

**Spring 2020 Conference of the  
American Musicological Society – Southwest Chapter**

**held jointly with  
[Texas Society for Music Theory](#)  
and concurrently with the festival entitled  
[Beethoven 250 Houston 2020](#)  
in the Moores School of Music at the  
University of Houston**

Friday and Saturday, February 28-29, 2020

University of Houston

Houston, Texas

**Meeting Place:**

The TSMT / AMS-SW meeting will be held at the Student Center South on the University of Houston main campus ([map](#)). Meeting rooms are on the second floor at the [Student Center South](#).

**Conference Host:**

Dr. Andrew Davis

## Acknowledgements

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

University of Houston, Moores School of Music

and

Dr. Kathrine G. McGovern, Dean, College of the Arts

and

Dr. Courtney Crappell, Director, Moores School of Music

and

Dr. Andrew Davis, *Beethoven 250 Houston 2020*

and

Dr. Cynthia Gonzales, Texas Society for Music Theory, President

# Thank you!

## Travel Information

The AMS-Southwest Chapter Spring 2020 Meeting will be held at the University of Houston, main campus, Student Center South.

### Directions:

The University of Houston is located south of downtown Houston.

If traveling by air, there are multiple airports that serve Houston. The closest major airport to UH is [William P. Hobby International Airport](#), with the alternate being [George Bush Intercontinental Airport](#) north of the city.

For travel information to UH from either airport, please see the [UH Directions](#) page.

### Parking:

TBD

### Suggested Hotels

#### *CONFERENCE HOTELS [from TSMT]*

- The C. Baldwin (Curio Collection by Hilton), 400 Dallas Street, Houston, TX 77002 (3.8 miles from Student Center South, [map](#)). For reservations with the conference room rate of \$169/night, [click here](#) or call 1-800-236-2905. The group code is 1TE. Reservations must be made no later than February 5, 2020.
- Le Méridien Houston Downtown, 1121 Walker Street, Houston, TX 77002 (3.6 miles from Student Center South, [map](#)). For reservations with the conference room rate of \$174/night, [click here](#) or call: (713) 222-7777.
- Hilton-Americas Houston Hotel, 1600 Lamar Street, Houston, TX 77010. (3.8 miles from Student Center South, [map](#)). For reservations with the conference room rate of \$205/night, [click here](#) or call: (713) 739-8000.

The METRO Rail ([www.ridemetro.org](http://www.ridemetro.org)) travels between the conference hotels and UH for a fare of \$1.25. The cost to Uber is about \$10. The Metro Rail from the Theatre District stop to UH South/University Oaks (closest to Student Center South) is about 25 minutes. The trains run every 12 minutes. From the C. Baldwin hotel, one would use the Theatre District station (7-minute walk). From Le Méridien, one would use the Central Station Rusk stop (3-minute walk). From UH South/University Oaks stop to Student Center South is a 6-minute walk.

Other recommendations include:

- airbnb: [www.airbnb.com](http://www.airbnb.com) (The college staff recommended this)

- [Econo Lodge Near NRG Park - Medical Center](#)  
7905 Main St Houston, TX 77054, 1-855-873-656
- [Mainstay Suites by Choice Hotels - TX Medical Ctr / Reliant](#)  
3134 Old Spanish Trl, Houston, TX 77025, 1-866-599-6674
- [Extended Stay America - Houston - Greenway Plaza](#)  
2330 Southwest Fwy, Houston, TX 77098, 1-866-599-6674
- [Extended Stay America - Houston - Med Ctr-NRG Park-Fannin](#)  
7979 Fannin St, Houston, TX 77054, 1-866-599-667
- [Modern B&B](#) (The college staff recommended this, too)  
4003 Hazard St, Houston, TX 77098, 1-866-599-6674

Those flying into Hobby airport (HOU) might want to stay at a hotel near that location since the rates are fairly reasonable, and only it is only 6-8 miles from UH (though one would want to allow plenty of time for the Friday morning drive to campus.) People flying into Intercontinental (IAH, aka Bush) should not stay near there, as it is a long commute to UH.

#### *ROOMMATE-FINDING SERVICE [from TSMT]*

If you are interested in sharing a room with other conference attendees, please sign up on [conferenceshare.co](https://conferenceshare.co) to connect with each other. The conference appears as "TSMT 2020" on [conferenceshare.co](https://conferenceshare.co). You can use the service to facilitate sharing a hotel room, Airbnb, or transportation.

#### **Dining Options:**

The UH [Student Center South](#) has a range of dining options for meals or coffee. Off-campus restaurants may be found via [Yelp.com](https://www.yelp.com).

#### **Area Attractions:**

For more information about places of interest in Houston:

- [Visit Houston](#)
- [City Pass](#)
- [Houston Press](#)

## Conference Program

The TSMT / AMS-SW meeting will be held at the Student Center South on the University of Houston main campus ([map](#)). Meeting rooms are on the second floor at the [Student Center South](#).

### **Thursday, February 27, Beethoven 250, Houston 2020**

**7:30** – *Concert: Moores School of Music Faculty Artists: Chamber Music of Beethoven (Dudley Recital Hall)*

### **Friday, February 28, 2020**

**Morning**      *TSMT sessions*

**Afternoon**    **TSMT sessions, JOINT with AMS-SW**

**2:45-3:45**    Keynote Plenary Session 1: Scott Burnham

**3:45-3:55**    Break

**4:00-6:00**    Keynote Plenary Session 2: William Kinderman and Robert Hatten

**6:00**          Reception (*Heavy Hos D'oeuvre*), ca. \$20-25, faculty; less for students

**7:30**          Concert: Moores School of Music; Faculty Artists: Chamber Music of Beethoven

### **Saturday, February 29, 2020**

**8:30-9:45**    **Registration; Poster Session w/Coffee & Light Fare**  
**(Student Center South, Room xxx), JOINT with TSMT**

#### **AMS-SW Posters**

Michele Aichele (University of the Incarnate Word, San Antonio and Texas A&M University), “The American Chaminade Club Phenomenon”

Katherine Buckler (Texas State University), “An Alternate Timeline for Carl Maria von Weber’s Health History Proposed”

Joseph E. Jones (Texas A&M University-Kingsville), “Best Practices for Short-Term Study Abroad in Music”

Luisa Nardini (The University of Texas at Austin), “Chants, Hypertexts, and Prosulas”  
Park, Sa Ra (Texas State University), “Mendelssohn’s Impact on the Spreading of the Church Hymn *O Word of God Incarnate* in American and Korean Hymnals and Its Connection to an Old German Hymnal”

**9:45-9:55**    **Break**

**10:00-11:00**    **Concurrent AMS-SW Sessions 1 & 2 (4 papers)**  
**Concurrent TSMT Sessions 5 & 6**

#### **AMS-SW Session 1, room xxx**

James MacKay (Loyola University New Orleans), “A Tale of Two Rondos:

Beethoven's Sonata in C major, Opus 53 (Waldstein), and  
Clementi's Sonata in C major, Opus 34, no. 1"  
Guido Olivieri (The University of Texas at Austin), "Two Newly Discovered Cello  
Sonatas by Giovanni Bononcini"

**AMS-SW Session 2, room xxx**

Kendra Preston Leonard (Silent Film Sound and Music Archive/University of Houston),  
"Jewishness between Performance and Appropriation:  
Music for *The Merchant of Venice* on Film"  
Nico Schüler (Texas State University), "The Cultural Appropriation of Beethoven in the  
GDR, Reflected in the Two East-German Beethoven Films"

**TSMT Session 5, room xxx [TBA]**

**TSMT Session 6, room xxx [TBA]**

**11:00-11:10 Break**

**11:15-12:15 Concurrent AMS-SW Sessions 3 & 4 (4 papers)  
Concurrent TSMT Sessions 7 & 8**

**AMS-SW Session 3, room xxx**

Peter Kohanski (University of North Texas), "Water Parties, Fireworks, and Royal Public  
Image: Re-evaluating Handel's Instrumental Music in London"  
Daniel Castro Pantoja (University of Houston), "From Universalism to Universality:  
Laclauan Universals in Latin American Cosmopolitan Music Discourses"

**AMS-SW Session 4, room xxx**

Megan Sarno (University of Texas at Arlington), "Tailleferre and Tokenism"  
Rachel Gain (University of North Texas), "Re-examining Holst through a Feminist Lens"

**TSMT Session 7, room xxx [TBA]**

**TSMT Session 8, room xxx [TBA]**

**12:15-1:45 Lunch (on your own)**

**2:00-4:00 Keynote Plenary Session 3: James Hepokoski, Michael Spitzer,  
JOINT with TSMT**

**4:00-4:40 AMS-SW Lecture-Demonstration**

Stephen Husarik (University of Arkansas-Fort Smith), "The Effect of Beethoven's  
Original Broadwood Pedal Registrations on the Formal Envelope of Piano  
Sonata in C, Opus 111"

**4:40-5:10 AMS-SW Business Meeting, TBA**

**Dinner (on your own)**

**7:30 Concert: Moores School, Symphony Orchestra with Kristóf Baráti:  
Music of Beethoven**

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## **Paper and Poster Abstracts [AMS-SW]**

**Saturday, February 29, 2020**

**8:30-9:45 Registration; Poster Session w/Coffee & Light Fare  
(Student Center South, Room xxx), JOINT with TSMT**

**AMS-SW Posters**

### **“The American Chaminade Club Phenomenon”**

Michele Aichele (University of the Incarnate Word, San Antonio and  
Texas A&M University-San Antonio)

French female composer Cécile Chaminade (1857–1944) was widely celebrated in the United States with enthusiasts founding over two hundred Chaminade Clubs. These clubs were located in almost every state in the nation and were founded as early as 1890 to as late as 1989. At least five Chaminade Clubs are active today. The women spearheading such music clubs chose Chaminade to be a “tutelary” and titular “saint” for their organizations. They played her music, presented papers on her life, wrote “odes” to the composer, and corresponded with her. Some scholarly research has looked at Chaminade’s music and career; however, most research merely mentions the existence of the Chaminade Clubs. This poster presents the widespread phenomenon of the Chaminade Clubs, showing where these clubs were located, when they existed, and what activities they participated in. The information presented here was culled from newspapers, online historical archives, and available federated club pamphlets.

Chaminade Clubs provided their communities with education, performances of “high art” music, and a creative outlet for their members. The women’s club movement in the United States was highly influential to American musical life, with thousands of clubs springing up across the United States beginning in the 1880s. Many important musical institutions were started by the women in these music clubs. The Chaminade Clubs are a part of that wider women’s music club movement and examining these specific clubs further nuances the activities women engaged in and shows how many of these women viewed Chaminade’s career.

### **“An Alternate Timeline for Carl Maria von Weber’s Health History Proposed”**

Katherine Buckler (Texas State University)

Throughout our time, records on Carl Maria von Weber’s life have reported the composer as having Tuberculosis either his entire life, being born with Bone Tuberculosis, or for a decade

before his untimely demise (Kerner, 1967). New findings, using archival methods in conjunction with modern understandings of Tuberculosis, however, provide compelling evidence that this is not the case. Often overlooked, many of Carl Maria von Weber's early symptoms can be explained as a consequence of drinking nitric acid at age 19, leaving him with severe chemical burns in his throat and lungs that would result in Pulmonary Edema. In addition to Pulmonary Edema sharing strikingly similar symptoms to Tuberculosis, such as difficulty breathing and chest pain, it has been directly linked as a consequence to even inhaling mere fumes of the highly corrosive nitric acid (Sittig, 2007). Furthermore, the most prevalent symptom used in 19<sup>th</sup> century diagnosis of Tuberculosis, white sputum with blood, is additionally similar to one of the main symptoms of Pulmonary Edema, which causes frothy pink sputum. This poster seeks to present a new alternative timeline to the health of Carl Maria von Weber through his life, based on archival research and interviews with health professionals, cross referenced with his biographies and correspondences, to present the year his Tuberculosis began its post-primary stage, 1818, and to explain the years beforehand as tragic results from the consumption of nitric acid.

### **“Best Practices for Short-Term Study Abroad in Music”**

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

Short-term, faculty-led study abroad programs have soared in popularity in recent years, now accounting for roughly two-thirds of all study abroad experiences for students at American colleges and universities (Kaplan, 2013). Long overshadowed by semester or full-year programs, these shorter courses are sometimes dismissed as “trips” or “tours” rather than viewed as opportunities for rigorous study and potentially life-changing experiences. Perhaps consequently, research concerning best practices for short-term programs is limited and tends to apply the same standards as for longer programs despite the compressed format. Guidelines published by The Forum on Education Abroad and NAFSA: Association of International Educators are often more general than practical, and scholarship specific to short-term programs in music is essentially non-existent.

To begin to address this gap, this poster highlights established best practices and suggests others that are perhaps unique to developing faculty-led programs in our discipline. Drawing upon five years of experience leading music students in Vienna, Austria, I shed light on some of the challenges of planning a dynamic program that combines the usual excursions and live performances with seminar discussions, archival studies, and even private lessons, all in a few short weeks. The poster covers marketing strategies, improving student preparedness, and developing clear content goals while also commenting on rigor and identifying ways to encourage student reflection upon return. I argue that creating a successful, academically sound short-term program requires as much planning as for longer forms of study abroad—it is a year-round process.

### **“Chants, Hypertexts, and Prosulas”**

Luisa Nardini, project director with the participation of my collaborators  
(The University of Texas at Austin)

*Chants, Hypertexts, and Prosulas* is a companion website for a forthcoming book on prosulas from medieval southern Italy, which display the multicultural influences of an area with a highly



diversified population. Romans, Byzantines, Lombards, Normans, Franks, Jews, and Muslim were present in the region at different times and with different political roles. They left their marks on cultural production, including the music used for the rites of the Latin Church. Women, and in particular nuns, were active participants in this musical and liturgical production.

Studies in musicology have been increasingly recognizing the role of nuns in the creation and diffusion of music. Earlier medieval Benedictine nuns, however, are generally neglected. This poster presentation, thus, intends to highlight the role of the Benedictine nuns of the monasteries of St Peter Inside and St Peter Outside the Walls in the city of Benevento in the eleventh and twelfth centuries. My research shows that nuns were composers, scribes as well as active participants in the social and cultural life of the city and in constant contact with their male counterparts. This is demonstrated by exclusive borrowings from manuscripts used at male establishments. Based on multiple evidences these borrowings can only be explained by positing the notion of a ‘diffused’ scriptorium within the city for which books could be borrowed among several institutions. This also drastically changes the commonly accepted narrative of the scriptorium as a self-contained space in which (mostly) monks worked in isolation copying from a single source.

**“Mendelssohn's Impact on the Spreading of the Church Hymn *O Word of God Incarnate* in American and Korean Hymnals and Its Connection to an Old German Hymnal”**

Sa Ra Park (Texas State University)

Among the many well-known melodies in American and Korean hymnals is a melody (tune name: MUNICH) known from the oratorio *Elias* by Felix Mendelssohn Bartholdy (1809-1847). In this music piece, the melody is set to the lyrics *Cast thy burden upon the Lord*. American hymnals published in the 1930s contain this melody set to another text, *O Word of God Incarnate* by William Walsham How (1823-1897). How's text with the melody by Mendelssohn is also found in the Korean hymnal. It is interesting to observe that the melody is not Mendelssohn's own composition, but it is a melody of a German church hymn. Its composer is unknown, but its source is related to the German hymnal *Neuvermehrtes Meiningsches Gesangbuch* of 1693. For the spreading of this church hymn – not the text, but the melody – Mendelssohn und his successful oratorio *Elias* played a significant role.

Mendelssohn's impact on the American and Korean hymnals related to this church hymn has not yet been explored. Thus, this original study aims to present not only the origin of the melody, but also its reception in Mendelssohn's oratorio, and the versions in the American and Korean hymnals. For this research, American and Korean hymnals that were published at the end of the 19<sup>th</sup> century and at the beginning of the 20<sup>th</sup> century will be observed. Furthermore, the origin of the melody will be explored beyond Johannes Zahn's research (in *Die Melodien der deutschen evangelischen Kirchenlieder*. Hildesheim: Georg Olms Verlagsbuchhandlung, 1963).

**9:45-9:55      Break**

**10:00-11:00    Concurrent AMS-SW Sessions 1 & 2 (4 papers)  
                         Concurrent TSMT Sessions 5 & 6**

**“A Tale of Two Rondos: Beethoven’s Sonata in C major, Opus 53 (*Waldstein*), and Clementi’s Sonata in C major, Opus 34, no. 1”**

James MacKay (Loyola University New Orleans)

Beethoven’s *Waldstein* Sonata, Opus 53 (1804) is widely considered a landmark in piano music. Its extended upper range and expanded role of the damper pedal stems from his acquisition of a 5½ octave Erard piano in 1803, while its harmonic boldness furthers the experiments of his Opus 31 piano sonatas. Its rondo finale explores new sonic vistas with its middle-register arpeggios, embedded in a wash of pedal, which Heinrich Schenker calls “a spiritual, almost transcendental, binding together of larger groups,” while Alfred Casella praises its “ethereal and diaphanous sound.”

Despite the finale’s novel opening sonority, the movement has a clear precedent in a movement written nearly a decade earlier by Muzio Clementi: the concluding rondo of his Sonata in C major, Opus 34, no. 1, published in 1795. Clementi’s finale begins with a wash of sound in the upper register, whose sonorous quality greatly resembles the sound-world of the *Waldstein*’s rondo. (The Erard for which Beethoven composed Opus 53 resembled in sonority the English keyboards for which Clementi wrote his Opus 34 sonatas.) Moreover, both rondos feature a distinctly Hungarian B section, and a lengthy, mysterious retransition to their A section’s final statement.

Beethoven likely knew of this precedent: he held Clementi’s keyboard music in high regard and owned many of his works. While acknowledging Beethoven’s more expansive conception (his vast 140-measure coda has no equivalent in Clementi’s rondo), internal evidence suggests that Clementi’s work served as a model for the *Waldstein* rondo, which Beethoven composed as a respectful *homage*.

**“Two Newly Discovered Cello Sonatas by Giovanni Bononcini”**

Guido Olivieri (The University of Texas at Austin)

Giovanni Bononcini’s fame is generally put in connection with his activity as an opera composer and major representative of the galant style. He, however, was one of the most prominent cello virtuosi of the 18<sup>th</sup> century; in his cello treatise (1741), Michel Corrette even considered Bononcini the “inventor” of the modern cello. Despite Bononcini’s significant role in the history of the cello, only one sonata for this instrument has been tentatively attributed to him thus far. A miscellaneous manuscript that I have discovered, today held in the library of Montecassino (Italy), includes two “Sinfonie per violoncello del Sig.r Giovanni Bononcini.” The manuscript bears the date 1699 and some indications point almost certainly toward Neapolitan origins for this source. I have recently published the two sonatas by Bononcini (SEDM, 2019), and in this paper I will discuss their characteristics, the possible date and circumstances of their composition, and the significance these two works have in the history of the development of the cello in the 18<sup>th</sup> century.

**“Jewishness between Performance and Appropriation:  
Music for *The Merchant of Venice* on Film”**

Kendra Preston Leonard

(Silent Film Sound and Music Archive/University of Houston)

Shylock appears on film for the first time in 1914, in a now-lost work directed by Lois Weber. He returns three more times in silent film before disappearing from English-language cinema until *Shakespeare’s Merchant* (2003) and Michael Radford’s 2004 *The Merchant of Venice*. While Shylock has been interpreted as against music, based on his command that Jessica close the house to muffle the music of the masques (5.1), music has played a large role in identifying Shylock as Jewish and providing both Shylock and Jessica with the means to perform Jewishness.

Michael Shapiro has traced the visual and aural signifiers of creating Jewish space and identity in stage performances of *Merchant*, but touches only briefly on the use of music for film adaptations of the play. Using music recommendations and cue sheets for silent films, reviews, analysis of recordings and scores, and Richard Burt’s framework of the “cinematographosphere,” I examine the music for selected silent and sound film versions of *Merchant*, asking what roles traditional Jewish music, music intended to “sound Jewish,” and non-Jewish music plays in the performance of Shylock’s and Jessica’s Jewishness. I then ask how, in the case of music appropriated from Jewish religious and/or cultural practices, such music reifies conceptions of Jewishness in various settings, is used to demonstrate the universal humanity expressed in Shylock’s 3.1 speech, and influences the reception of the play. Ultimately, I discuss how the intersection of performance and appropriation works in cinematic *Merchants*, and what we can learn from that dialogue.

**“The Cultural Appropriation of Beethoven in the GDR,  
Reflected in the Two East-German Beethoven Films”**

Nico Schöler (Texas State University)

The cultural politics of the German Democratic Republic (GDR), commonly referred to as East Germany, was based upon the humanism and classical realism of Goethe and Beethoven. Several scholars have discussed Beethoven’s importance in East Germany (for example, Kelly 2014). Even in East German school textbooks, Beethoven was portrayed as art-focused “brain owner,” as opposed to a material-focused “land owner” (in reference to a letter exchange between Beethoven and his brother Johann). This paper specifically focuses on the two Beethoven films that the East German film studio DEFA produced: *Ludwig van Beethoven* (1954, directed by Max Jaap) and *Beethoven – Tage aus einem Leben* [Days of a Life] (1976, directed by Horst Seemann). While the first film was one of East Germany’s first full-length documentaries that combined original documents, letters and drawings with musical excerpts from Beethoven, the second film was a poetic feature film that explored the emotional and artistic ups and downs of Beethoven while working on his Ninth Symphony. This paper is linking primary source material, such as official statements of the Kulturbund [Culture Association] and of the East German socialist party (SED), to the portrayal of Beethoven in these two films to interpret the cultural

foundation of East Germany's political system. For example, the 1976 film is not a traditional biography, but portrays Beethoven (partly fictional) as an exceptional human being who supports revolutionary and humanist ideas and who disregards conventions.

Reference: Kelly, Elaine. 2014. *Composing the Canon in the German Democratic Republic*. New York: OUP.

**TSMT Session 5, room xxx [TBA]**

**TSMT Session 6, room xxx [TBA]**

**11:00-11:10 Break**

**11:15-12:15 Concurrent AMS-SW Sessions 3 & 4 (4 papers)  
Concurrent TSMT Sessions 7 & 8**

**AMS-SW Session 3, room xxx**

**“Water Parties, Fireworks, and Royal Public Image:  
Re-evaluating Handel’s Instrumental Music in London”**

Peter Kohanski (University of North Texas)

In this paper I explore the circumstances around the composition and performance of two of Handel’s most enduring orchestral pieces, *Water Music* (1717) and *Music for the Royal Fireworks* (1749) in order to identify the new role instrumental music took on relating the British monarchy to the public in the early eighteenth century. Drawing on Christopher Hogwood’s analysis of the music (2005), I close read a number of musical elements in the two works, including specific orchestrations, military and pastoral topics, and rhetorical gestures, to reveal how Handel’s music supported the public image of two Hanoverian kings—George I and George II—at turbulent moments during their respective reigns. The overtly political elements of Handel’s compositions thus signal how the pieces contributed to the representational culture, as formulated by T.W.C. Blanning (2002), of two monarchs in the burgeoning British public sphere.

I argue that the flourishing of public concerts prompted the use of instrumental music as a medium for such representation, previously expressed primarily through opera seria or, particularly in Britain, sacred vocal music (Feldman, 2005, Burrows, 2003, 2005, 2013). Instrumental works at the intersection of sovereign power and public performance neither supplemented drama and socialization nor sounded divorced from the representational culture that produced them. My research shows how instrumental music conveyed political meaning, an emerging function that contributed to the genre’s growing prominence among the fine arts.

**“From Universalism to Universality:  
Laclauan Universals in Latin American Cosmopolitan Music Discourses”**

Daniel Castro Pantoja (University of Houston)

Scholars of (de)colonial and postcolonial studies have rightly criticized the notion of universality, a tool that Euro-American intellectuals used to naturalize a "European/Euro-American capitalist/patriarchal modern/colonial world-system," as Ramón Grosfoguel calls it (Grosfoguel

2006: 180). However, as Argentine political philosopher Ernesto Laclau argues, an appeal to particularist claims to self-determination is concomitantly self-defeating within emancipatory scenarios for such approach disregards how identities are articulated through relations of power (Laclau 1996). In this paper, I suggest that Latin American music research can benefit from revisiting Laclau's work on universality, especially when assessing discourses of music cosmopolitanism in the region. To achieve so, in this paper, I first discuss Laclau's definition of the universal as "a symbol of a missing fullness" and then repurpose it as an analytical category to (re)evaluate claims to universality made by Colombian composer Guillermo Uribe Holguín (1880-1971) during the 1920s. Finally, I argue that more than just being blindly caught in the logic of coloniality, by attempting to embody the universal, cosmopolitan actors from Latin America like Holguín, also dislocated the symbolic order from which European particularity became universalized, albeit temporally; and thus contributed, perhaps inadvertently, to a "systemic decentering of the West," as Laclau calls it.

**AMS-SW Session 4, room xxx**

**“Tailleferre and Tokenism”**

Megan Sarno (University of Texas at Arlington)

According to French composer and musicologist Henri Collet, the early works of Germaine Tailleferre (1892-1983) “finally reveal a feminine nature without coquetry and fragility. They are the works of a young lady of today, slim and straight, refined and knowledgeable of every daring aspect of her art.” Writing in 1920, Collet was establishing discourse about a composer at the beginning of her career. By describing her music as feminine, Collet related Tailleferre’s musical sound to her gender, implicitly or explicitly singling her out as the only woman member of “Les Six.” Though she benefitted from being included in this infamous group of French composers, she also faced challenges as a result. Through their focus on her gender, Collet and other critics turned Tailleferre into a token, a person whose identity is among a numerical minority in a group or profession dominated by a different identity. And tokenism took its toll on Tailleferre. Although the French musical community respected her work, she never achieved the same fame as her colleagues. Likewise, her music has only seen a small amount of scholarly attention. In this paper, I argue that the pressure of being tokenized from nearly the beginning of her career positioned Tailleferre for limited ambitions, achievements, and appreciation. Through a critical reading of her early reception and analysis of her early piano works *Jeux de plein air* and *Hommage à Claude Debussy*, I question the validity and consequences of tokenism and therefore reconsider Tailleferre’s legacy.

**“Re-examining Holst through a Feminist Lens”**

Rachel Gain (University of North Texas)

Existing musicological research on the composer Gustav Holst (1874–1934) is narrowly focused. Noteworthy portions of his life remain unexamined, including his personal convictions, which arguably had a significant impact on his works. Many sources show that Holst held progressive, egalitarian views, including beliefs which we would now interpret as feminist. In overlooking

this aspect of his life, we are unable to fully understand and appreciate Holst's works. In this paper, I thus advocate broadening analytical topics to include feminist perspectives.

For thirty-one years, Holst was a music teacher at girls' schools in London, concurrent to his career as a composer. Despite wide-ranging limitations on girls in the Edwardian era, Holst encouraged his students to engage in "masculine" musical activities, such as composing, conducting, and playing woodwind instruments. He also composed works for his pupils to compensate for a lack of rewarding repertoire for girls. Several of his students went on to become professional musicians, including in fields almost exclusively male.

I consider how Holst's feminism might materialize in his music and, consequently, how this might influence our analytical approaches. To illustrate this, I present analyses of Holst's St. Paul's Suite (1912-13), written for his students at St. Paul's Girls' School. I adapt methodologies and concepts from feminist musicology to demonstrate possible approaches for interpreting both the music itself and its performance by schoolgirls. These analyses are grounded in semiotics, embodiment, and the performance and perception of gender. My analysis reveals the work as progressive and shaped by feminist ideals.

**TSMT Session 7, room xxx [TBA]**

**TSMT Session 8, room xxx [TBA]**

**12:15-1:45 Lunch (on your own)**

**2:00-4:00 Keynote Plenary Session 3: James Hepokoski, Michael Spitzer,  
JOINT with TSMT**

**4:00-4:40 AMS-SW Lecture-Demonstration**

**“The Effect of Beethoven's Original Broadwood Pedal Registrations  
on the Formal Envelope of *Piano Sonata* in C, Opus 111”**

Stephen Husarik (University of Arkansas Fort Smith)

Despite pioneering work by Schenker, Drabkin, Kinderman and others few commentators have addressed the second movement of Beethoven's *Piano Sonata* No. 32 in C, Opus 111 in light of the instrument for which it was composed. This presentation is based upon experiences recording the original instrument in Budapest. Specific pedal registrations available on Beethoven's fortepiano no longer exist on modern instruments and as a result the dramatic form of Opus 111 has become obscured by the veil of modern acoustics and criticism.

This presentation compares brief recordings of Opus 111 on a modern piano with the composer's original Broadwood instrument, and contemporary fortepianos at Beethoven House (Bonn), the American Beethoven Center (San Jose). Acoustical differences are weighed against formal consequences (also shown in the sketchbooks) to illustrate how historical misgivings have arisen about the form of this work.

Conventional analyses identify the second movement of Opus 111 as an air and doubles or a theme and five variations. However, both the pedal registrations of his Broadwood instrument and the formal manipulations expressed in his sketchbooks show that Beethoven's second movement is divisible into a three-part dramatic envelope known as a “resurrection

drama,” where a theme (or character) is presented, nullified and then brought back to life in a final apotheosis. Expressed on the fortepiano as a shift from bell-like to harp-like sounds in variation four, thematic nullification and other coloristic effects are shown to arise from the split-pedal damper available on Beethoven’s original instrument. These mechanisms give new insight into how form is rendered in this music.

**4:40-5:10**      **AMS-SW Business Meeting, TBA**

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### **Bios**

**Michele Aichele** received her Ph.D. in Musicology from the University of Iowa in December 2019. Her dissertation examines the reception of French female composer Cécile Chaminade (1857–1944) in the United States. She has presented her research at national and regional conferences including the American Women Pianist-Composers Conference: A Celebration of Amy Beach and Teresa Carreño, the Feminist Theory and Music Conference, the Iowa Musicology Conference, and at the annual American Musicological Society Conference held in San Antonio, Texas. Currently, she teaches music courses at Texas A&M University-San Antonio and the University of the Incarnate Word in San Antonio. E-mail: [aichele@uiwtx.edu](mailto:aichele@uiwtx.edu)

**Katherine Buckler** is a graduate student in Texas State University’s Master of Music Theory program. In her undergraduate, Katherine excelled in research and focused her attention on music student mental health, prevention of student burnout, and student retention. In 2018, she presented the results of her and her advisor, Dr. Sara Harris Baker’s, study: “The Effects of Guided Meditation or Peer Support Groups on Music Student Stress,” at the National Association for Music Education National Conference and the 2019 College Music Society South-Central Conference. Currently, Katherine’s research focuses on composers, their diseases, and the diseases’ effects on their music. E-mail: [klb329@txstate.edu](mailto:klb329@txstate.edu)

**Rachel Gain** is a PhD student in Music Theory and Teaching Fellow at the University of North Texas. She holds an MA in Music Theory from the University of Western Ontario, and a first class BMus (Hons) from the University of Birmingham. Her main research interests are the syntax of Paul Hindemith’s late compositional style, intersections of Baroque historically informed performance practice and analysis, and feminist perspectives on Gustav Holst’s music. E-mail: [rachelgain@my.unt.edu](mailto:rachelgain@my.unt.edu)

**Stephen Husarik** is Professor of Humanities / Music History at the University of Arkansas – Fort Smith. Dr. Husarik has publicly performed Beethoven’s Opus 111 and published articles on Beethoven’s music in *The Musical Times*, *Journal of International Humanities*, and *Speculum Musicae*. Office: 479-788-7555; cell: 479-461-2348 E-mail: [stephen.husarik@uafs.edu](mailto:stephen.husarik@uafs.edu)

**Joseph E. Jones** is Associate Professor at Texas A&M University-Kingsville where he serves as Coordinator of Music History and directs the Vienna study abroad program. Dr. Jones’s research focuses on the German romantic tradition with interests in Viennese cultural history, primary source studies, and the fin de siècle. His forthcoming book *Richard Strauss in Context*, co-edited

with Morten Kristiansen, will be published by Cambridge University Press in 2020. Dr. Jones has presented at dozens of professional conferences, including meetings of the American Musicological Society, International Musicological Society, College Music Society, Modern Language Association, and Royal Music Association. E-mail: [Joseph.Jones@tamuk.edu](mailto:Joseph.Jones@tamuk.edu)

**Peter Kohanski** is a Ph.D. student in musicology at the University of North Texas. He holds a B.A. in music history and literature (summa cum laude, Phi Beta Kappa) from The Catholic University of America. At Catholic University, he completed a thesis on Handel's instrumental music and was awarded the Presser Undergraduate Scholar Award. His research interests focus on music of the eighteenth century in general and Beethoven in particular. His secondary interests include sacred music and music and politics. E-mail: [peterkohanski@my.unt.edu](mailto:peterkohanski@my.unt.edu)

**Kendra Preston Leonard** is a musicologist and music theorist whose work focuses on women and music in the twentieth and twenty-first centuries; and music and media, particularly music and adaptations of Shakespeare. The author of five scholarly books and numerous chapters and articles, Leonard has published in *Music Theory Online*, *Cerae*, *This Rough Magic*, *Upstart Crow*, *Early Modern Studies Journal*, *The Journal of Musicological Research*, and *Current Musicology*, among other venues. She is the founder and Executive Director of the Silent Film Sound and Music Archive and the founder and manager of the database SHEAF: Shakespeare in Early Film. E-mail: [kendraprestonleonard@gmail.com](mailto:kendraprestonleonard@gmail.com)

**James S. MacKay**, associate professor of music theory and composition at Loyola University New Orleans, has had articles published in various journals, including *Haydn-Studien*, *Canadian University Music Review*, *Indiana Theory Review*, *Theoria*, and *Ad Parnassum*. His recent research interests focus on the New Formenlehre, engaging formal and performance practice issues in the keyboard music of Haydn and Beethoven. E-mail: [jsmackay@loyno.edu](mailto:jsmackay@loyno.edu)

**Luisa Nardini**, associate professor of musicology at the Butler School, is a prolific scholar that specializes in Gregorian chant, medieval music theory, music and visual art, manuscript studies, and oral and written transmission of liturgical chant. Her most recent achievement is a prestigious [American Council of Learned Societies](#) fellowship, awarded for the completion of her latest book. *Liturgical Hypertexts: Prosulas for the Proper of the Mass in Beneventan Manuscripts* is a study of prosulas of the Mass from medieval southern Italy, delving into the political, literary, and artistic history of the region through extensive comparisons with manuscripts from all over Europe. Professor Nardini also published a book in 2016 that comprehensively examined neo-Gregorian chants in the Beneventan region between the tenth and the thirteenth centuries. Specifically, *Interlacing Traditions* aims to demonstrate the ways in which chants could reflect local musical cultures and divergences from the papacy. [nardini@utexas.edu](mailto:nardini@utexas.edu)

**Guido Olivieri** teaches musicology at The University of Texas at Austin, where he also directs the Early Music Ensemble "Austinato." He has published several articles on the string sonata in Naples in the 17<sup>th</sup> and 18<sup>th</sup> centuries, on violin and cello repertoires and performance practices. Among his most recent publications are the volume *Arcomelo 2013* (LIM, 2015), the edition of A. Corelli's *Sonate da camera di Assisi* (LIM, 2015), and the edition of two cello sonatas by G. Bononcini (SEDM, 2019). He has authored entries on *The New Grove Dictionary of Music*, the *MGG*, and the *Dizionario Biografico degli Italiani*. His collaborations with international artists



and groundbreaking research - conducted on archival sources - have significantly contributed to the revival of interest on Neapolitan instrumental music and musicians. He is currently president of the Society for Eighteenth-Century Music. E-mail: [olivieri@austin.utexas.edu](mailto:olivieri@austin.utexas.edu)

**Daniel Castro Pantoja** is currently the Cynthia Woods Mitchell Scholar-in-Residence in Musicology at the Kathrine G. McGovern College of the Arts at the University of Houston. He holds a PhD in Musicology from the University of California, Riverside. Castro Pantoja is currently working on a book project that examines the role of antagonism, Europhilia, and anti-nationalism in early twentieth-century Colombia. His work has been published in *Trans-Revista Transcultural de Música* (Trans-Cultural Music Review), *Latin American Research Review*, and the Smithsonian Folkways Festival blog. Email: [dcast036@ucr.edu](mailto:dcast036@ucr.edu)

**Sa Ra Park** is a music theory graduate student at Texas State University. Before coming to the US, she studied musicology at the Johannes Gutenberg University in Mainz and at the Goethe University in Frankfurt am Main (Germany). In 2010, she earned an M.A. degree, and in July 2019 she submitted her doctoral dissertation “Das Liedrepertoire der evangelischen Kirche in Korea – Interkulturelle Beziehungen zwischen dem deutschen und dem koreanischen Kirchenlied”. Parallel to studies in musicology, she studied church music in Mainz and earned Bachelor’s and Master’s degrees. Her special research realm is related to church hymns and their intercultural relationships. E-mail: [s\\_p443@txstate.edu](mailto:s_p443@txstate.edu)

**Megan Sarno** is Assistant Professor of Music at UT-Arlington. Her research focuses on the cultural dimensions of early 20th-century French music. Sarno has published on the music of Claude Debussy, Camille Saint-Saëns, and André Caplet; her articles and book reviews appear in the *Journal of Musicological Research*, *Nineteenth-Century Music Review*, *Notes*, and are forthcoming in *19th-Century Music*. Sarno has presented papers internationally and in the United States. She has taught at Carleton and St. Olaf Colleges and has won numerous grants for pedagogical innovation. Sarno completed her PhD at Princeton University and has been the recipient of a Chateaubriand Fellowship. E-mail: [megan.sarno@uta.edu](mailto:megan.sarno@uta.edu)

**Nico Schüler** is University Distinguished Professor of Music Theory and Musicology at Texas State University. His main research interests are interdisciplinary aspects of 19th/20th century music, methods and methodology of music research, computer applications in music research, music theory pedagogy, and music historiography. He is the editor of the research book series *Methodology of Music Research*, the author and / or editor of 21 books, and the author of more than 120 articles or book chapters. Among his most recent books are *Musical Listening Habits of College Students* (2010) and *Computer-Assisted Music Analysis* (2014). [nico.schuler@txstate.edu](mailto:nico.schuler@txstate.edu), [www.nicoschuler.com](http://www.nicoschuler.com)