

**Fall 2019 Conference of the
American Musicological Society – Southwest Chapter**

Saturday, October 5, 2019

Texas Christian University

Fort Worth, Texas

Meeting Place:

TCU's PepsiCo Hall on the ground level of the Walsh Performing Arts Center,
located on the southwest corner of South University Drive and West Cantey Street.

Greater Campus Map:

https://maps.tcu.edu/pdf/Campus_Map_Color.pdf

Local Arrangements Chair:

Dr. Tim Watkins

Acknowledgements

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

Texas Christian University School of Music
and
Dr. Kristen Queen, Interim Director of the School of Music
and
Dr. Richard Gipson, Interim Dean of the College of Fine Arts

Thank you!

Travel Information

The AMS-SW Chapter Fall 2019 meeting will take place in TCU's PepsiCo Hall on the ground level of the Walsh Performing Arts Center, located on the southwest corner of South University Drive and West Cantey Street.

Airports:

The main airports are DFW International (about 25 miles from TCU and Dallas Love Field (about 35 miles from TCU), depending on the airline.

Driving:

From the north or south, take I-35 West to I-30 West. Travel through downtown and exit University Drive South (Exit 12A). The campus is about 2 miles from the Interstate.

From the west or east, exit I-30 to University Drive South (Exit 12A). The campus is about 2 miles from the Interstate.

Parking:

Free parking is available in the lot at the corner of West Cantey Street and Rogers Avenue, behind University Christian Church. Additional parking is available in the lot across South University Drive from the University Christian Church. No permits are required for either of these lots on weekends. Campus Map:

https://maps.tcu.edu/pdf/Campus_Map_Color.pdf

Suggested Hotels

Several hotels close to campus. Some may offer TCU discounts if you ask. Hotels within a 5-minute drive include the following:

Courtyard by Marriott 3150 Riverfront Dr
Fort Worth, TX 76107
817.335.1300
www.marriott.com/dfwch

Springhill Suites
3250 Lovell Ave
Fort Worth, TX 76107
817.878.2554
www.marriott.com/hotels/travel/dfwuv-springhill-suites-fort-worth-university/

Hilton Garden Inn Fort Worth Medical Center

912 Northton Street
Fort Worth, TX 76104
817.921.0788

<https://hiltongardeninn3.hilton.com/en/hotels/texas/hilton-garden-inn-fort-worth-medical-center-FTWMDGI/index.html>

Although they are somewhat farther away, the following two hotels are offering special prices for AMS-SW participants who reserve by September 21:

Hampton Inn Fort Worth Southwest Cityview

4799 SW Loop 820
Fort Worth, TX 7132

Nightly Rate: \$99.00+tax for Two Queen rooms

Cutoff Date: Saturday 09/21/2019

Reservations by Phone Only: Guests can call +1-817-346-7845 and ask for the TCU Music group rate

Holiday Inn Express® Fort Worth Downtown

1111 W Lancaster Ave
Fort Worth, TX 76102

Nightly Rate: \$124.00+tax for Single King rooms and \$129+tax for Two Queen rooms

Nightly Parking Fee: Waived

Cutoff Date: Saturday 09/21/2019

Reservations by Phone: Guests can call 1-866-551-9747 and ask for the TCU Music Conference group rate

Dining Options

Fort Worth is home to numerous fine restaurants, many of them concentrated in the Downtown, West Seventh Street, and Magnolia Avenue areas. Most of the following restaurants are in the immediate TCU area.

Breakfast

Dwell Coffee & Biscuits (3113 S. University Dr. Fort Worth, TX 76109) \$
Einstein Bros. Bagels (3050 S University Dr, Fort Worth, TX 76109) \$
Starbucks (1600 S. University Dr. A200 Fort Worth, TX 76107) \$
Starbucks (TCU Campus Store, 2950 W. Berry St., Fort Worth, TX 76109) \$

Burgers, Fast Food, and Pizza

Chick-fil-a (BLUU) \$
*Dutch's Hamburgers (3009 S University Dr, Fort Worth, TX 76109) \$\$
Jimmy John's (3021 S University Dr, Fort Worth, TX 76109) \$
McAlister's (3053 S University Dr, Fort Worth, TX 76109) \$\$
*Pizza Snob (3051 S University Dr, Fort Worth, TX 76109) \$\$
Potbelly (3058 S University Dr, Fort Worth, TX 76109) \$

Raising Cane's (1527 S University Dr, Fort Worth, TX 76107) \$

Mexican and Tex-Mex

Bartaco (1701 River Run Suite #183, Fort Worth, TX 76107) \$\$

Fuzzy's Taco Shop (2917 W Berry St, Fort Worth, TX 76109) \$

Los Vaqueros (3105 Cockrell Ave, Fort Worth, TX 76109) \$\$

Rusty Taco (3516 Bluebonnet Cir, Fort Worth, TX 76109) \$

Local Favorite Restaurants

Buffalo Brothers (3015 S University Dr, Fort Worth, TX 76109) \$\$

Fred's Texas (3509 Bluebonnet Cir. Fort Worth, TX 76109) \$\$

Greenwood's German Restaurant and Bakery (3522 Blue Bonnet Cir., Fort Worth, TX, 76109) \$\$

Pacific Table (1600 S University Dr #601, Fort Worth, TX 76107) \$\$-\$\$\$

Woodshed Smokehouse (3201 Riverfront Dr, Fort Worth, TX 76107) \$\$

Sandwiches and Cafes

*Black Rooster Café (2430 Forest Park Blvd, Fort Worth, TX 76110) \$-\$\$

East Hampton Sandwich Co. (1605 S University Dr, Fort Worth, TX 76107) \$\$

Eatzi's Market and Bakery (1540 S University Dr #100, Fort Worth, TX 76107) \$\$

*McKinley's Fine Bakery and Café (1616 S University Dr #301, Fort Worth, TX 76107) \$

Panera (1700 S University Dr, Fort Worth, TX 76107) \$-\$\$

*Park Hill Café (2974 Park Hill Dr, Fort Worth, TX 76109) \$\$

Zoës Kitchen (1601 S University Dr, Fort Worth, TX 76107) \$\$

Vegetarian/Vegan Options:

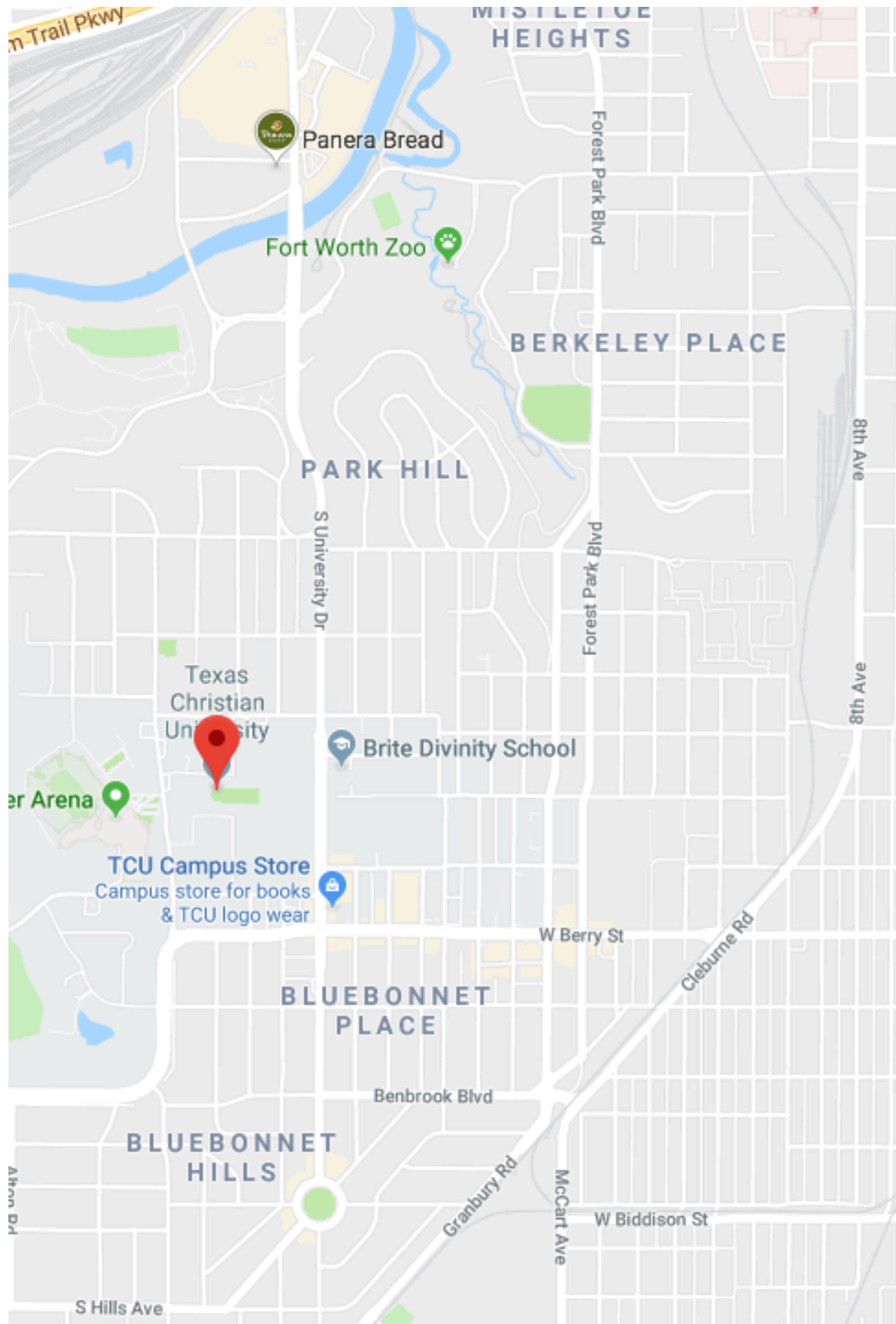
*HG Sply (1621 River Run #176, Fort Worth, TX 76107) \$\$

Mellow Mushroom Pizza (3455 Blue Bonnet Cir, Fort Worth, TX, 76109)

Salata (2864 W Berry St, Fort Worth, TX 76129) \$\$

Snappy Salads (2974 Park Hill Dr., Fort Worth, TX 76107) \$\$

*Also local favorites!



Conference Program

The AMS-SW Chapter Fall 2019 meeting will take place in TCU's PepsiCo Hall on the ground level of the Walsh Performing Arts Center, located on the southwest corner of South University Drive and West Cantey Street.

Saturday, October 5, 2019

9:00am Registration and Coffee / Snacks, PepsiCo Lobby

9:20am Welcome, PepsiCo Hall
Dr. Tim Watkins, Local Arrangements Chair
Dr. Richard Gipson, Interim Dean of the College of Fine Arts

9:30am – 10:30am Paper Session, PepsiCo Hall
Michael Lively (Southern Methodist University)
“Story, Discourse, and the Rhetoric of Musicological Narrativity”
Navid Bargrizan (Texas A&M-Commerce)
“Narrative and *Mises-en-scène* in Manfred Stahnke's Postdramatic Theatrical Music”

10:30am – 10:45am Poster Session & Coffee / Refreshments, PepsiCo Lobby
Kimberly Beck Hieb (West Texas A&M University)
“Music as Political and Cultural Artifact: Andreas Hofer's *Ver sacrum seu flores musici* and the Politics of Religion”
Andrew Moenning (Texas Christian University)
“Role Models: Clara Schumann's Compositional Modeling of Chopin”

10:45am – 11:45pm Paper Session, PepsiCo Hall
Alfredo Colman (Baylor University)
Liturgy and Musical Nationalism in Florentín Giménez's *Misa Folclórica Paraguaya: Intersections and Representations*”
Virginia Whealton (Texas Tech University)
“Félicien David's Saint-Simonian Desert: Exoticism Reconsidered”

11:45pm – 1:30pm Lunch (on your own)

1:30pm – 2:30pm Hewitt-Oberdoerffer Award Presentation, PepsiCo Hall
Jacob Collins (Texas Christian University)
“Clara Schumann's Contemporary Reception in the New England Press”
Morgan Rich (Texas A&M-Commerce)
“Theodor Adorno's Autobiographical Flashes in *Berg. Meister des kleinsten Übergangs*”

2:30pm – 2:45pm Coffee Break & Snacks, PepsiCo Lobby

2:45pm – 3:45pm Paper Session, PepsiCo Hall

Amy Cooper (University of North Texas)

“Augener’s Library and Mendelssohn’s Violin-Piano Duets: A Study in Shifting Tastes”

John Vinzant (Texas State University)

“Sed Non Eodem Modo: The Origins of Ludomusicology Compared to *Musikwissenschaft*”

3:45pm – 4:15pm AMS-SW Business Meeting, PepsiCo Hall

Dinner (on your own)

Paper and Poster Abstracts

9:30am – 10:30am Paper Session, PepsiCo Hall

Story, Discourse, and the Rhetoric of Musicological Narrativity

Michael Lively (Southern Methodist University)

In this presentation, I review the musicological and music-theoretical literature from approximately the past thirty-five years on the subject of musical narrativity and determine that a dialectic process concerning the necessity (vs. the non-necessity) of requiring a musical narrative to include, or reference, both the narrative elements of *story* and *discourse* has oscillated between the two diametric poles of the argument. I describe and summarize each distinct phase of the dialectic process by categorizing both the primary semantic arguments, as well as the rhetorical strategies, of the most significant individual contributions to the academic debate. Although the diegetic contrast between *story* and *discourse* is a central focus of the presentation, the primary topic of investigation will be the structure, content, and rhetorical strategies of the musicological literature itself, rather than actual music; therefore, the field of study in which *story* and *discourse* will be situated is not *musical narrativity*, but *musicological narrativity*. For that reason, the title of the presentation is “Story, Discourse, and the Rhetoric of Musicological Narrativity.”

**Narrative and *Mises-en-scène* in Manfred Stahnke’s
Postdramatic Theatrical Music**

Navid Barghizan (Texas A&M-Commerce)

In several post-World War II music-theatrical conceptions—such as Philip Glass’s *Einstein on the Beach* and Tod Machover’s *Brain Opera*—the plot-based dramatic actions assume lesser significance compared with visual, aural, scenic, and corporeal elements. Such elements underpin the “postdramatic” tendencies of the modern operas. Performing arts scholar Hans-Thies Lehman first proposed the “theory of postdramatic theater” to analyze the contemporary theater. Adopting this theory to examine operatic projects, this paper expounds upon the postdramatic structures imbedded in the operas of German composer Manfred Stahnke (b. 1955). It juxtaposes the elements in Stahnke’s *Wahnsinn das ist die Seele der Handlung* (1983) and *Orpheus Kristall* (2001), which remain in the scope of the conventional dramatic opera, and their postdramatic scenic, visual, and aural elements, which gain more importance than the plot-based narrative. Although aspects of both operas remain faithful to the old, yet still prevailing, dramatic tenets, other aspects manifest postdramatic traits. Analyzing Stahnke’s operas from the perspective of this theory not only underlines their philosophical implications, but it also illuminates the interrelationships of microtonality, technology, and theatrical components in their multimedia constructions.

In *Orpheus Kristall*, the incoming improvisations of Internet musicians, transfigured to electronic sounds and superimposed on the onstage music, conceive a non-linear musical trajectory, reinforcing its postdramatic character. The live, electronic-tape playback in *Wahnsinn das ist die Seele der Handlung* also makes for superimposition, simultaneity, and de-hierarchizing of the events, characteristic of the postdramatic paradigm. On top of depreciated plots, both works contain simultaneous, fragmentary, and multi-perspective story-lines, replacing linear succession of events intrinsic to the conventional dramatic narrative. They emphasize the value of juxtaposition of individual fragments, avoiding synthesis and producing perceptual distance. As in the postdramatic theater, Stahnke's operas contain sections saturated by the density of philosophical and psychological signs, confronting scenes of microtonal instrumental music. Such confrontations result in the postdramatic dialectic of plethora vs. deprivation. Although composed about twenty-years apart, *Wahnsinn das ist die Seele der Handlung* and *Orpheus Kristall* shall be considered two significant operas, containing vigorous postdramatic features.

10:30am – 10:45am Poster Session & Coffee / Refreshments, PepsiCo Lobby

**Music as Political and Cultural Artifact: Andreas Hofer's
Ver sacrum seu flores musici and the Politics of Religion
Kimberly Beck Hieb (West Texas A&M University)**

The sacred yet non-liturgical nature of the motet has flummoxed musicological attempts to define a purpose for the genre. In a 2015 *JAMS* article David Crook used printed sources of motets accompanied by liturgical assignments to show that composers set motet texts relevant to the thematic content of the Epistle and Gospel readings for an individual feast, rather than concentrating on specifically liturgical texts. Crook argues effectively that sixteenth-century motets bear an exegetical capability like that of a pastor's sermon, which interprets and elaborates upon selected scripture readings.

This poster capitalizes on this compelling characteristic of the early modern motet to show how a collection of motets, specifically Andreas Hofer's *Ver sacrum seu flores musici* (Salzburg 1677), serves as a musical statement of the political and religious dogma propagated by Hofer's patron, Salzburg's prince archbishop Maximilian Gandolph von Kuenburg. Evidence of this exceptional Catholic sensibility appears in the textual and musical content of the publication, the unusual collection of feasts included in the collection, the composer's generic attribution for the print, and the historical context surrounding Salzburg at the time of publication. This research builds on the work of Marie-Elizabeth Ducreux (2011) and Erika Honisch (2017), both of whom argue for the presence of a distinctly Czech piety within the early modern Holy Roman Empire, to establish another localized piety, a *pietas salisburgensis*.

This presentation will consist of three sections. The first explores the curious mashup of musical genres present in Hofer's collection including a diagram clearly depicting the musical genres implied in the print. Secondly, a table showing the feasts represented in the collection compares the contents to those of a standard liturgical collection. Finally, concluding thoughts will be presented showing how the text and music of Hofer's collection artfully relate Salzburg's local piety to that of the Holy Roman Empire and embodies the political relationship between the Emperor and Salzburg's Prince Archbishop.

**Role Models: Clara Schumann's Compositional Modeling of Chopin
Andrew Moenning (Texas Christian University)**

The juvenile works of Clara Schumann are seldom the subject of academic study because of their derivative nature. However, as the writings of C.P.E. Bach, Johann Mattheson, and Carl Czerny attest, novice composers emulating successful composers of previous generations has long been standard pedagogical practice. Based on the historical context of Clara Schumann's compositional education, as well as her personal relationships with both Robert Schumann and Frederic Chopin, it should be expected that Clara would emulate the style of composers she admires. Based on historical and theoretical analysis, this study suggests two instances in which Clara Schumann directly modeled early piano works after extant Chopin pieces. Her Scherzo, Op.10, and Notturmo, from *Soirées musicales*, Op. 6 are analyzed alongside two Chopin compositions bearing the same titles: his Scherzo, Op. 20, No. 1 and Notturmo, Op. 9, No. 2. Comparative analyses of melody, harmony, contour, and form of the opening phrases from these four pieces are displayed in Schenkerian-style charts to support this conclusion.

These findings have implications for Clara Schumann scholarship, as well as for the importance of understanding pedagogical thought in the history of music composition. Schumann's direct modeling of Chopin pieces gives us

another example of her admiration for her friend and colleague, and reveals elements of her compositional upbringing. These findings also confirm the prevalence of compositional modeling in the early nineteenth century, and encourage further research into the juvenile music of Clara Schumann and other young composers.

10:45am – 11:45pm Paper Session, PepsiCo Hall

Liturgy and Musical Nationalism in Florentín Giménez's *Misa Folclórica Paraguaya*: Intersections and Representations

Alfredo Colman (Baylor University)

Composed in 1990, Florentín Giménez's *Misa Folclórica Paraguaya* sets elements of the Roman Catholic Mass with folkloric music idioms depicting a Paraguayan musical nationalism. Replete with ideas connected to the composer's views on cultural and social identity, his vocal and instrumental works have been continuously developed as compositions illustrating and defending the integrity of Paraguayan culture and music. Scored for four soloists, choir, *conjunto folclórico*, and chamber orchestra, Giménez's Mass illustrates the composer's distinctive musical style as well as a series of cultural themes associated with his concert and folkloric music. Among them, specific beliefs about Paraguayan cultural identity, folkloric genres, musical nationalism, and musical advocacy permeate throughout the movements of Giménez's *Misa Folclórica*. This presentation will consider a series of topics including how Giménez uses the term nationalism and how it compares to the nineteenth-century conception of the word, the similarities between Giménez's Mass and other Latin American folk masses, and the significance of this particular work in the context of the composer's collected works.

Félicien David's Saint-Simonian Desert: Exoticism Reconsidered

Virginia Whealton (Texas Tech University)

In 1844, Félicien David became a celebrity overnight with the premiere of his ode-symphonic *Le Désert*. Based on his journeys with the Saint-Simonian mission in Egypt in the early 1830s, *Le Désert* employed the conventional forces of a Western orchestra and chorus but innovatively introduced a spoken narrative, Arab tunes, and imitation of North African instruments. This composition's unprecedented musical language shaped codes of exoticism in later nineteenth-century music, as scholars have long recognized. I argue, however, that analyzing *Le Désert* primarily as a progenitor of musical exoticism obscures the work's timely political messages in promoting a Saint-Simonian vision of the Maghreb. Moreover, such analysis overlooks how subsequent composers subverted David's ideological intentions by using his musical language to portray a feminized Orient.

Like their Saint-Simonian co-religionists who had become influential in the colonial administration of Algeria (El Djezaïr), David and his librettist, Auguste Colin, challenged conventional French representations of the desert. Saint-Simonians portrayed the Maghreb as a place of spiritual and social renewal, not as a wasteland or holdout of indigenous cultures. David most notably did so through his evocative orchestral representations of desert landscapes, which critics hailed as the successor of Beethoven's symphonies. Nonetheless, David's contemporaries who emulated *Le Désert* largely ignored these orchestral landscapes as well as the grand choruses in which David's Muslim male protagonists expressed their piety. Instead, these composers focused on the more overtly exotic musical language of *Le Désert*'s marches and dances, diverging from David by associating them with female characters.

11:45pm – 1:30pm Lunch (on your own)

1:30pm – 2:30pm Hewitt-Oberdoerffer Award Presentation, PepsiCo Hall

Clara Schumann's Contemporary Reception in the New England Press

Jacob Collins (Texas Christian University)

Even though Clara Schumann never traveled to the United States, news of her career was disseminated to the U.S. public during her life through a variety of print media. Due to the high number of local journals and heavy concentration of performing ensembles, New England journals were the most prolific. New England's fascination with the

European concert scene also resulted in a comprehensive coverage in Clara's career, both from correspondence and translating (if necessary) and reprinting articles from European journals. *Dwight's Journal of Music* was at the forefront of this coverage, but other journals had distinct perspectives that, when combined together, paint a more complex picture of Clara Schumann's reception in the region. Using a range of nineteenth-century journals, this paper offers a new perspective on Madame Schumann's reception in the United States. Prior to her marriage, journalists described Clara Wieck as a piano virtuoso on par with any of her male contemporaries, even from a young age. Later, however, the press often portrayed the Schumanns as the magnificent (male) composer and his interpreter. The majority of this paper unpacks language and imagery associated with Clara as "the Priestess." As was the case in Europe, particularly after the publication of a document from Franz Liszt, U.S. journalists began projecting religious imagery on Clara when they reviewed her concerts. Unlike their European counterparts, however, American periodicals, unlike their European counterparts, tended not to delve into gossip associated with either of the Schumanns; many even doubted the reports of Robert's illness.

Following Robert's death, U.S. welcomed Clara Schumann's return to concertizing, routinely covering her tours and major concerts. When Madame Schumann died, many newspapers and other circulars ran nearly full-page obituaries overflowing with Priestess imagery headed by drawings of Clara in her typical black Priestess garb. Most journals mentioned Clara's devotion to Robert and gave a brief nod to her compositional output. Music specific periodicals ran their own obituaries as well, though I was not able to access their content for comparison. Overall, American periodicals magnified the positive aspects of European coverage of Clara Schumann's career while largely ignoring the negative. New England periodicals' fascination with Clara and the European concert scene as a whole created a revered image of her for its readers.

Theodor Adorno's Autobiographical Flashes in *Berg. Meister des kleinsten Übergangs*

Morgan Rich (Texas A&M-Commerce)

In a style unique to Theodor Adorno's output, the philosopher writes himself into *Berg. Meister des kleinsten Übergangs*, his 1968 composer monograph on Alban Berg. Including his own voice Adorno brings the authority of his background as a pupil, participant, and critic of the "Second Viennese School" to the critical discussion of Berg's life, compositional methods, and the reception thereof. Different from a life and works biography, Adorno's monograph combines his concept of negative dialectic, which he derived from Berg's music, and his personal experiences with Berg, to establish a new mode of analysis that musicologist Julian Johnson calls *analysis informelle*. Adorno uses this musico-philosophical analysis as the means to create a new form of historical narrative, then layered with his reminiscences, including his own first-hand knowledge of Berg's character and compositional techniques. He intends to establish Berg as a pivotal composer for the second half of the twentieth century.

I argue that Adorno, as an authority on Berg's music and techniques, intertwines his own memories in his historical and analytical examination to call for a reassessment of Berg in light of a post-World War II, avant-garde, musical canon. He reassesses the histories and traditions surrounding Berg's works and mobilizes experiences of past time through memory and narration. My analysis of Adorno's autobiographical insertions in this biographical text builds on the concept of historical narration proposed by cultural historian Jörn Rüsen, where he states that "the experience of the past becomes relevant for present life and influences the shaping of the future." Drawing on Rüsen's concept as well as textual analysis and archival materials to further explore the role Adorno's life plays in his Berg book, this paper addresses the relationship between Adorno and Berg, the chronology of the monograph, and the development of ideas that led to the book.

2:30pm – 2:45pm Coffee Break & Snacks, PepsiCo Lobby

2:45pm – 3:45pm Paper Session, PepsiCo Hall

Augener's Library and Mendelssohn's Violin-Piano Duets: A Study in Shifting Tastes

Amy Cooper (University of North Texas)

The music circulating library in nineteenth-century Britain was an institution that allowed subscribers access to sheet music without having to buy it first. These libraries offered practical, cost-effective alternatives to upper- and upper-

middle-class patrons seeking to expand their musical knowledge and fill their leisure time. While borrowers' records for libraries such as those attached to Augener's and Novello's music publishing companies are no longer extant, printed library catalogs can still be found in libraries around the United States and Great Britain. These catalogs can help us determine which pieces people enjoyed playing at home.

As can be seen in catalogs offered through the years, Augener and Novello often rotated their library inventories, operating on a supply-and-demand business model in which their patrons affected which pieces they continued to offer. Yet the librarians and publishers also had an effect on patrons' tastes by choosing to offer some pieces rather than others. This is particularly true for domestic chamber music, which constituted a large portion of music available for borrowing. Taking violin and piano duets by Mendelssohn as a case study, I will examine changes in both what pieces are offered and their prices in order to assess how patrons' tastes shifted through time.

Sed Non Eodem Modo: The Origins of Ludomusicology Compared to *Musikwissenschaft* John Vinzant (Texas State University)

In the past decade, an expanding body of research has been conducted on music in video games, manifest in topic-specific academic conferences and publications, all resulting in an emergent field of study known as ludomusicology. Many prominent scholars who champion the topic do so from research posts at major universities around the world, and have worked to legitimize their work within the larger musicological community. Their efforts arguably are not unlike those carried out by many of musicology's first academics such as Adler, Hanslick, and Riemann who, according to Kevin Karnes's *Music, Criticism, and the Challenge of History* (2010), sought to apply the philosophy of positivism to what had previously been a more subjective field in order to align themselves with other legitimized academic fields such as natural science. By comparing selected writings by nineteenth-century musicologists to twentieth and twenty-first century ludomusicologists, as well as secondary sources on the significance and impact of the writing and research of each field, I argue that ludomusicologists enjoy advantages not available to their nineteenth-century counterparts such as the ability to more rapidly legitimize their research, yet face their own unique challenges, including the canonization of musical works from the relatively short history of video games. Such a comparative approach, I argue, will suggest the next steps for maturing ludomusicology as an academic field and highlight opportunities to avoid problematic practices entrenched in the study of art music since the inception of *Musikwissenschaft*.

Bios

Navid Bargrivan is an Adjunct Professor of Music Theory and History at Texas A&M University-Commerce. He has also worked as Visiting Assistant Professor of Music Composition, Adjunct Lecturer of General Humanities, and Adjunct Lecturer of German at the University of Florida. Navid's research has already resulted in many publications. His forthcoming publications include a *Grove Music* entry on Manfred Stahnke and a chapter in *Just Writings: Perspectives on Harry Partch* (University of Rochester Press). Navid has presented papers at several international conferences and his recent compositions have led to 13 premieres and 40 performances in the North America and Europe. navid.bargrivan@tamuc.edu

Jacob Collins is a second-year Musicology student at Texas Christian University. In Spring 2018, he graduated *Magna Cum Laude* with a Bachelor's Degree in Music Education from TCU. He is also the 2019 recipient of the Henry W. Winesanker Award for merit in Musicology from TCU. He was also a contributor and editor of the program notes for the TCU School of Music event, *Clara Schumann's Bicentennial Celebration*. Collins' paper presentation today is on the topic of Clara Schumann's U.S. reception, for which he was awarded the 2019 Hewitt-Oberdoerffer Award. jacob.collins@tcu.edu

Alfredo Colman is Associate Professor in Musicology/Ethnomusicology at Baylor University. His areas of specialty include Latin American music nationalism and cultural identities, the traditional and concert music of Paraguay, and the works of Paraguayan composer Florentín Giménez (b. 1925). Dr. Colman has presented papers and discussed his research findings at musicological and ethnomusicological conferences in England, Mexico, Paraguay, and the United States. alfredo_colman@baylor.edu

Amy Cooper is a Ph.D. candidate in musicology at the University of North Texas. She received her B.M. in piano performance at Gardner-Webb University and her M.M. in musicology at the University of North Texas. Her research interests include nineteenth-century British music making, reception history, historiography, and orientalism. Currently, she is working on her dissertation, entitled “Borrowing Culture: British Music Circulating Libraries and Domestic Musical Practice, 1853-1910.” She can be contacted at amycooper2@my.unt.edu.

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

Michael Lively is a Lecturer in Music Theory at Southern Methodist University. He holds a Ph.D. in music theory from the University of North Texas and a master’s degree in conducting from Texas State University. He has presented at a number of regional and international conferences in subject areas such as music theory pedagogy, musical narratology, and Beethoven sketch study. His publications include articles in the *Journal of Music Theory Pedagogy* (2005), *Inquiry* (2015), *College Music Symposium* (2016), and *Music Educators Journal* (2017). Lively was previously a Visiting Assistant Professor of Music Theory at Texas Woman’s University in Denton, Texas.
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Andrew Moenning is currently in his second year of the M.M. Piano Performance degree at Texas Christian University. Prior to his studies at TCU, Andrew received his B.A. in Music from Stetson University in his home state of Florida. His areas of research interest include the aesthetics and philosophy of music, keyboard music, the long nineteenth century, and performance studies. Upon graduating from TCU, Andrew plans to pursue a PhD in Musicology.
Andrew.moenning@tcu.edu

Morgan Rich is Assistant Professor at Texas A&M University-Commerce. Prior to joining the faculty, she taught at the University of Florida – where she earned her PhD in musicology. During the 2017/2018 academic year Morgan was awarded a Volkswagen Stiftung and Andrew Mellon Foundation Postdoctoral Fellowship in the Humanities to work at State Institute for Music Research, Berlin and conduct archival research for her book, *Theodor Adorno’s Vienna: Musical Context for Philosophical Thought*. She has presented her research at national meetings of the AMS, German Studies Association, Austrian Studies Association, as well as at IRCAM and other international conferences.
morgan.rich@tamuc.edu

John Vinzant received his Bachelor of Music degree in Music Education and Composition from the University of Central Arkansas in Conway, AR, where he studied with Dr. Blake Tyson and Dr. Paul Dickinson. Vinzant is currently pursuing a Master of Music degree in Music Composition with Dr. Michael Ippolito and Dr. Richard Hall at Texas State University in San Marcos, TX. Vinzant and his wife Mallory Brooks Vinzant live in San Marcos. Vinzant can be reached via email at johnkvinzant@gmail.com, or jkv26@txstate.edu, or via his website at johnkvinzant.com.

Virginia E. Whealton is an Assistant Professor of Musicology at Texas Tech University. She is a specialist in nineteenth-century music, with research interests in Parisian music, musical nationalism and cosmopolitanism, and the role of the press in shaping Romantic musicians’ public image. She also researches music in nineteenth-century Norfolk, Virginia. She has given papers at musicology and interdisciplinary conferences in North America and Europe. Her forthcoming chapter on Hector Berlioz’s *Harold en Italie* will appear in *Symphonism in Nineteenth-Century Europe* (Turnhout: Brepols, expected 2019), and her forthcoming article on Franz Liszt and the Anthropocene will appear in *Nineteenth-Century Contexts*. virginia.e.whealton@ttu.edu