

Final Program 04/2/2016

Spring 2016 Conference of the

American Musicological Society – Southwest Chapter

Saturday, April 2, 2016

Trinity University

in San Antonio, Texas

Conference Hosts:

Dr. Carl Leafstedt and Dr. Kimberlyn Montford

Acknowledgements

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

Trinity University Department of Music

David Heller, Department Chair

Andrew De Voogd, Office Manager

Kelly Nelson, Hall Manager

Thank you!

Travel Information

The AMS-Southwest Chapter Spring 2016 Meeting will be held in room 347 of the Dicke-Smith Art and Music Building on the Trinity University campus. The street address is One Trinity Place, San Antonio, Texas 78212.

Directions to Dicke-Smith Art and Music Building

From North

1. Take Interstate 281 South. Exit at Hildebrandt, and turn right onto street.
2. Go to the first traffic light (Devine) and turn left.
3. At the bottom of the hill turn right onto Stadium Drive.
4. At the third driveway on the right, turn right the main entrance to Trinity.
5. The Dicke-Smith Art and Music Building (DSB) will be on your right and visitor parking on your left.
6. If there is no visitor parking, go back out and turn left onto Stadium drive.
 - a. Turn into the first driveway on the left, which is the faculty parking (Lot M) for the Art/Music building.
 - b. There is additional parking if you turn into the next driveway **after** the Lot M driveway. That will take you to the Laurie Auditorium parking garage on the left of the driveway or a large parking lot on the right. All of the parking is free and open to all on the weekend.
7. Once in the building (from visitor parking), you'll find the elevator on your right. When you exit the elevator, the classroom (DSB 347) is down the hall that you will see across the atrium on the left.

From South

1. Travel north on Interstate 281 North/37 North. Exit St. Mary's/Mulberry/Stadium Drive.
2. Stay on the access road through a series of stoplights and stay to the right on Stadium Drive to pass over the highway (do not reenter the highway).
3. Stadium Drive forks just over the freeway -- take the right fork and bear onto Stadium Drive north.
4. Go through the traffic light at Alamo Stadium/Trinity main entrance, and immediately after the traffic light, turn into the driveway on the left to enter the main entrance of Trinity.
5. Follow directions above from #5.

Hotels

Airport Hotels

The airport hotels / motels are our recommendation: they're easy on and off the highway, parking is free, and they are generally less expensive than downtown hotels.

Embassy Suites by Hilton

10110 US Hwy 281 North, San Antonio, TX 78216

<http://embassysuites3.hilton.com/en/hotels/texas/embassy-suites-by-hilton-san-antonio-airport-SATJMES/index.html>

210-525-9999

Rates: \$149-\$179 a night (Room with king bed, room with two doubles)

Free Breakfast

Pear Tree Inn San Antonio Airport
143 NE Loop 410, San Antonio, TX 78216
<https://www.druryhotels.com/locations/san-antonio-tx/pear-tree-inn-san-antonio-airport>
210-366-9300
Rates: \$99.99 Plus tax (one person in a king, two in a queen. Extra for a third person)
Free hot breakfast and evening drinks

Hampton Inn & Suites San Antonio - Airport
8902 Jones Maltsberger Road, San Antonio, TX 78216
<http://hamptoninn3.hilton.com/en/hotels/texas/hampton-inn-and-suites-san-antonio-airport-SATHSHX/index.html>
210-558-3999
Rates: \$109 for Double Queen, \$114 for King
Free breakfast

La Quinta Inn & Suites San Antonio Airport
850 Halm Boulevard, San Antonio, TX 78216
<http://www.laquintasanantonioairport.com/>
210-342-3738
Rates: \$85 for Double Queen or King Rooms
Free breakfast

Downtown Hotels

For those who really want to ‘soak up’ historic San Antonio. Life is infinitely more fun on the Riverwalk, but the streets are more confusing, traffic can get snarly, and you will pay to park at downtown hotels. Allow at least 20 minutes driving from any of these locations to Trinity.

Holiday Inn Riverwalk
217 St. Mary’s Street
San Antonio, TX 78205
<http://www.holidayinn.com/>
210-224-2500
Best rate: \$209 plus tax
Some availability, other events have booked some blocks of the hotel, so would have to check with numbers.
No free breakfast

Hotel Valencia Riverwalk
150 E Houston St, San Antonio, TX 78205
<http://www.hotelvalencia-riverwalk.com/>
210-227-9700
Traditional rooms (single or double) \$173
River view rooms (single or double) \$243
No complimentary breakfast, but breakfast served a la carte in restaurant in hotel.

Sheraton Gunter Hotel
205 E. Houston
San Antonio, Texas 78205
<http://www.sheratongunter.com/>
210-227-3241

Rates: \$224 plus tax for King room, \$204 plus tax for Queen room.

Breakfast provided only to Club Level Rooms for a rate of \$254

Parking: \$30 a day/valet parking only

(There is a Trinity rate of \$169/King, \$139 Queen. **This can only be booked through the Music Department Office Manager Andrew de Voogd.** Feel free to call him at 210-999-8212 to arrange reservations.)

Restaurants

There are a number of good restaurants within a 5-10 minute drive of Trinity. Here is a selection:

Bird Bakery

Lunch served Saturdays 10:00am-8:00pm
5912 Broadway St, San Antonio, TX 78209
(210) 804-2473

Cappycinos

Lunch served Saturdays 11:00am-3:00pm
5003 Broadway St, San Antonio, TX 78209
(210) 828-6860

La Madeleine

Open Saturday 6:30am-9:00pm
4820 Broadway St, San Antonio, TX 78209
(210)829-7291

Mon Thai

Open Saturday 12-10pm
4901 Broadway St, San Antonio, TX 78209
(210) 822-3253

Paloma Blanca

Open Saturdays 10am-10pm
5800 Broadway St #300, San Antonio, TX 78209
(210) 822-6151

Pho Kim Long

Open Saturday 10am-9pm
4230 McCullough Ave, San Antonio, TX 78212
(210) 829-8021

Conference Program

The Conference is taking place in room 347 of the the Dicke-Smith Art and Music Building at Trinity University.

Saturday, April 2, 2016

8:30am **Registration and Coffee / Snacks**

9:00am **Welcome**
Carl Leafstedt and Kimberlyn Montford (Trinity University)

9:15am – 10:45am **Paper Session**

Michael Lively (Southern Methodist University)

“Multi-Linear Continuity, Musical Perception, and Renaissance Poly-Modality”

Timothy Duguid (Texas A&M University)

“Music Scholarship Online: Problems for Digital Musicology and a Potential Solution”

Kassie Kelly and Carl Leafstedt (Trinity University)

“The San Antonio Federal Orchestra of 1936-43: A Forgotten Link in the Musical Heritage of South Texas”

10:45am – 11:30am **Poster Session & Coffee / Refreshments**

Andrew Fisher (Texas State University)

“The Story in Video Games: Examining *World of Warcraft* for Narrative in Video Game Audio and Its Impact on Game Play”

Joseph E. Jones (Texas A&M University-Kingsville)

“A Cross-Disciplinary Approach to Teaching Music History”

Jeremy Scott Logan (Texas State University)

“The Prometheus Institute: A Center for Synesthesia”

Nico Schüler (Texas State University)

“Wordless Functional Analysis Revisited”

11:30am – 12:30pm **Paper Session**

Xuan Qin (University of Texas at Austin)

“Ornaments and Improvisations – Early Nineteenth-century *Bel Canto* Singing in Bellini’s *Norma*”

Jakob Reynolds (Texas Tech University)

“Blurred Boundaries: Chopin as Integrator of the Baroque and the Vernacular”

12:30pm – 2:00pm Lunch (on your own)

2:00pm – 3:30pm Paper Session

Kevin Mooney (Texas State University)

“‘Louise Tobin Blues’: Challenging Gender Stereotypes in Life and Music”

Megan Woller (University of Houston)

“Barbra Streisand and Film Musical Stardom in the Early 1970s”

Rachael Lester (Oklahoma City University)

“‘Everything in Its Right Place’: Christopher O’Riley and Arranging the Music of Radiohead”

3:30pm – 3:45pm Coffee Break

3:45pm – 4:45pm Paper Session

Jessica Stearns (University of North Texas)

“Notating a Community: Christian Wolff’s Coordination Neumes”

Jonathan Verbeten (Texas Tech University)

“An ‘Old Fashioned’ American Concerto: Exploring Neo-Romanticism in Samuel Barber’s Concerto for Piano and Orchestra, Op. 38”

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

End of the Conference

Conference attendees may consider going to the San Antonio Opera in the evening, with a concert performance of Verdi’s *Il trovatore*.

Paper and Poster Abstracts

(in alphabetical order by [first] author)

Timothy Duguid (Texas A&M University)

“Music Scholarship Online: Problems for Digital Musicology and a Potential Solution”

There has been significant interest in digital musicology lately. High-profile projects such as the “Transforming Musicology” project out of Goldsmith’s University of London and the “Marenzio Project” out of the University of Pennsylvania are revealing the benefits of utilizing technology for musicological research. Alongside these, institutions and libraries are digitizing their holdings at an extraordinary pace, which together provide unprecedented access to musicological resources and analyses. Out of this digital deluge arise issues of discoverability, interoperability, and authority. With each project determining its own methodologies for reporting and describing digital objects, there is no way for interested users to discover and search musical content across a number of potentially relevant digital collections and resources. Furthermore, there is no ready way for scholars to determine the quality of a particular digital resource.

Texas A&M University recently hosted a workshop that gathered musicologists, digital musicologists, and music librarians to discuss these issues. The group recommended that a new portal dedicated to music research should be built. Based on the successful model of the Networked Infrastructure for Nineteenth-Century Electronic Scholarship, this new portal would aggregate high-quality musical collections and resources, providing a formal method of evaluating the content of those collections and resources through traditional peer review. The new music portal will become a single-stop web resource for reliable, high-quality research. This paper describes the systemic problems for digital musicology, and presents a potential solution to them in a portal called Music Scholarship Online.

Andrew Fisher (Texas State University)

“The Story in Video Games: Examining *World of Warcraft* for Narrative in Video Game Audio and Its Impact on Game Play”

Narratology, the study of narrative, has been a recent and growing development in musicology for the past thirty years. While it draws on many academic disciplines and is partially based on interpretation and hermeneutics, it can offer great insights into the relationship that exists between the music and other media, such as video games (Almén 2008). Narrativity, in the context of video game audio, reveals deeper meaning and connection between video games and their audio and could offer a new paradigm in score composition. In order to demonstrate the development of narrativity in video game audio, I will use Blizzard Entertainment’s *World of Warcraft* to examine this relationship (Almén 2007, Coker 1972).

Very little research has been done on the music of *World of Warcraft*, and what has been researched has not included narrative topics (Werle 2014). In my presentation, I will be using portions of the game to demonstrate how scores that closely match the game play with narrative music can effectively enhance immersion and increase overall player satisfaction. Many ‘veteran’ players of *World of Warcraft* cite the music as a particularly important and fond memory from past experiences. My research will show what specific elements from this game’s score contributed to both their nostalgic emotions and the high level of immersion in more recent developments of the game.

Joseph E. Jones (Texas A&M University-Kingsville)

“A Cross-Disciplinary Approach to Teaching Music History”

In teaching surveys of Western art music to both undergraduate majors and non-majors, my primary objective is to foster a deeper understanding of the socio-historical milieu in which representative compositions were written. To this end, I believe the most effective learning environment is one that combines aural, visual, and interactive elements, which stimulates student-led discussions while limiting the time one spends lecturing. While audio and video clips are universal in the music history classroom, one can create a multi-sensory experience for students by integrating relevant examples from the visual arts and also excerpts from poetic and theatrical works. I find this approach to be especially useful when introducing musical eras and the many “-isms” of the 19th and 20th centuries. For example, in framing our discussion of the Renaissance, we might explore Raphael’s *Madonna del Prato* and Palladio’s Venetian villas in addition to studying the works of Josquin and Palestrina.

This poster presentation aims to demonstrate some of the ways that history can be made more accessible and engaging to students using standard classroom technology. Sample lecture slides highlight the potential advantages of incorporating cross-disciplinary elements, which may broaden students’ perspectives on style while encouraging active participation in the classroom. Positive student learning outcomes include: (1) acquiring vocabu-

lary that moves beyond the textbook, (2) developing a broader conception of musical style, and (3) improving the ability to think critically about history through a combination of listening, score analysis, discussion of contemporary artworks, and evaluation of performance.

Kassie Kelly and Carl Leafstedt (Trinity University)

“The San Antonio Federal Orchestra of 1936-43: A Forgotten Link in the Musical Heritage of South Texas”

Despite San Antonio’s reputation as one of the most musical cities in North America, very little seems to be known about its musical activity in the period between the two World Wars. Most of the scholarship on music of this period is national in scope, not local or regional. Using archival and database research as well as personal interviews, this project reconstructs the forgotten history of the San Antonio Federal Orchestra, an ensemble formed from the Works Progress Administration’s Federal Music Project. The Federal Orchestra, founded in 1936, unprecedentedly provided the entire San Antonio community access to orchestral concerts, free of charge. The new ensemble bridged the gap between social classes, personal backgrounds, and eliminated the misconception that symphonic music was an elite privilege. Its concerts, often held in the city’s main Municipal Auditorium, or outdoors in the Sunken Garden Theater, drew large audiences. Yet the Federal Orchestra has never been written about or studied, and no mention of it survives in any account of symphonic music in San Antonio. Aided by a grant from the Mellon Foundation, we were able – as a faculty/student team – to uncover numerous connections between this now-forgotten federally funded orchestra and the San Antonio Symphony, founded slightly later, in 1939. Contemporary newspaper accounts demonstrate that these two orchestras even existed concurrently during the early years of World War II, raising the possibility that the current San Antonio Symphony’s actual date of origin should be pushed back three years, to 1936.

Rachael Lester (Oklahoma City University)

“‘Everything in Its Right Place’: Christopher O’Riley and Arranging the Music of Radiohead”

The practice of arranging and transcribing music has been integral to keeping certain types of music alive, whether used for an ethnomusicological purpose (i.e., the transcription of previously unnotated folk music), or as a way for composers to allow their music to reach wider audiences before recording technology was available. Some arrangers and transcribers, however, took this practice and transformed it into their own art form—a way to show their compositional and, especially, virtuosic prowess. From the arrangements for piano of Franz Liszt to the arrangements of the music of David Bowie by Phillip Glass for larger ensembles, these composers take the music of others and make it their own while managing to keep elements of the original music’s character intact. Pianist Christopher O’Riley builds on this tradition, creating modern piano arrangements of the music of Radiohead. Radiohead’s music, particularly that in the album *Kid A*, presents a particular challenge: this music is predominately electronic, leading to the many problems encountered when adapting for an acoustic instrument music that was originally produced digitally. This paper focuses on O’Riley’s arrangement of the Radiohead song “Everything in Its Right Place” for the album *True Love Waits*, elaborating on the complicated undertaking of preserving the musical identity of a predominately electronic song while accounting for the technical capacities of the acoustic piano as well as the physical limitations of a solo pianist.

Michael Lively (Southern Methodist University)

“Multi-Linear Continuity, Musical Perception, and Renaissance Poly-Modality”

Music theorists of the fifteenth and sixteenth centuries often described polyphonic compositions as entities that were capable of comprising material derived from more than one diatonic mode. This *poly-modal* quality of Renaissance music might be achieved in at least two different ways: (1) the individual voice parts of a polyphonic work could be analyzed in different modes, or (2) the pitch material of a single voice part could be understood as representing a mixed collection of modal elements. The structural and temporal implications of Renaissance *poly-modality* can be explored from a number of theoretical perspectives, including David Lewin’s formal model for musical perception. Since the *poly-modal* elements of any musical work may suggest a plurality of voice-leading structures, the identification of *poly-modality* in a composition may also imply a multi-linear understanding of musical continuity. The consideration of polyphonic Renaissance compositions as multi-linear and *poly-modal* continuities provides the listener with the opportunity to understand these works as subjectively assembled groupings of analytical possibilities, rather than as singular and self-revealing forms. The *poly-modal* nature of Renaissance polyphony may in some cases require the listener to actively and subjectively ascribe meaning to the musical text, not purely from literal perception, but also from internal and genre-based subjective formulations.

Jeremy Scott Logan (Texas State University)

“The Prometheus Institute: A Center for Synesthesia”

Nearly 500 miles east of Moscow lies Kazan, the capital city of Tatarstan, Russia. At the center of the city behind an unmarked door is the Prometheus Institute. Bulat Galejev (1940-2009) founded the institute, more commonly referred to today as a “Center,” in 1962. Galejev was the director of the center as well as a specialist for experimental aesthetics affiliated with the Academy of Sciences of Tatarstan and Kazan State Technical University. The Center has been used for many purposes over the years, specifically for research and performances related to synesthesia. Since Galejev’s death in 2009, the center has been existing mainly as an archive of his life’s work and as a meeting place for conferences on synesthesia. It is the only center on synesthesia in the world. In January of 2016, I was able to travel to Kazan to visit the Prometheus Institute. This presentation will give a historical overview of the development of the center and discuss some of the treasures it holds, research as well as experiments, many of which are invaluable to music research on synesthesia.

Kevin Mooney (Texas State University)

“‘Louise Tobin Blues’: Challenging Gender Stereotypes in Life and Music”

Louise Tobin (b. 1918) has stories to tell. A professional jazz vocalist from the 1930s through the 1990s, she is among the last survivors of the swing era and one whose oral history informs our understanding of female jazz singers and the challenges they faced during the better part of the twentieth century. Her biography is significant: first wife of trumpeter Harry James, who never viewed her as an equal partner; singing with Benny Goodman, connecting both with the “orchestra wives” as well as with her accompanying musicians; alone, raising her two boys after James divorced her for Betty Grable, continuing to record and perform as much as she was able; and, meeting, marrying, and performing for thirty years with her second husband clarinetist Peanuts Hucko. Yet, her music, one song in particular, “Louise Tobin Blues,” with lyrics written by Tobin herself, provides perhaps her strongest statement of independence and self-determination. Drawing from hours of interviews, recordings, and archival sources from the Louise Tobin and Peanuts Hucko Collection, I argue that while her life in music in many ways challenged traditional gender stereotypes, Tobin’s song offered her a forum for a more significantly gendered form of self-expression that would not have been acceptable in contemporary mainstream discourse.

Xuan Qin (University of Texas at Austin)

“Ornaments and Improvisations – Early Nineteenth-century *Bel Canto* Singing in Bellini’s *Norma*”

In early nineteenth-century Italian opera, ornamentation is a typical and conventional practice of *bel canto* composition and singing. Vincenzo Bellini’s *Norma* (1831) is one of the most important Italian operas within the tradition, and *Norma*’s aria “Casta diva” is one of the most famous examples of *bel canto* in all opera. In this paper, I will analyze Bellini’s original ornamentation in the *cantabile* and compare it with ornamentation used by two sopranos from the era.

To start, I argue that Bellini uses two ornaments in “Casta diva”– appoggiaturas and turns – not only as embellishments, but also as thematic elements. I continue with an analysis of contemporary singers’ ornamentation of the *cantabile*. Giuditta Pasta, who created the title role, was an outstanding *attrice cantante* (“singing actress”) in early nineteenth-century Italy. Pasta’s ornamentation can be recovered from an unpublished notebook that was left by the soprano Adelaide Kemble, who studied with Pasta in the 1830s. This notebook provides a fascinating glimpse into early nineteenth-century performance practice and an approach to ornamentation and improvisation that hails from someone who was at one time close to Pasta. I will also provide transcriptions of French soprano Laure Cinti-Damoreau’s improvisation in her notebooks *Méthode de chant composée pour ses classes du Conservatoire par Mme. Cinti-Damoreau* (1849).

My paper will conclude by comparing vocal ornamentation including cadenzas and variations in these two notebooks with Bellini’s composition and by suggesting that early nineteenth-century sopranos’ performance of his ornamentation may have been more individual and dramatic than Bellini’s scores suggest. Moreover, I would like to claim that Pasta’s vocal improvisations may have been more dramatic than has previously been supposed.

Jakob Reynolds (Texas Tech University)

“Blurred Boundaries: Chopin as Integrator of the Baroque and the Vernacular”

In studying music from the eighteenth and nineteenth centuries, it is not uncommon to separate vernacular and cultivated traditions. However, a closer study of this music reveals that the boundaries typically erected between contemplative music associated with the urban aristocracy and vernacular dancing music associated with the rural peasantry becomes blurred. This paper argues that *Contredanse in G-Flat Major B17 for piano* by Frederic Chopin (1810-1849) exhibits musical elements and sensibilities borrowed from the Baroque period through the medium of

vernacular musical traditions. I will review the primary and secondary literature regarding both vernacular and Baroque influences on the compositional style of Chopin and provide analysis of harmonic, rhythmic, and formal structures of both traditions. My presentation will focus upon a detailed analysis of “Running Footman,” an eighteenth-century country dance found in John Walsh’s collection, *The Compleat Country Dancing Master* (1740), and its influence upon Chopin B17.

Nico Schöler (Texas State University)
“Wordless Functional Analysis Revisited”

Wordless Functional Analysis is a music-analytical method that was developed by the Austrian-British musician and musicologist Hans Keller (1919-1985) in the 1950s. The analytical method is unique in that the “analysis” is presented in musical *sound* only, without any words (“wordless”), and without any other analytical representations. For this purpose, Keller would “compose” an analysis in the form of a *Functional Analytical Score* (“FA Score”) written for the same instrumentation as the work being analyzed and structured as a succession of an “analytical prelude,” several “analytical interludes” (in between movements) and an “analytical postlude,” all designed to be performed together with the original music. The ‘analytical music’ is supposed to emphasize procedures and musical material, its unity as well as contrasts, used by the composer of the piece being analyzed. FA Scores are supposed to demonstrate the rich “foreground diversity” of a piece of music, even emphasizing normally hidden aspects of the music. Now a largely forgotten analytical approach, this poster is designed to inform conference participants of its methodology with examples and explanations. Furthermore, this poster will make suggestions on how Wordless Functional Analysis could be integrated into college-level music courses. – Reference: Hans Keller, *Functional Analysis: The Unity of Contrasting Themes – Complete Edition of the Analytical Scores*, ed. by Gerold Gruber, Peter Lang AG, 2001.

Jessica Stearns (University of North Texas)
“Notating a Community: Christian Wolff’s Coordination Neumes”

In his indeterminate scores, Christian Wolff promotes spontaneous interactions between musicians. This aesthetic of improvisation and coordination began with his works of the late 1950s and led to his creation of new notation that he incorporated into many of his pieces in the next decade. One of the most innovative aspects of Wolff’s notation is his coordination neumes, which instruct performers when to begin and end a sound in relation to what is happening around them. Wolff, along with other New York School composers, found inspiration and support for such innovations in a cultural and intellectual environment fostered by the myriad of artists, writers, dancers, and jazz musicians who flocked to the city after WWII. This group of artists formed lasting friendships, serving as collaborators, supporters, and audiences for each other’s work. In a personal interview with the author, Wolff stated that the interactions and collaborations his coordination neumes generate among performers parallel the sense of community among the various creative individuals active in the New York scene during this period.

Although scholarship has addressed the interactive and social nature of Wolff’s notation, how such processes correspond to the exchanges between New York’s artists has not been explored. This paper examines Wolff’s statement through a performance analysis of *For 1, 2, or 3 People*, one of his works that includes coordination neumes. Like the artistic community fostered in New York’s cultural environment at mid-century, Wolff’s coordination neumes produce a collaborative atmosphere in performance and create a community on stage.

Jonathan Verbeten (Texas Tech University)
“An ‘Old Fashioned’ American Concerto: Exploring Neo-Romanticism in Samuel Barber’s Concerto for Piano and Orchestra, Op. 38”

Samuel Barber’s Concerto for Piano and Orchestra premiered on September 24, 1962, in New York at the Philharmonic Hall. Critical acclaim for the concerto soon followed. In 1963 the work was awarded Barber’s second Pulitzer Prize and in 1964 received the New York Music Critics Circle Award. He recorded the concerto with the Cleveland Symphony Orchestra, conducted by George Szell, in 1965 and the album won the Grammy Award for Best Composition by a Contemporary Composer that same year. Barber’s biographer, Barbara Heyman, described the popularity of this work as representing the pinnacle of his career and suggests no other composer living in the United States at that time enjoyed comparable success. Yet despite the work’s notable level of acclaim, several critics criticized its neo-Romantic qualities – a distinction which is still widely held today.

This paper explores the reception history of Barber’s hugely successful work and seeks to deconstruct the critics’ claims of neo-Romanticism. Drawing on Leon Botstein’s model for a holistic approach towards reception history, I examine biographical content to uncover Barber’s influences and style characteristics, include score analysis, and consider the role collaboration played during the compositional process. Rather than seeing the work as a

neo-Romantic regurgitation of late nineteenth-century sensibilities, I suggest Barber's masterful ability to synthesize older formal structures and contemporary compositional trends contributed to the accessibility and ubiquitous success of his concerto.

Megan Woller (University of Houston)

“Barbra Streisand and Film Musical Stardom in the Early 1970s”

Hollywood experienced a great deal of change during the end of the 1960s and the beginning of the seventies, including the advent of the much touted “New Hollywood” style. The film musical as a genre, along with its stars, necessarily adjusted to the new scene. Drawing on scholarship surrounding New Hollywood and film musicals, this paper examines ideas of stardom within the musical genre. Focusing on Barbra Streisand as an example, I will consider how she came to represent expanded possibilities for singing actors in her transition from a film musical star to an “actress-that-sings” in the early 1970s.

In 1968, Streisand starred as comedienne Fanny Brice in the successful musical film adaptation *Funny Girl*. After this critically acclaimed performance, Streisand began to appear in non-musicals alongside other film musicals. While not an uncommon move for Hollywood’s singing stars, Streisand’s early seventies films, including *What’s Up Doc?* (1972) and even *The Way We Were* (1973), capitalize on her film musical star persona. *What’s Up Doc?*, in particular, taps into Streisand’s developing persona as a musical star but emphasizes her ability as a comedienne. Furthermore, these early seventies films take advantage of Streisand’s unique, powerful voice during the credits, effectively attaching her voice to the films. As such, Streisand was able to successfully navigate a transitional time for film musical actors. The early career of Barbra Streisand, therefore, provides a representative example of what it means to be a singing actor in Hollywood after the so-called golden age of movie musicals.

Bios

(in alphabetical order by last name)

Timothy Duguid is the Postdoctoral Research Associate for the Initiative for Digital Humanities, Media, and Culture at Texas A&M. He is the Principal Investigator on the National Endowment for the Humanities-funded “MuSO: Aggregation and Peer Review for Digital Projects in Music” project and has been working with the Advanced Research Consortium on metadata standards for projects in history and literary studies. Having received his PhD in music history from the University of Edinburgh, he is interested in digital approaches to research of early modern music, including digital edition building and digital melodic and harmonic analysis. E-Mail: tduguid@tamu.edu

Andrew Fisher received his bachelor’s degree in Music Education from McNeese State University in Lake Charles, LA, near his hometown of Sulphur, LA. He went on to receive a master’s degree in Music Theory from Texas State University and he plans to pursue a doctoral degree in Music Theory soon. Andrew is currently teaching undergraduate music theory and aural learning courses at Texas State University. In his spare time, Andrew still enjoys playing *World of Warcraft*, a game he enjoyed playing with his father. E-Mail: andrewfisher@txstate.edu

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

Kassie Kelly is a sophomore music major at Trinity University. A native of San Antonio, she sings in the Trinity choir program and has strong secondary interests in Political Science. She was the recipient of a prestigious Mellon Foundation Summer Undergraduate Research Fellowship in 2015. Her research examined the history of classical music in San Antonio in the 1920s-40s. A separate version of this paper was recently accepted for inclusion in this year’s National Conference for Undergraduate Research in Asheville, North Carolina, to be held April 7-9, 2016. E-Mail: mkelly7@trinity.edu

Carl Leafstedt is a music historian on the faculty of the Music Department of Trinity University in San Antonio, Texas. He received his Ph.D. in music from Harvard University. He has taught at Southwestern University, The University of North Carolina at Greensboro, and Duke University. He has been on the faculty at Trinity University since 2001, and chaired the Music Department from 2006-12. His book on Bartók’s opera *Duke Bluebeard’s Castle* was published by Oxford University Press. From 2005 to 2007, he served as President of the Southwest Chapter of the American Musicological Society. E-Mail: Carl.Leafstedt@trinity.edu

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