

**Spring 2019 Conference of the**

**American Musicological Society – Southwest Chapter**

**in tandem with  
UTSA's Music Biz Day**

Saturday, April 6, 2019

University of Texas at San Antonio

San Antonio, Texas

Meeting Place:

UTSA, Downtown Campus, El Mercado Room, the East Wing of the Conference  
Center (Durango Building)

<http://www.utsa.edu/studentunion/events/downtown/venues.html>

Downtown Campus Map:

<https://www.utsa.edu/visit/downtown-campus.html>

Street Address:

[501 W. César E. Chávez Blvd. San Antonio, TX 78207](https://www.utsa.edu/visit/downtown-campus.html)

**Conference Host:**

Dr. Drew Stephen

## **Acknowledgements**

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

University of Texas at San Antonio, Department of Music  
and  
Dr. Tracy Cowden, Chair, Department of Music  
and  
Dr. Stan Renard, UTSA and Music Biz Day

# Thank you!

## **Travel Information**

The AMS-Southwest Chapter Spring 2019 Meeting will be held at University of Texas at San Antonio.

### **Directions:**

The conference will take place in the El Mercado Room, the East Wing of the Conference Center (Durango Building) <http://www.utsa.edu/studentunion/events/downtown/venues.html>

Street Address: [501 W. César E. Chávez Blvd. San Antonio, TX 78207](#)

The address of the San Antonio International Airport is 9800 Airport Blvd, San Antonio, TX 78216, which is about a 15-minute drive to UTSA.

### **Parking:**

Visitor parking information can be found at <https://www.utsa.edu/visit/downtown-campus.html>. Free parking is available in the Garage by Int HWY 10 and Durango Lot. Please use the Employee A, Employee B, and unmarked Commuter spaces only.

### **Suggested Hotels**

DoubleTree by Hilton Hotel, San Antonio, Downtown.

La Quinta Inn, San Antonio, Market Square.

Motel 6, San Antonio, Downtown Market Square.

Holiday Inn San Antonio, Downtown Market Square.

### **Dining Options**

Pico de Gallo:

Across Buena Vista Street from the Buena Vista Building.

Food Court:

In the Historic Market Square; Catty-corner from the University on La Trinidad Street.

Mi Tierra Café e Panaderia:

Buena Vista Street under the highway.

Fast Food options:

McDonald's on a Trinidad Street.

## Conference Program

The AMS-Southwest Chapter Spring 2019 Meeting will be held at the UTSA Conference Center in the El Mercado Room, the East Wing of the Durango Building (DBB)

<http://www.utsa.edu/studentunion/events/downtown/venues.html>

### Saturday, April 6, 2019

#### **8:30am-9:00am Registration & Breakfast (AMS-SW and Music Biz); AMS-SW Poster Session, Riverwalk Room**

Nico Schüler (Texas State University)

New Discoveries on African-American Composer Jacob J. Sawyer (1856-1885):  
Educational Background and Performance Chronology

#### **9:00am-9:30am Music Biz Keynote Address, La Villita Room**

Stan Renard, Music Biz Day Founder and Coordinator

Mitch Ballard, Sr. Director, Creative for BMI's Austin office

Brendon Anthony, Texas Music Office Director

#### **9:30am – 11:00am AMS-SW Paper Session, El Mercado Room**

Emily Hagen (The University of North Texas)

Non Cercar Più, La Verità Ti Dico: Musical Depiction of Deceit in the Operas of  
Monteverdi and Cavalli

Danielle L. Herrington (University of Central Oklahoma)

Strangers with the Same Last Name: Thematic Transformations in Jake Heggie's  
Chamber Opera *Three Decembers*

Gregory Straughn (Abilene Christian University)

Verne, Offenbach, and the Sci-Fi Operetta

#### **9:30am – 10:40am Music Biz Sessions**

[9:30] It's a Game by the Number, La Villita Room

‘ ‘ Music Professionalism, El Paseo Room

[10:20] Music Advocacy, La Villita Room

‘ ‘ Artists & Relations (A&R), El Paseo Room

#### **11:00am – 11:40am Coffee / Refreshments, Riverwalk Room**

**Concurrent with Music Biz Networking Break [Riverwalk Room];**

**Drum Circle [On the Green (if rain, in La Villita) both begin at 10:40]**

#### **11:40am-12:40pm AMS-SW and Music Biz**

Roots of San Antonio's Music, La Villita Room

Selling Tickets or Ticket Sales, El Paseo Room

**12:40pm – 1:40pm AMS-SW Paper Session, El Mercado Room**

Peng Liu (Hewitt-Oberdoerffer winner; The University of Texas at Austin)

Titles and Expressive Meanings: What Might Robert Schumann's *Nachstücke* Hold?

James S. MacKay (Loyola University New Orleans)

How Low Can You Go? Lower Registral Extremes and Editorial Alteration in Beethoven's Piano Music

**12:40pm – 1:40pm Music Biz Sessions**

Round Table Networking Session, La Villita Room

Grammy Panel, El Paseo Room

**1:40pm – 3:00pm Lunch (on your own)**

**3:00pm – 4:30pm AMS-SW Paper Session, El Mercado Room**

Yu Ye (The University of Texas at Austin)

Musical Identities between Cosmopolitanism and Nationalism:  
Making Tango Music in China

Alfredo Colman (Baylor University)

Florentín Giménez's Symphony No. 9: The Resurgence of a Paraguayan Musical Nationalism

Mike Morey (The University of North Texas)

A Moonlight Traveler in Fancy's Land: Interpreting Madison Cawein's Ghosts in Paul Sanchez's Song Cycle, *Gothic Atonement*

**4:30pm-5:00pm AMS-SW Business Meeting, El Mercado Room**

**Dinner (on your own)**

Optional Evening Activity: San Antonio Symphony: Flavors of France (Tobin Center) <https://www.tobincenter.org/box-office/2019-04/flavors-france>

## Paper and Poster Abstracts

**8:30am – 9:00am**     **AMS-SW Poster Session, Riverwalk Room**

**New Discoveries on African-American Composer Jacob J. Sawyer (1856-1885):  
Educational Background and Performance Chronology**

Nico Schüler (Texas State University)

The inclusion of one of Sawyer's compositions in Trotter's famous book *Music and Some Highly Musical People* (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 previous conferences, the author of this poster recently discovered records that provided biographical information and information about Sawyer's work as a musician and composer, who collaborated with some of the most famous African-American musicians and minstrel groups of the time, among them the Hyers Sisters, the Haverly's Colored Minstrels, and the "Original Nashville Students".

Via archival research, the poster author has now discovered materials on Sawyer's education, which was previously unknown: Sawyer is listed in the book *Twenty-Two Years' Work of the Hampton Normal and Agricultural Institute at Hampton, Virginia* (Hampton Normal and Agricultural Institute 1893, 78) as a "member of the senior class [of 1876] who left before graduating". The poster will include the entire listing on Sawyer, which provides additional information on Sawyer's employment at a Banking firm and on his European tour. The poster will also contain new information about Sawyer's early career with the famous Hyer's Sisters and provide a chronology of performances of his entire career and other life events, many of which were previously unknown. Thus, this poster will make new contributions to the rediscovery of Sawyer as a pioneer of Black minstrelsy and to the establishment of a Black music industry after the Civil War.

**9:00am-9:30am**     **Music Biz Keynote Address, La Villita Room**

Stan Renard, Music Biz Day Founder and Coordinator

Claire Kreger-Boaz, NAMM Foundation

Brendon Anthony, Texas Music Office Director

**9:30am – 11:00am**     **AMS-SW Paper Session, El Mercado Room**

*Non Cercar Più, La Verità Ti Dico:*

**Musical Depiction of Deceit in the Operas of Monteverdi and Cavalli**

Emily Hagen (The University of North Texas)

In early Venetian operas, cheaters do sometimes prosper. Seventeenth-century documentation (named in publications by Ellen Rosand, Wendy Heller, Tim Carter, and others)

reveals a fascination with the rhetorical dimensions of truth and falsehood in Venetian academies that contributed to the genre's occasionally ambivalent moral compass. This aspect of social context complicated composers' efforts to develop musical style conventions for the incipient commercial opera tradition. In addition to replicating the sonic qualities of emotional speech through music, composers needed to be able to distinguish between characters' real emotions and the false ones that they projected in attempting to deceive one another.

This paper identifies previously unexplored ways that Claudio Monteverdi and Francesco Cavalli answered this compositional challenge. Comparative analysis of relevant opera scenes reveals an approach consistent with Venetian beliefs about emotion and the appearance of truth. Monteverdi and Cavalli manipulated newly developed codes of affective expression, particularly in their choice of cadential types and melodic gestures, to indicate the character's level of rhetorical skill. Music for characters who were expert deceivers (like Cavalli's Giasone) demonstrated their ability to use affective conventions to feign the emotional state that they wished to communicate—and their success in convincing other characters. Less savvy liars would instead declaim suitably persuasive words, but fail to conceal their true, underlying emotional states in delivering these lines (through the musical setting). These unsuccessful lies could either fail in their dramatic objectives or succeed anyway, serving in the latter case as plot commentary in the composer's authorial voice.

**Strangers with the Same Last Name:  
Thematic Transformations in Jake Heggie's Chamber Opera Three Decembers**  
Danielle L. Herrington (University of Central Oklahoma)

Jake Heggie is recognized as a significant American opera composer, garnering fame through *Dead Man Walking* (2000) and *Moby Dick* (2010), yet no scholarly research exists addressing his lesser known operatic output. Therefore, I shed light on Heggie's chamber opera *Three Decembers* (2008) that demonstrates his mastery of musical motives. This study investigates Heggie's creative process and compositional techniques through my theoretical analysis, substantiated by the composer himself, which explores the plethora of themes inspired by the opera's three characters and their relatable realities. My findings reveal twelve musical themes that permeate the score. Heggie navigates conventional tonal territory — while infusing it with illustrative colors and heavy doses of dissonance — through an economy of means. Motivated by each character's given disposition, themes organically emerge and are then transformed when re-iterated. I posit that the composer's choice to transform is intrinsically tied to a character's emotional shift. Furthermore, I contend that Heggie's compositional process of utilizing character-driven themes cultivates a connection with today's modern audience and successfully communicates universal topics. Heggie probes the questions surrounding the innate dysfunction of the family unit as it evolves and the children become adults. Through musical means, the opera centers on the familial condition of becoming strangers with the same last name. This presentation tracks selected transformation examples, assessing their psychological derivations as well as concrete musical constructs. In sum, my examination seeks to generate academic discourse regarding the evolving genre of 21st-century American opera.

## Verne, Offenbach, and the Sci-Fi Operetta

Gregory Straughn (Abilene Christian University)

In 1877, fresh from his American tour – itself a money-making venture to offset near bankruptcy due to failed productions – Jacques Offenbach offered his second *opérette* based on a story by Jules Verne: *Docteur Ox*. The story recounts an experiment engaged by the titular scientist on the citizens of an ultra-somnolent village, flooding the area with pure oxygen, thus speeding up the pace of their lives. It is not surprising that Offenbach was drawn to the optimism and promise of science fiction at a time of his own rebirth: besides needing financial security, by 1875 he had been eclipsed by Charles Lecocq as the most-performed composer in Parisian houses.

Standing in stark contrast to the subjects of most operettas (myths, political farces, and fairytales), science fiction offered a future-oriented trajectory that aligns well with the optimistic underpinnings of the musical genre. Darko Suvin distinguishes science fiction as a literary genre by means of its engagement with the *novum* – plausible scientific innovations that motivate the plot (the gas lines used to deliver oxygen to the village) – while Fredric Jameson sees the genre as standing in “a complementary and dialectical relationship to high culture or modernism.” Uniquely, then, science fiction shares a similar space with operetta: both use internally consistent elements across the whole genre and both are marginalized compared to their high-culture kin. While operetta’s marginalized status is well documented, its internal consistencies are less so, though the fact that they inhabit a “dream world” (Kracauer) allowing the pursuit of “human (personal) truth” (Taruskin) in order to engage in “ethical frivolity” (Abbate) lead to compelling possibilities. Paul Ricoeur’s notion of naïveté offers a promising hermeneutic to explore this consistency, and Offenbach’s *Docteur Ox* is the quintessential laboratory within which to view the intersection of *novum* and naïveté.

### **9:30am – 10:40am Music Biz Sessions**

- [9:30] It’s a Game by the Number, La Villita Room
- ‘ ‘ Music Professionalism, El Paseo Room
- [10:20] Music Advocacy, La Villita Room
- ‘ ‘ Artists & Relations (A&R), El Paseo Room

### **11:00am – 11:40am Coffee / Refreshments, Riverwalk Room Concurrent with Music Biz Networking Break [Riverwalk Room]; Drum Circle [On the Green (if rain, in La Villita) both begin at 10:40]**

### **11:40am-12:40pm AMS-SW and Music Biz**

- Roots of San Antonio’s Music, La Villita Room
- Selling Tickets or Ticket Sales, El Paseo Room

### **12:40pm – 1:40pm AMS-SW Paper Session, El Mercado Room**

**Titles and Expressive Meanings: What might Robert Schumann’s *Nachtstücke* Hold?**  
Peng Liu (Hewitt-Oberdoerffer winner; The University of Texas at Austin)



Because of its collective title, scholars including Christine Moraal (1997) and John MacAuslan (2016) have sought to understand Robert Schumann's piano cycle *Nachtstücke*, op. 23 in conjunction with E. T. A. Hoffmann's similarly titled collection of stories. But Schumann also originally attached movement titles to the four pieces of his *Nachtstücke*, op. 23 (1840)—*Trauerzug*, *Kuriose Gesellschaft*, *Nächtliche Gelage*, and *Rundgesang mit Solostimmen*—that he later omitted after consulting with Clara, who believed that “the audience...even the connoisseurs won't be able to make anything of it [the titles] and will find fault with it.” Drawing on Moraal's and MacAuslan's work, this paper first examines the problematic correlations between the four movements and their original individual titles, and then probes the expressive meanings of this work by investigating the cultural connotations of its collective title.

I first argue that the individual movements of *Nachtstücke* in many respects distort or contradict the topical implications of their original titles. Instead of tragedy, the *Trauerzug* projects an eerie and uncanny character through its rhythm, mode, and form. The second piece, where a stiff, lifeless refrain alternates a disproportionately long, capricious episode, hardly speaks for its fanciful yet unintelligible title *Kuriose Gesellschaft*. The third piece deforms the typical waltz through its texture and tempo. The last piece, a nocturnal love song, contradicts the sociable implication of the genre title *Rundgesang*. I also argue that the stylistic and expressive variety within the cycle—ranging from an eerie funeral march (no. 1) to a hopeful love song (no. 4), from a stiff and lifeless motion (no. 2-refrain) to a capricious, expressive contemplation (no. 2-episode), from an abnormal, turbulent waltz (no. 3-refrain) to a restrained groan (no. 3-episode)—resonates with a wide range of discrepant, contradictory images of the collective title *Nachtstücke* represented in the Romantic literature, including Schumann's own gothic novel *Selene* and other night-related works by Goethe, Eichendorff, Eduard Mörike, and Novalis. By looking at a broader context of night-themed literary works in Romantic period, we come to understand better the expressive meaning and cultural significance of Schumann's work. In all likelihood the first composer to supply the title *Nachtstücke* to a piano cycle, Schumann by no means intended to imitate any single literary work in his music; instead, he contributed greatly to the diverse, contradictory, and disorienting impressions of night in Romantic culture through the musical expression in his *Nachtstücke*—ironically, a much neglected and undervalued work.

### **How Low Can You Go?**

#### **Lower Registral Extremes and Editorial Alteration in Beethoven's Piano Music**

James S. MacKay (Loyola University New Orleans)

As Edwin Good has noted in *Giraffes, Black Dragons, and Other Pianos*, Beethoven's career as a composer coincides almost exactly with the expansion of the piano's range from the five-octave norm (FF-f3) of the late 1700s to the 6½ octaves (CC-f4) available to Chopin, Schumann, and Mendelssohn in the late 1820s-early 1830s. Much discussion about the upward expansion of range and its effect on Beethoven's compositional decisions exists (cf. Eytan Agmon's *Highpoints*, Charles Rosen's *Beethoven's Piano Sonatas*, and Good's *Giraffes...*), but there has been little attention given to the downward expansion that added depth and sonority to piano music in the early 19th century.

Though Beethoven's first authenticated use of notes below FF dates from 1815-16, (Sonata in A major, Opus 101, Finale, to which he alerts the performer with “contra E” in the score), editorial interference in Beethoven's earlier piano music has obscured this fact. In

multiple editions, editors routinely added lower notes (often without comment), either to continue octave textures, or to coincide with parallel passages. This paper examines such registral changes in selected works (piano sonatas, Opp. 14/1, 27/1, 54; piano trios, Opp. 70, 97; violin sonatas, Opp. 12, 23, 30) in multiple editions (Breitkopf, Hans von Bülow, Alfred Casella, etc.) illustrating the 19th century desire to “improve” Beethoven for a contemporary audience. Though one can justify such “improvements” on occasion, (Opus 10/3/i is a much-discussed example), in most passages, I will assert that retaining Beethoven’s original version remains truer to his musical intent.

**12:40pm – 1:40pm Music Biz Sessions**

Round Table Networking Session, La Villita Room  
Grammy Panel, El Paseo Room

**3:00pm – 4:30pm AMS-SW Paper Session, El Mercado Room**

**Musical Identities between Cosmopolitanism and Nationalism:  
Making Tango Music in Contemporary China**

Yu Ye (The University of Texas at Austin)

Since its birth in the River Plate region in the late nineteenth century, tango has experienced the rise and fall in the world throughout its over-one-hundred-year history. In China, tango once was one of the popular entertainment genres in the urban culture between the 1920s and 1940s. Due to the political factors, tango music and dance became almost invisible for a long time after the founding of the People's Republic of China in 1949. However, in the last decade, we have witnessed a noticeable resurgence of tango culture in China’s urban space again.

This paper mainly discusses the scene of making tango music in twenty-first century China. The research is based on my one-month fieldwork experience in three major cities of China in 2018, i.e., Beijing, Chengdu, and Shanghai. I turn the focus to the Chinese new generation of musicians, mostly born in the 1970s or 1980s, who contribute significantly to the scene. These Chinese pioneering tango musicians started to form their tango ensembles in the recent decade, playing tango music for the needs of multi-levels, including traditional tango for dancing, Tango Nuevo style, and the experimental attempt of “Chinese tango.” By examining the activities of tango concert, festival, and masterclass in the three major cities mentioned above, I argue the participation and interaction of the Chinese musicians construct the tango as a new-born cultural genre in contemporary China. Also, through the tango-making practices, they are constantly negotiating their own musical identities between cosmopolitanism and nationalism in urban society.

**Florentín Giménez’s Symphony No. 9:  
The Resurgence of a Paraguayan Musical Nationalism?**

Alfredo Colman (Baylor University)

Composed and premiered in 2017, Florentín Giménez's *Sinfonía No. 9, Coral: Gestas de nuestra historia* integrates Paraguayan folk music idioms with the approach and vocabulary of late 19<sup>th</sup> century European composers and early to mid-20<sup>th</sup> century Latin American musical nationalism. As one of the most prolific Paraguayan composers, Giménez's subjective musical nationalism has been articulated throughout his numerous vocal and instrumental compositions. His constant desire to defend the integrity of Paraguayan culture and music has motivated him to integrate systematically both traditional and contemporary musical elements in his works. As a result of momentous musical crossings, moving from the performance of popular music to the composition of symphonic works, the composer has also shared his ideas through various conferences, lectures, and publications. His Symphony No. 9 stands as a distinctively programmatic musical testament to the Paraguayan historical memory and the development of Paraguayan music. In this presentation, I will discuss the context to Giménez's Symphony No. 9 by theorizing on a series of cultural themes associated with the work. By evaluating specific passages in the symphony, I will demonstrate that this work reveals the composer's definitive desire to be memorialized as the promoter of a re-imagined Paraguayan cultural and musical identity.

**A Moonlight Traveler in Fancy's Land:  
Interpreting Madison Cawein's Ghosts in Paul Sánchez's Song Cycle, *Gothic Atonement*  
Mike Morey (The University of North Texas)**

The poetry of Madison Cawein (1865-1914) is a reflection on the tumultuous upheavals of the late nineteenth and early twentieth centuries, yet until recently, his work has been long forgotten in literary circles and passed over for musical settings by composers who preferred modernists who wrote in free verse. In addition to his many volumes of poetry featuring subjects of nature, war, nostalgia, spiritualism, and transcendentalism, several of Cawein's poems also contain mythological and gothic elements, as can be evidenced in "Waste Land," the progenitor of T.S. Eliot's, "The Waste Land." Unlike Eliot who sought to revolutionize poetry through more modern free verse forms, often using mythical elements to evoke the fragile psychological state of humanity, Cawein preferred more traditional poetic forms, and his poetry is full of reassuring statements outlining his actual belief in ghosts, faeries, and the supernatural. It is this side of Cawein's poetry that has attracted the attention of more recent composers of song, most notably, Paul Sánchez.

Told from the perspective of a single protagonist, Sánchez's song-cycle, *Gothic Atonement*, which sets five of Cawein's unrelated texts – "Praeterita," "Ghosts," "The Vampire," "Midnight," "At Dawn" – tells a story of loss, betrayal, and peaceful resignation. Each text contains images and psychological states largely connected to ghost history such as old houses, shires, marshes, and putrefaction. This paper aims to interpret Sánchez's selected musical renderings of Cawein's ghosts, ultimately revealing a new strand of Gothicism in modern song composition, one of intense emotional extremes, yet full of eternal stillness.

## Bios

**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](mailto:alfredo_colman@baylor.edu)

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

**Danielle L Herrington** is a teacher, researcher, and performer. She teaches as an adjunct professor at the University of Central Oklahoma and founded the OKC chapter of the nonprofit Opera on Tap. Danielle has two Masters of Music (Opera Performance, 2014 and Music History/Literature, 2015), both from Wichita State University. She is pursuing her Doctorate of Musical Arts at the University of Oklahoma, where she serves as a graduate assistant in Musicology. Her primary research is on late 18th-century French *opéra-comique*, specifically looking at theater archives, pre-romantic characteristics, and Enlightenment ideologies. Danielle also works for Painted Sky Opera, giving pre-show lectures. [elleHerrington@gmail.com](mailto:elleHerrington@gmail.com)  
[www.danielleherrington.com](http://www.danielleherrington.com)

**Peng Liu** is a third-year doctoral student in musicology at the University of Texas at Austin. His dissertation features women musicians’ contributions to piano music and culture in nineteenth-century Europe, with a focus on the German pianist, composer and salon hostess Caroline de Belleville (1806-1880). Peng’s other research interests include Beethoven, music and meaning, Chinese/Chinese American music, and critical studies of gender and race. Peng has presented his research papers at conferences including AMS-SW chapter conference (2015, 2016, 2019), Music of Asian America Conference (2018), Show & Prove Hip Hop Studies Conference (2018), and several graduate music conferences. Peng currently serves as a student representative for the AMS-Southwest Chapter (2018-2020). [liupeng@utexas.edu](mailto:liupeng@utexas.edu)

**Dr. James S. MacKay**, associate professor of music theory and composition at Loyola University New Orleans, has published articles in *Arietta*, *Ad Parnassum*, *Canadian University Music Review (Intersections)*, *Indiana Theory Review*, *Theoria*, *Haydn-Studien*, *HAYDN: Online Journal of the Haydn Society of North America*, and *Haydn and His Contemporaries*. His

research interests include formal and performance practice issues in Haydn and Beethoven's keyboard music, formal and contrapuntal issues in William Byrd's vocal music, and the use of treatise evidence to illuminate 16<sup>th</sup> and 18<sup>th</sup> century compositional practice. E-mail:

[jsmackay@loyno.edu](mailto:jsmackay@loyno.edu)

**Mike Morey** holds a PhD in historical musicology and a DMA in guitar performance from the University of North Texas. His doctoral dissertation titled, "Allusions and Borrowing in the Music of Christopher Rouse: Interpreting Manner, Motive, and Meaning through a Narratological Lens," explores the role of narrativity as a new methodological framework for music borrowing procedures in Rouse's orchestral music. Morey's primary scholarly interests include borrowing studies, ritual in capoeira, improvisation, and narrativity studies as applied toward twentieth-century music. [Mikemorey81@gmail.com](mailto:Mikemorey81@gmail.com)

**Nico Schöler** (b. 1970) is University Distinguished Professor of Music Theory and Musicology at Texas State University. His main research interests are interdisciplinary aspects of 19<sup>th</sup>/20<sup>th</sup> century music, computer applications in music research, methodology of music research. He is the editor of the research book series *Methodology of Music Research*, the editor of the journal *South Central Music Bulletin*, the author and/or editor of 21 books, and the author of >120 articles. His most recent books are on *Musical Listening Habits of College Students* (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014). [nico.schuler@txstate.edu](mailto:nico.schuler@txstate.edu)

**Gregory Straughn** is dean of the College of Arts and Sciences at Abilene Christian University, where he has taught music history and theory courses since 2000. He has presented and published on a variety of nineteenth-century opera topics, including Wagner's *Parsifal*, Offenbach, and duet forms in the works of Jules Massenet. He is currently working on a project that creates data visualizations of operatic repertoire at major houses. When not writing academic policy, he enjoys performing as section cellist with the Abilene Philharmonic Orchestra and the Dallas Bach Society. [gbs00a@acu.edu](mailto:gbs00a@acu.edu)

**Yu Ye** is a Ph.D. candidate in musicology at the University of Texas at Austin. He got a M.A. in musicology from Shanghai Conservatory of Music (2011) with the thesis on Astor Piazzolla. Currently he is working on the doctoral dissertation, dealing with the making of tango music in contemporary China. His other research interests include music and media, the twentieth and twenty-first century music, and musical nationalism/transnationalism. Outside the academic research, he recently has performed as the pianist in the UT Hispanic Caribbean Ensemble (2017-18) and the Orquesta Típica for the "Tango for Musicians at Reed College" workshop (2018).

Email Address: [kongpola@gmail.com](mailto:kongpola@gmail.com)