

Spring 2017 Conference of the
American Musicological Society – Southwest Chapter

Saturday, April 1, 2017

Sam Houston State University

Huntsville, Texas

Meeting Place:

The Dance Theater in the James and Nancy Gaertner Performing Arts Center
(GPAC)

815 17th Street, Huntsville, TX 77340

Map: <http://bit.ly/2jIDSwB>

Conference Hosts:

Dr. Sheryl Murphy-Manley, Dr. Mario Aschauer, and Dr. Melissa Cummins

Acknowledgements

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

Sam Houston State University

Thank you!

Travel Information

The AMS-Southwest Chapter Spring 2017 Meeting will be held at Sam Houston State University, The James and Nancy Gaertner Performing Arts Center (GPAC), Dance Theater, 815 17th Street, Huntsville, TX 77340, Map: <http://bit.ly/2jIDSwB>.

Directions: The James and Nancy Gaertner Performing Arts Center (GPAC) is adjacent to the north side of the Music Building. The Dance Theater is in the GPAC.

From Interstate 45 (Houston or Dallas)

- Take Exit 116
- Follow Hwy 190 East
- Turn right at Courthouse onto Sam Houston Avenue
- Turn left on Bearkat Blvd. which is a one-way street; (it's also called, 16th Street)
- Turn right on Ave I (also called Ron Randleman Blvd); go up the hill until the street nearly ends. Turn right into the parking garage.

From West (College Station / Austin via College Station)

- You will be coming in on Hwy 30
- Cross over Interstate 45 and the road automatically turns into Hwy 190 East
- Follow Hwy 190 East
- Turn right at Courthouse onto Sam Houston Avenue
- Turn left on Bearkat Blvd. (also 16th Street)
- Turn right on Ave I (also called Ron Randleman Blvd); go up the hill until the street nearly ends. Turn right into the parking garage.

From the East (Trinity/Livingston/Nacogdoches)

- Follow Hwy 190 West
- Turn left at Courthouse onto Sam Houston Avenue
- Turn left on Bearkat Blvd. which is a one-way street; (it's also called, 16th Street)
- Turn right on Ave I (also called Ron Randleman Blvd); go up the hill until the street nearly ends. Turn right into the parking garage.

Parking:

SHSU Parking Garage: 1730 Avenue I, Huntsville, TX 77340

The parking garage is on Avenue I (also called Ron Randleman Blvd) across from the Music Building. The pay-per-use spaces are at the very top and the very bottom of the garage. The maximum daily charge is \$8.25. Parking Garage website: <http://www.shsu.edu/dept/public-safety/parktrans/pay-by-hour/garage.html>

There is a free parking option (after business hours and on the weekends) along the two streets, Avenue H and 16th street. (map: <http://bit.ly/2jIDSwB>)

Suggested Huntsville Hotels

University Hotel

2-minute walk to the meeting room

(Older, but convenient)

1610 Bobby K Marks

Huntsville, TX 77341

936-291-2151

Room rate: \$120 plus tax

<http://www.shsubotel.org/>

Best Western Huntsville Inn & Suites

(Older, but well-kept)

About a 10-minute, 3-mile drive

201 W Hill Park Circle

Huntsville, TX

77320-3506

936-295-9000

Room rates: *Special rate for us*, \$90 (per Debbie Miller)

When calling to reserve a room, ask for Debbie Miller and tell her you are with the “AMS-Southwest”

Free breakfast with real eggs (she insisted that I mention that)

<http://bit.ly/2ihDIBm>

Hampton Inn and Suites

(Nice and newer)

About a 10-minute, 3-mile drive from meeting

120 Ravenwood Village Drive

Huntsville, Texas, 77340

936-439-5228

Rooms rates: \$129 to \$139 plus tax

<http://bit.ly/2jAXzIT>

Super 8 Huntsville

(Not very “super,” but cheaper and pretty decent)

About a 7-minute, 2-mile drive

3121 Montgomery Road

Huntsville, Texas

936-730-8888

Rooms rates: \$80 to \$90 plus tax

<http://bit.ly/2jAVKW3>

Holiday Inn Express Hotel & Suites Huntsville

(Rather new, but not especially nice)

About a 7-minute, 2-mile drive

148 S. I-45

Huntsville, Texas

77340

936-295-4300

Room Rates: \$139-\$149 plus tax

<https://www.ihg.com/holidayinnexpress/hotels/us/en/huntsville/hvles/hoteldetail>

Dining Options

On Campus:

The best and closest option during the meeting is Old Main Market. This is the campus dining facility, and it's about a 4-minute walk from the meeting room. It is set up as an all-you-can-eat open grill/buffet/salad bar for \$8.00 plus tax.

The weekend serving hours are:

Friday: 7 am – 6:30 pm

Saturday: 8 am – 9 am; 11 am – 1 pm; 5 pm – 6:30 pm

Sunday: 11 am – 2 pm; 5 pm – 8 pm

<http://shsu.campusdish.com/Locations/OldMainMarket.aspx>

Off Campus:

- Farmhouse Café

1004 14th Street

Open Fridays-Saturdays 11 am – 9 pm (Closed Sundays)

<http://www.farmhousecafe.net/>

- Lindo Mexico

902 11th St

Huntsville, TX 77340

Daily 6AM–11PM

Quaint little taco restaurant close to campus serving decent food at very reasonable prices

- Carbonero Rotisserie Charbroiled Chicken & Steaks

Latin joint offering hearty platters of Mexican & Salvadoran fare.

1524 11th St A, Huntsville, TX 77340

11am–10pm

- Yummy Yummy Mongolian Grill and Sushi

3006 Highway 30 West

11 am – 11 pm

<http://www.yummyyummyhuntsville.com/>

Also in the same shopping center as Yummy Yummy is:

- Chili's Bar and Grill
- I-Hop

- Olive Garden

225 Interstate 45 South

Huntsville, TX 77340

Friday and Saturday: 11 am – 11 pm

Sunday: 11 am – 10 pm

<http://www.olivegarden.com/locations/tx/huntsville/huntsville/4427>

Also, in the same shopping center as Olive Garden:

- Raising Cane's Chicken Fingers
- Five Guys
- Panda Express
- Buffalo Wild Wings

- Café Texan

1120 Sam Houston Ave.

Hours: 6 am – 7:45 pm

They serve 'hefty' Southern breakfast and lunch/dinner food

<https://www.facebook.com/CafeTexanHuntsville/>

- City Hall Café and Pie Bar

1421 Sam Houston Ave

11 am – 9 pm

- Jimmy John's

2023 Sam Houston Ave.

11 am – 3 am

- Pita Pit

2100 Sam Houston Ave.

10 am – 10 pm

Conference Program

The AMS-Southwest Chapter Spring 2017 Meeting will be held at Sam Houston State University, the Dance Theater in the James and Nancy Gaertner Performing Arts Center (GPAC), 815 17th Street, Huntsville, TX 77340, Map: <http://bit.ly/2jIDSwb>.

Saturday, April 1, 2017

8:30am Registration and Coffee / Snacks
Rehearsal Studio, Room 180 (right next to the Dance Theater)

8:50am Welcome
(Dance Theater, GPAC)
Mario Aschauer

9:00am – 10:00am Paper Session
Andrés R. Amado, The University of Texas Rio Grande Valley
“Benedicto Sáenz’ *Libera Me* and the Silence of Guatemalan 19th-Century Choral Music”
Timothy D. Watkins, Texas Christian University
“*Arpa India ha Mbaraká*: Questions of Paraguayan Musical Identity”

10:00am – 10:30am Poster Session & Coffee / Refreshments
(Rehearsal Studio, Room 180)
Xuan Qin, The University of Texas at Austin
“Improvisation in Simon Mayr’s *Adelasia ed Aleramo*”
Eloy F. Ramirez III, Texas State University
“The Use of the Bassoon in Paul Hindemith’s Concerto for Trumpet, Bassoon, and Strings”
Nico Schüler, Texas State University
“The Vocal Music of Jacob J. Sawyer (1856-1885): A Content Analysis of the Lyrics”

10:30am – 11:30pm Paper Session
Stephanie Rizvi-Stewart, Texas Tech University
“Beyond Propaganda: Recontextualizing the Soviet Nationalist Cantata and Oratorio”
Kimberly Hannon Teal, University of Arkansas
“Sounding Collaboration, Loss, and Remembrance in the Duke Ellington Orchestra’s ‘Blood Count’”

11:30pm – 1:00pm Lunch (on your own)

1:00pm – 2:00pm Tour of the Center for Early Music Performance and Research
Mario Aschauer, Sam Houston State University
with performances by
Mario Aschauer (organ), Sam Houston State University
Olena Blahulyak (fortepiano), Sam Houston State University
Gabriel E. Gomez-Sanchez Aramburu (harpsichord), Sam Houston State University

2:00pm – 2:15pm Coffee Break
(Rehearsal Studio, Room 180)

2:15pm – 2:45pm Discussion on ‘Privilege’
Kendra Preston Leonard, Moderator, The Silent Film Sound & Music Archive

2:45pm – 3:15pm Session on Study & Research in Germany
Nico Schüler, Texas State University

3:15pm – 3:30pm Coffee Break
(Rehearsal Studio, Room 180)

3:30pm – 4:30pm Paper Session
Megan Varvir Coe, University of Texas at Arlington
“Caught Between Aesthetics and Politics: French Nationalism in the Reception of
Two *Salome* Operas in Pre-War Paris”
Melissa Cummins, Sam Houston State University
“Jacques Offenbach’s *La belle Hélène*: Parodic Mythology”

4:30pm – 5:00pm AMS-SW Business Meeting (with Elections)

End of the Conference

Friday and Saturday Evening Events (on your own):

Friday, March 31: Concert & Awards Ceremony: featuring Bill Watrous, Michael Dease, special guests and the SHSU Jazz Ensemble. 7:30 PM, James and Nancy Gaertner Performing Arts Center Concert Hall. <http://www.shsu.edu/academics/music/events-and-special-events/jazz-festival/index.html>

Saturday, April 1: the Houston Chamber Choir’s performance of the B Minor Mass (in which Dr. Mario Aschauer will be playing continuo!): <http://houstonchamberchoir.org/mass-in-b-minor> 7:30 PM. South Main Baptist Church, 4100 Main St, Houston, TX 77002. Ph. 713.529.4167. Tickets can be purchased online, via the link above. General \$36, Seniors \$32 (65+ advance purchase only), and Students \$10 (must present valid student ID at Will Call).

Paper and Poster Abstracts

Andrés R. Amado, The University of Texas Rio Grande Valley

“Benedicto Sáenz’ *Libera Me* and the Silence of Guatemalan 19th-Century Choral Music”

In the recent volume *Nineteenth-Century Choral Music* edited by Donna M. Di Grazia (2013), the Central American repertoire occupies three brief paragraphs while individual European composers such as Mendelssohn and Berlioz take several chapters. Walter Clarke explains that historical events such as the Napoleonic wars in Europe and independence movements in the New World contributed to the loss of much of the choral music from Iberia and Latin America. Postcolonial theories further posit that historiographical silences manifest power dynamics inherent in the construction of historical narratives. Accordingly, the neglect of scholarship and performance of Guatemalan 19th-century choral music surpasses archival lacunae; it reflects ideological trends in the 19th-century that undermined the value of such music, and represents the present-day orientation of performance and scholarship. Based on analysis of the unpublished parts of the funerary responsory *Libera Me* for choir and orchestra by Benedicto Sáenz (Sr.? 1780-1831), I explore reasons why 19th-century choral music from Guatemala remains obscure. Relating the stylistic elements of the *Libera Me* to sociopolitical changes in Guatemala (independence and liberalism), changing notions of music as art, and postcolonial critiques of music scholarship, I argue that although Guatemalan 19th-century sacred music does not fit the exoticist conceptions of the past or nationalist ideologies of the 20th century, it still constitutes a musical legacy that can enrich our understanding of the trajectories and transformations European repertoires in the Americas.

Megan Varvir Coe, University of Texas at Arlington

“Caught Between Aesthetics and Politics: French Nationalism in the Reception of Two *Salome* Operas in Pre-War Paris”

In spring 1910, promoters for both the Opéra and the Théâtre Lyrique barraged Parisian opera-goers with advertisements publicizing the upcoming performances of an opera based on a play by the notorious Oscar Wilde – *Salome*. Or was it *Salomé*? Confusion among the opera-going public was understandable: two operas, both to libretti adapted by their composers from Wilde’s play, were being performed in Paris at the same time. In this paper, I investigate the reception in 1910 of Antoine Mariotte’s and Richard Strauss’s *Salome* operas within the fervently nationalist atmosphere that characterized the French musical press in the years immediately preceding World War I. Drawing on the research of Jane Fulcher, Jann Pasler, and Katherine Bergeron, I position this reception within the context of a musical press that became increasingly polemical in its rhetoric at the fin-de-siècle. Then, through analysis of reviews published in the general and specialized press, I explore the musical characteristics that critics like Pierre Lalo, Léon Vallas, and Gaston Carraud identified as uniquely “German” or “French” in these operas, such as, in the case of Mariotte’s *Salomé*, its dark sound world, thick texture, and Debussyian treatment of text. These traits, which critics had previously condemned as monotonous and derivative following *Salomé*’s premiere in 1908, were now championed as antidotes to the “Germanic” excess and violent physicality of Strauss’s *Musikdrama*. Utilizing the 1910 reception of Mariotte’s and Strauss’s *Salome* operas as a case study, I examine how critics hijacked these musical works as vehicles for furthering their nationalist agenda.

Melissa Cummins, Sam Houston State University

“Jacques Offenbach’s *La belle Hélène*: Parodic Mythology”

In December 1864, Offenbach searched for ideas for works to be premiered at his theatre. Destined to be as successful as his 1858 *Orphée aux enfers*, *La belle Hélène* contained more parodic references than *Orphée*. Parodic connections between Greek mythology and the text of *La belle Hélène* have been discussed by Dana Munteanu, continuing work begun by Albert Gier and Hans-Jörg Neuschäfer. Following Lars Elleström, Munteanu argues that parody in performed theatrical works can contain multiple layers as staging, costumes, and vocal inflections are added. With this layering of parody in mind, descriptions of staging and the extant photographs and sketches of the costumed actors in *La belle* are helpful in determining how other elements add to the parody that can be read in the libretto and score.

Elements of the mythology that have been inverted or otherwise altered for comic effect are discussed in this paper, with layered examples of the “Game of the Goose” and pastoral costuming references discussed in more detail. Offenbach also included intertextual parodic musical references in *La belle*. Rossini, Verdi, and Wagner were three composers he either borrowed music from or referenced parts of their operas in *La Belle*. As I will discuss, the

varied types of parody employed by Offenbach and his librettists in the text and the music of *La belle Hélène*, layered with costuming, settings, and staging created compositions that are as effective today as they were in the late nineteenth century.

Xuan Qin, The University of Texas at Austin

“Improvisation in Simon Mayr’s *Adelasia ed Aleramo*”

In my poster, I will present my digital project about a manuscript copy of the cavatina “Figli, miei cari figli” from Simon Mayr’s opera *Adelasia ed Aleramo*. This manuscript is the last piece in a collection of six excerpts from different operas during the late eighteenth century and early nineteenth century. As a “father” figure of nineteenth-century Italian music, Mayr (1763 – 1845) spent most of his life in Italy, active as a composer and teacher. His operas have long been regarded as the fusion of German, Italian, and French theatrical music. Although Rossini’s music turned audience’s attention from Mayr in the later 1810s, he became the teacher of Donizetti, and influenced Bellini and Verdi. At its premiere on December 26, 1806, in Milan, the opera achieved a great success and was performed in Vienna, Munich, and London. However, a modern revival of this opera did not take place until the twenty-first century.

The manuscript is held by Harry Ransom Center at the University of Texas at Austin. It is an unsigned handwritten score for voice and orchestra. Compared with a facsimile edition of the printed piano-vocal score and other manuscripts, the most intriguing aspect of this HRC version is that it has many added embellishments. According to the current state of knowledge, it is difficult to identify the date and the singers for whom it was prepared. In my project, I transcribed the cavatina following the opera scholar Phillip Gossett’s principles of “critical edition” and other historical studies about music notation. The poster will display both the original version and the embellishments, and I will demonstrate the digital project through my laptop and play a short video of the modern production of the opera.

Eloy F. Ramirez III, Texas State University

“The Use of the Bassoon in Paul Hindemith’s *Concerto for Trumpet, Bassoon, and Strings*”

Despite being a standard piece of bassoon literature and despite being recorded several times, Paul Hindemith’s *Concerto for Trumpet, Bassoon, and Strings* (1949-52) received very little scholarly attention. Two dissertations that discuss this work focus specifically on the trumpet part (Bogard 1994 and Schendel 2007), but no scholarly writing investigates the use of the bassoon in this work. This poster, with the intent to further analytical research of wind literature serving the performer, will display an analysis of the use of the bassoon in Paul Hindemith’s *Concerto for Trumpet, Bassoon, and Strings*. The poster will furthermore examine the stylistic and performance practices, which should be taken into consideration when discussing and performing bassoon music composed by Paul Hindemith. His music distances itself from traditional musical approaches seen before the twentieth century, but it does not cross the line to atonality. Thus, Hindemith’s contribution to music in the 20th century is known for its expansion of tonal harmony, which influences the use of the solo instrument(s). To fully understand and execute Hindemith’s work for bassoon (and trumpet), examining his use of consonance and dissonance is of utmost importance. His pairing of trumpet and bassoon will be analyzed, including how these two instruments communicate with each other. The poster will provide some background information in bullet points as well as summaries and visualizations of the analytical findings. (Bogard, Rickey Gene. *The Trumpet in Selected Solo and Chamber Works of Paul Hindemith: Elements of Trumpet Technique and Their Relationship to the Gebrauchsmusik Concept*. D.M.A. dissertation. Denton, TX: University of North Texas, 1994; and, Schendel, Amy. *Professional Recording Project of Previously Unrecorded and/or Little-Known Solo Literature for Trumpet*. D.M.A. dissertation. Madison, WI: University of Wisconsin, 2007.)

Stephanie Rizvi-Stewart, Texas Tech University

“Beyond Propaganda: Recontextualizing the Soviet Nationalist Cantata and Oratorio”

In the early years of the Cold War, several important Soviet composers, including Shostakovich and Prokofiev penned secular oratorios or cantatas with patriotic themes. In western scholarship, these have typically been viewed merely as anomalies in these composers’ output produced under pressure and as an attempt to prove their dedication to the Soviet Union and Stalin. They are viewed simply as nationalist occasion pieces. However, this view neglects both the history of the secular cantata and oratorio as well as the doctrine of socialist realism as it was manifested across the Soviet artistic disciplines. Using a definition of soviet art drawn from the field of art history, this paper will situate the soviet cantatas and oratorios into the larger history of the genre with particular emphasis on how the historic usage of the secular cantata and oratorio made it an ideal genre for composing socialist realist music. Taken in this context, the soviet oratorios and cantatas can be viewed as deliberate and serious pieces that harken back to

more Romantic ideology as dictated by the tenets of socialist realism with the intention of speaking to a mass audience.

Nico Schüler, Texas State University

“The Vocal Music of Jacob J. Sawyer (1856-1885): A Content Analysis of the Lyrics”

The inclusion of one of Sawyer’s compositions in James M. Trotter’s famous book *Music and Some Highly Musical People* (Boston, 1880) marked Sawyer, still in his early 20s at that time, as an exemplary and well-known composer. His early death from tuberculosis let him sink into oblivion. As reported at a previous conference, the author of this poster recently discovered Sawyer’s birth and death records as well as numerous newspaper articles from the late 1870s and early 1880s that provide biographical information and information about Sawyer’s work as a musician and composer, who collaborated with some of the most famous African-American musicians of the time. This poster will, for the first time, focus on Sawyer’s lyrics in his vocal compositions, 32 of which are known today. While some of the songs and choral pieces are themed around love or religion (Sawyer even published arrangements of well-known Spirituals), many of his vocal compositions were written for Minstrel ensembles that he led and, thus, are themed around the life of African-Americans. For example, we find derogatory language in pieces such as “Blow, Gabriel, Blow” (1882):

Darkies pray fo’ de time draws nigh,
Blow, Gabriel, Blow,

We’ll soon be mountin’ up on high,
Blow, etc.

Chicken coops you mus’ leave alone,
Blow, etc.

Or Satan ‘ll catch you shu’s you’s bo’n,
Blow, etc.

For the purpose of this poster, the themes of all known 32 vocal compositions are analyzed and tabulated, and several example of lyrics on the various themes will be given. This poster attempts to make a contribution to the rediscovery of Jacob Sawyer as well as to the history of African-American minstrel music.

Kimberly Hannon Teal, University of Arkansas

“Sounding Collaboration, Loss, and Remembrance in the Duke Ellington Orchestra’s ‘Blood Count’”

In *Just Vibrations* (2016), William Cheng writes, “A common problem with demanding strength is how it implicitly dumps the onus of survival and flourishing on the individual.” To strengthen perceptions of jazz as high art, early jazz criticism, and later the young field of jazz studies, often presented Duke Ellington as a remarkably strong individual composer. While this narrative served an important twentieth-century purpose in celebrating jazz and African American music in a cultural environment that often positioned such music as primitive, unrefined, or overly commercial, it bears revisiting in a twenty-first-century context, especially as it does not easily account for Ellington’s well documented practice of collaborative composition. In response to Cheng’s call for accounts of musical repair, this study explores what Ellington’s music can teach us about community, collaboration, loss, and healing through a close reading of two performances of “Blood Count,” one before and one after the death of its composer, long-term Ellington collaborator Billy Strayhorn. These performances will be considered in the context of the Ellington Orchestra’s history of collaboration, both in terms of composition in the conventional sense of written scores and also in act of performance through improvisation and the expressive manipulation of instrumental timbre. Informed by Stanyek and Piekut’s (2010) theorization of the intermundane in posthumous duets like Nat and Natalie Cole’s Unforgettable, this study highlights overlapping labors and identities of living and dead musicians in the Ellington Orchestra in order to reposition Ellington from the isolated pedestal of the individual composer to a network of collaboration and community.

Timothy D. Watkins, Texas Christian University

“Arpa India ha Mbaraká: Questions of Paraguayan Musical Identity”

Though less than 3 percent of Paraguay’s population is indigenous, Paraguayan national identity is closely linked to the culture of the Guaraní Indians that dominated the area at the time of the arrival of Europeans. Almost ninety percent of the population speak the Guaraní language—an ability that is widely regarded as a marker of “*paraguayidad*” (Paraguayan-ness); other aspects of Guaraní culture are similarly widespread.

Given the importance of Guaraní culture to Paraguayan identity, the marked absence of indigenous stylistic elements on Paraguayan “*música folclórica*” (folkloric music) is striking. Indeed, the melodic, harmonic, rhythmic,

textural, and formal characteristics of the music, as well as the instruments on which it is performed, are exclusively European-derived.

This paper examines the cultural identity of the two instruments at the musical and symbolic heart of the “*conjunto folclórico*” (folkloric ensemble). Despite their European origins, the Paraguayan harp and the guitar have acquired Guaraní cultural associations linking them to indigenous culture. The harp, widely referred to as the “*arpa india*” (Indian harp) because of its use by Guaraní musicians in the seventeenth- and eighteenth-century Jesuit missions, has become the most highly-regarded Paraguayan folk instrument, and is emblematic of the national character of Paraguayan folk music. The identity of the guitar has become fused with the *mbaraká*, an indigenous shamanic rattle with which it shares its Guaraní name. Despite the European nature of its style, the Guaraní associations of these two instruments allow Paraguayan *musica folclórica* to partake of the indigenous identity crucial to *paraguayidad*.

Bios

Andrés R. Amado teaches music history and ethnomusicology at The University of Texas Rio Grande Valley. He specializes in the study of music from Latin America and the U.S.-Mexico border. He has published articles and presented papers on ethnomusicology, musicology, cultural studies, and Latin American studies, and contributed book chapters and encyclopedic entries as author, co-author, and translator. As a musician, Dr. Amado has performed in a number of ethnomusicology ensembles and is an experienced choral singer, conductor, and arranger. He holds a Ph.D. in musicology and ethnomusicology from The University of Texas at Austin. andres.amado@utrgv.edu

Gabriel E. Gomez-Sanchez Aramburu was born in Trujillo, Peru, studied piano at the Conservatorio Nacional de Musica in Lima, and then moved to Houston, where he got his Bachelor's degree in Piano Performance from the Moore's School of music (University of Houston) as part of the Studio of Mr. Timothy Hester. Thanks to his keen interest in harpsichord and early music studies, he is now cursing his first semester as a Master's candidate in Instrumental Performance at Sam Houston State, where he's specializing in Early keyboards in the studio of Dr. Mario Aschauer. geg013@shsu.edu

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

Olena Blahulyak is the first-prize winner of the International Chamber Music Competition of St. Petersburg and special-prize winner at the International Piano Competition Ella Phillip in Romania. She began playing the piano at the age of four and studied at the M.Lysenko School of Music with Sergei Ryabov as well as at the P.Tchaikovsky Academy of Music in Kiev. Furthermore, she has received instruction from Igor Ryabov, Vladimir Viardo, Anatoly Zatin and Guillermo Gonzales. Olena has participated in the International Music Festival “Ciudad de Jamilena” (Jaen, Spain) and the international summer music academy organized by the Foundation of the Vladimir Horowitz Piano Competition, where she was a soloist with the Symphony Orchestra, under the baton of Nikolai Suk. She has been a teacher at the M.Lysenko Music school (Kiev, Ukraine) and at the Ivan Galamian Academy (Malaga, Spain). She has also participated in the chamber music Festival “Malaga Clasica” (Spain). Currently Olena is a Graduate Student at SHSU with professor Dr. Josu de Solaun. oxb005@shsu.edu

Megan Varvir Coe is an adjunct lecturer in music history at the University of Texas at Arlington. She completed her Ph.D. in musicology at the University of North Texas with her dissertation, “Composing Symbolism’s Musicality of Language in *fin-de-siècle* France,” which explores the influence of literary Symbolism on musical

composition and dramatic practice. Dr. Varvir Coe will present at upcoming conferences in Bern, Switzerland and Amsterdam. Her article, "Musicality of Language and 'Corporeal Writing' in *La Tragédie de Salomé* (1907)," will be published in the spring 2017 issue of *Dance Chronicle: Studies in Dance and the Related Arts*.
meganvarvircoe@gmail.com

Melissa Cummins is an Adjunct Professor of Musicology at Sam Houston State University. Her recently completed dissertation discusses Germaine Tailleferre's parodic use of Offenbach's style in *Monsieur Petitpois achète un château*. mdc071@shsu.edu

Xuan Qin is currently a doctoral student in musicology at The University of Texas at Austin. Her primary research interests include nineteenth-century opera and gestural performance. She also interests in gender studies and Western musical settings on Chinese literature. She is one of the student representatives of AMS-SW chapter from 2016 to 2018. xq364@utexas.edu

Eloy Fidel Ramirez III is currently a student at Texas State University, where he is working towards his bachelor of music degree in music studies. He is studying bassoon under the instruction of Professor Daris Hale, and oboe with Dr. Ian Davidson. In addition to performing with several ensembles at Texas State University, including the orchestra and symphonic winds, Eloy has also had the opportunity to perform with the symphonic winds at the University of Texas at El Paso. He is constantly looking for ways to improve musically and is very interested in pursuing a degree in musicology upon graduation. efr15@txstate.edu

Stephanie Rizvi-Stewart received her Bachelor of Music in music theory and composition from Southwestern University and her Master of Music in Musicology from Texas Tech. Stephanie is currently working on her PhD in Fine Arts with an emphasis in musicology and a performance certificate in early music at Texas Tech. In addition to early music performance, Stephanie's research focuses on music as a product of its social context, Cold War arts politics, music and identity, and popular music studies. Stephanie.rizvi-stewart@ttu.edu

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

Kimberly Hannon Teal joined the Music Department at the University of Arkansas in the fall of 2016. Her research addresses contemporary jazz, and she is interested in how live performance contexts contribute to musical experiences and meaning. Her research has appeared in *American Music* and *Jazz Perspectives*. Previously, she served as the Director of Graduate Advising and Services at the Eastman School of Music and taught music history at both Eastman and the Rochester Institute of Technology. She holds a PhD in historical musicology from Eastman, where she was also a trumpet student of James Thompson and Clay Jenkins.
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