of Affect in Venetian Opera, c. 1640-1658," reveals connections between seventeenth-century Venetian Aristotelianism and the depiction of affect in this repertoire. emily.june.hagen@gmail.com

Kimberly Beck Hieb is Assistant Professor of Music History at West Texas A&M University where she teaches the music history sequence, research methods, and topical graduate seminars. She received her Ph.D. in 2015 from the University of British Columbia with a dissertation examining music's role in the representation of power and piety in seventeenth-century Salzburg. In addition to early modern music, her research interests include genre studies and music history pedagogy. kimberlyhieb@gmail.com

Randy Kinnett teaches music history and music fundamentals at Collin College. He received his Ph.D. in Musicology at the University of North Texas and his B.M. in Music Theory at Furman University. His dissertation examines how Mahler's works were understood, politicized, and recast in Vienna in the years after World War I. He is currently researching music and concert life in 1920s and '30s Dallas. fkinnett@collin.edu

Dr. James S. MacKay, associate professor of music theory and composition at Loyola University New Orleans, is a specialist in form, whose research seeks to expand William Caplin's theory of formal functions beyond the Classical Era. His work has been published in *Arietta*, *Intersections*, *Indiana Theory Review*, *Theoria*, *Ad Parnassum*, *Haydn-Studien*, *HAYDN: Online Journal of the Haydn Society of North America*, and *Haydn and His Contemporaries*. His research interests include form and performance practice in Haydn and Beethoven's keyboard music, form and counterpoint in William Byrd's vocal music, and using treatise evidence to illuminate 16th and 18th century compositional practice. jsmackay@loyno.edu

Mike Morey holds a DMA in guitar performance from the University of North Texas and is currently pursuing a PhD in the field of historical musicology. He is currently completing his doctoral dissertation titled "Allusions and Borrowing in the Music of Christopher Rouse: Interpreting Manner, Motive, and Meaning through a Narratological Lens," which explores the role of narrativity as a new methodological framework for music borrowing procedures in Rouse's orchestral music.

Morey's primary scholarly interests include borrowing studies, ritual in capoeira, and narrativity studies as applied toward twentieth-century music. Mikemorey81@gmail.com

Bryan Stevens is a doctoral candidate in Music Theory with a related field in Music History at the University of North Texas, where he currently teaches music fundamentals. He is currently writing his dissertation on the Keyboard Sonata in Eighteenth-Century Spain. He has previously presented papers at the Texas Society of Music Theory, Music Theory Midwest, and various graduate student conferences.

BryanStevens@my.unt.edu

Elissa Stroman is the Unit Manager for the Audio/Visual Department at the Southwest Collection/Special Collections Library of Texas Tech University. In addition to overseeing the SWC's oral history collection since 2010, she also supervises the processing and digitization of general audio/visual holdings within the archive. Dr. Stroman has a master's degree in musicology and a PhD in Fine Arts from Texas Tech. Her dissertation explored Gilded Age performances of American musical femininity. She has presented her research on *The Etude* Music Magazine as well as musical women like Cecile Chaminade and Jenny Lind at numerous national and international conferences. elissa.stroman@ttu.edu

Dr. Scott M. Strovas is Associate Professor of Music History at Wayland Baptist University where he teaches music history and theory, American music, film music, and jazz improvisation. His recent publications range from music theory and history pedagogy to jazz to film and television music. He is co-director of the Plainview Civic Music Association Jazz Orchestra, for which he also arranges and plays trumpet, an elder in the First Presbyterian Church of Plainview, and a father of two. Not least, he organizes his program's annual School of Music Faculty vs. Students Softball Game, in which the faculty is undefeated (4-0). scott.strovas@wbu.edu

Jonathan Verbeten is Musicology PhD candidate at Texas Tech University. He received a Bachelor of Arts in Music from College of the Ozarks in 2007, specializing in Piano Performance. In 2012 he completed his M.M. in Music History from the University of Arkansas. Verbeten specializes in antebellum popular music, touring circuits, and music of the American West, with an emphasis on San Francisco during the Gold Rush. In addition to his scholarly work, Verbeten remains active as a jazz pianist in the Lubbock community and the Texas Tech jazz program. jonathan.verbeten@ttu.edu

Joanna Zattiero is a doctoral candidate in musicology at the University of Texas at Austin and holds degrees in saxophone performance and music history from the University of Idaho. She specializes in late 19th and early 20th century American music, including cowboy songs and the development of popular music throughout the American West. Prior to attending UT-Austin, Joanna taught at Utah State University from 2009-2014. She has presented research with the Society for American Music and the College Music Society, performed the premier of a new work for saxophone with the North American Saxophone Alliance, and has appeared on NPR's Sound Bites program. Joanna can be reached at joanna.zattiero@gmail.com.