



The Program

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# Tyranny and Music

International Conference

November 21-22, 2015

Bragg Room 104

Middle Tennessee State University

Murfreesboro, TN

Organized and hosted by the

School of Music

and

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Saturday, November 21, 2015

**8:30 AM – 9:00 AM**      **Coffee**

9:00 AM-11:00 AM

## Session 1a: *In the Theater*

Chair: Professor Terry Klefstad (Belmont University)

- **Kate Rogers** (Case Western Reserve University) –Brecht in Brazil: Chico Buarque's *Ópera do Malandro* (1978) and Its Reflection of Brazil's Changing Political Identities
  - **Thomas Kernan** (Roosevelt University)–Vilification or Problematization? John Wilkes Booth in Popular Songs and Musicals
  - **Noubel Max** (University of Burgundy, Dijon)–“I Am the Wife of Mao Tse-Tung” an Analysis of the Representation of Tyranny in John Adams' *Nixon in China* (ACT II, SCENE 2)

11:15 AM - 12:00 PM

Keynote Professor Mei Han (Middle Tennessee State University)

**12:00 AM – 1:00 PM**      **Lunch**

1:00 PM-3:00 PM

## Session Ib: *Politics in Song*

Chair: Professor Michael Linton (Middle Tennessee State University)

- **Anne Marie Weaver** (Eastman School of Music)–The Russian Art Song and Napoleon’s Legacy
  - **Brent Wetters** (Providence College)–Memory as Protest: Viktor Ullmann’s Terezín Settings of Friedrich Hölderlin
  - **James Parsons** (Missouri State University)–Fighting Tyranny with Song: Hanns Eisler’s “Nightmare”

**3:00 PM-3:30 PM**      **Coffee**

**3:30 PM-5:30 PM**

## Session Ic: *Three Resistances*

Chair: Professor Jonathan McCollum (Washington College)

- **Daniel Guberman** (East Carolina University)–Heavy Metal as a Global Form of Resistance
  - **Abimbola Kai-Lewis** (New York City Department of Education) –“You Can Take Our Diamonds, But You Can Never Take Our Spirit”: Chosan’s Analysis of Blood Diamonds and the Sierra Leonean Civil War
  - **Anna Oldfield** (Coastal Carolina University)–Memories Don’t Burn: Soviet Censorship and the Azerbaijani Bard

5:45 PM – 6:30 PM

Lecture Performance: Atonal Hits: Music under the Soviet Regime (in Hinton Hall)

Sunday, November 22, 2015

9:00 AM-9:30 AM

Coffee

9:30 AM-11:30 AM

Session IIa: *Propaganda*

Chair: Professor Mei Han (Middle Tennessee State University)

- **Sienna Wood** (University of Colorado)– Anti-Inquisition Propaganda in Music at the Outbreak of the Dutch Revolt: A Composer’s Resistance to Religious and Political Tyranny
- **Beau Bothwell** (Kalamazoo College)– Minhibbuk ya Batta – Musical References to Bashar al-Asad on Syrian Radio during the Civil War.
- **Lei Bryant** (Skidmore College)– Mao as Tyrant & Music as his Weapon: Children’s Songs from the Chinese Cultural Revolution (1966–1976)

11:30 AM-1:00 PM

Lunch

1:00 PM-3:00 PM

Session IIb: *The British Empire*

Chair: Professor Steve Shearon (Middle Tennessee State University)

- **Molly Williams** (University of Cincinnati)– Scriptural Exegesis in the First New England School of Composers: The Politics of the Anthem
- **Samantha Barnsfather** (Bellarmine University, Louisville, Kentucky)–In Defiance of Tyranny: Scottish Nationalism in Ronald Stevenson’s A Medieval Scottish Triptych
- **Siobhán Armstrong** (Middlesex University, London)– ‘A Land of Peace and Concord’: Ireland, the early Irish harp and cultural genocide.

3:00 pm-3:30 PM

Coffee

3:30 PM-5:30PM

Session IIc: *Shifting Memories and Definitions*

Chair: Ljerka Rasmussen (Tennessee State University)

- **Ben Dumbauld** (CUNY Graduate Center)– Tyranny as a Floating Signifier in Nationalist Discourse: Investigations into the Romanian National Anthem
- **Jessica Loranger** (University of California, Santa Cruz)–“The Desert Ain’t Vietnam”: Collective Memory in Persian Gulf War Songs
- **Michael Chikinda** (University of Utah)– Nixon and the 2nd Inaugural Address of Abraham Lincoln: a Study in the Tyranny of Censorship.

# Presenter Abstracts and Biographies (alphabetical)

## Siobhán Armstrong

### ‘A Land of Peace and Concord’: Ireland, the early Irish harp and cultural genocide.

#### ABSTRACT

Periodic military invasions of Ireland and colonial aggression by England, for some 700 years from the end of the 12<sup>th</sup> century, had profound, negative repercussions for indigenous Gaelic culture. The pinnacle of Gaelic music culture was the wire-strung, early Irish harp, which survived for nearly 1000 years but finally succumbed around 1800. This iconic harp – still depicted in the Irish national emblem – has been paradoxically unfamiliar to Irish eyes and ears for more than 200 years. The modern – now nylon-strung – Irish or ‘Celtic’ harp, was first invented in the 19<sup>th</sup> century and is a completely different instrument.

The cultural genocide in the Gaelic world [Ireland and also the Scottish Highlands and Islands] was the inevitable flipside of the colonial coin. This was the major factor leading to the loss of an early Irish harp tradition. Historical repertory – and information about performance practice – largely did not survive within Gaeldom itself. Surviving sources come primarily from outside: 17<sup>th</sup>- to 19<sup>th</sup>-century repertory transcriptions and descriptive writings generally have an English-language, European art-music, Anglo- or Anglo-Irish standpoint as a basis. This raises interesting historiographical issues, which bear upon the evaluation and use of source material in any attempted reconstruction of the tradition.

In my historically-informed-performance of early Irish harp repertory, I use research-led practice to reconstruct 16<sup>th</sup>- to 18<sup>th</sup>-century repertory from MSS and early printed sources. I explore historical playing techniques, possible musical idiom, and also the associated vocal music of the harpers, using surviving source materials. As an historical harpist playing replica instruments, I also benefit from practice-led research.

This paper explores reconstruction and performance-practice issues in my work, many of which have arisen from the colonial basis of Irish history. It also addresses colonial influence on the harpers’ creative output and their paradoxical absorption into English courtly life in the 17<sup>th</sup> century.

#### BIOGRAPHY

Siobhán Armstrong is one of Europe’s foremost historical harpists, working with many of Europe’s prestigious early-music soloists, orchestras and baroque opera companies and also collaborating with some of the best Gaelic traditional musicians. Siobhán plays single and chromatic, multi-row harps and particularly enjoys accompanying vocal music: from plainchant to polyphony to early Gaelic song to 17th-century Italian monody. She founded and chairs The Historical Harp Society of Ireland, which is spearheading an international revival of Ireland’s early harp. In 2014, Siobhán was awarded a three-year bursary by Middlesex University, London, to pursue PhD research in early Irish harp performance practice.

# aTonalHits

## Music under the Soviet Regime

### ABSTRACT

A tyranny is defined as ‘arbitrary or unrestrained exercise of power; despotic abuse of authority’. To this effect, we, aTonalHits, will present a lecture-recital exploring the music and circumstances of the Soviet Regime. We will examine how four composers- Nikolai Roslavets, Dmitri Shostakovich, Galina Ustvolskaya, and Alfred Schnittke- dealt individually with the pressures of the Soviet government. As each of these composers wrote the bulk of their music during different stages of the regime, each handled the stress in different ways, contributing to vastly contrasting styles of Soviet music. For example, although Shostakovich was a party member, he wrote works both highly inflammatory, as well as decidedly conducive to the party. However, his student, Ustvolskaya, rarely deigned to bend her knee, and thus the bulk of her work was not published until the late ’80’s. This being the case, why was Shostakovich threatened on a greater level than his student? What did it mean to be a party composer? How did the requirements of being a party composer shift as the century progressed?

To articulate these issues, we will be comparing selections of music from the composers stated above. Nikolai Roslavets, whose music was written the earliest, explores both futurist and symbolist ideals in his art- as well as communicating the feeling of a storm brewing through the massive amount of notes and chromaticism. His sonata form, while traditional, is bursting with texture and counterpoint. Forty years later, Schnittke’s Sonata No. 2, “Quasi Una Sonata”, pulled sonata form apart at the seams. Although the work could be said to center around a g minor chord, Schnittke does his utmost to toy with the listener as much as possible, using graphic notation to achieve complete a-tonality. We will also be contrasting two piano works of Shostakovich and Ustvolskaya, “Prelude and Fugue in d minor” and “Sonata No. 5”, respectively. The Prelude and Fugue fits beautifully into the Soviet Party’s agenda- the set of Prelude and Fugues were written in honor of Bach- yet still manages to capture the starkness of living in that fear-riddled time. On the other hand, Ustvolskaya clearly wrote for herself alone, venting her thoughts in masses of repeated cluster chords. How did Shostakovich’s tutelage, as well as his feelings for the Party, effect Ustvolskaya’s music?

### BIOGRAPHY

Since its formation in 2011, aTonalHits- Katha Zinn, violin, and Illya Filshtinskiy, piano- has been dedicated to bringing contemporary and lesser known works of music to light. They have released an album of Schnittke Sonatas, an album entitled "1910-1920", and ‘ORIGINS’, an album consisting entirely of new works. They have been featured artists on the websites of the Juilliard School, Mannes the New School for Music, MySpace, and Avaloch Farm Residencies. Aside from performing, the group has produced many classical and new music films, as well as a documentary focusing on John Cage’s “Sonatas and Interludes” and Sofia Gubaidulina’s “Dancer on a Tightrope. aTonalHits

performs regularly, including a tour of both Holland and Turkey, Japan, Singapore, Taiwan, Mexico, and Germany- and closer to home at the Metropolitan Museum of Art, Liederkranz Hall, Symphony Space, and the Dweck Center, among others. aTonalHits has presented recitals with the Société de Musique Contemporaine du Québec and Dissonant Disco of Vancouver. They have premiered over 100 works.

To learn more about aTonalHits please visit [www.atonalhits.com](http://www.atonalhits.com)

## Samantha Barnsfather

### In Defiance of Tyranny: Scottish Nationalism in Ronald Stevenson's A Medieval Scottish Triptych

#### ABSTRACT

Alongside his interest in variation form for piano, British composer Ronald Stevenson's catalogue uncovers another major preoccupation, the Scottish voice. He has set hundreds of Scottish texts for choir, ensemble, and solo voice. This paper will focus on his choral piece, *A Medieval Scottish Triptych* (1969), the historical significance of the poetic texts, and the nationalistic connotations found within the work.

The anonymous lyric "Qwhen Alexander our Kynge was dede" (c. 1300) in the first section of the work, laments the death of Alexander III who left Scotland mourning a strong king and without a clear heir. The second and third poems of the triptych are selections from medieval epics, Henry the Minstrel's *Wallace* (c. 1460) and John Barbour's *The Bruce* (c. 1375). *Wallace* certifies the enduring status of William Wallace as a Scottish national hero. *The Bruce* chronicles King Robert I's campaigns (1306-1329) in the 14th century Wars of Scottish Independence.

Stevenson selects the most famous section of *Wallace* ("Wallace's Lament for Graham) in which Wallace loses his close friend Sir John Graham, who fell alongside thousands of Scottish soldiers at the Battle of Falkirk. Stevenson intensifies the cry of 'Allace!' in the choral texture to transform Wallace's weeping into a collective manifestation of grief. In the last section of the *Triptych* entitled "Fredome", a similarly notable musical image is provided by the tolling exclamations of 'fredome', which gradually dominate the piece. Even though Stevenson was a pacifist, he saw medieval Scotland's valiant and triumphant struggle to preserve independence as an inspiration to all minorities and individuals, who continually fight against oppression. In light of the Scottish independence referendum of 2014, this universal aspiration is just as significant to the context of Scottish nationalism today as it was in the fourteenth-century context of Barbour's *The Bruce*.

#### BIOGRAPHY

Samantha Ryan Barnsfather is currently an Adjunct Professor at Bellarmine University (Louisville, KY) where she teaches music literature, music history, and music theory courses. She received her Ph.D. in Musicology from the University of Florida. Her research interests include 19th and 20th century British and Polish vocal music, nationalism, and the works of Frederick Delius and Ronald Stevenson.

Samantha has made presentations at the Hawaii International Conference on Arts and Humanities, Southern Chapter College Music Society Conference, National Conference of the College Music Society, American Musicological Society Southeast and Pacific Northwest Chapter Meetings and the Nineteenth Century Studies Association Conference.

## **Beau Bothwell**

### ***Minhibbuk ya Batta – Musical References to Bashar al-Asad on Syrian Radio during the Civil War***

#### **ABSTRACT**

This paper describes the musical and sonic invocations of Syria's president by state, loyalist, and opposition radio stations within Syria as tools not just for demonstrating political affiliation, but for describing and instantiating competing visions a Syrian nation.

Following the death of Hafiz al-Asad in 2000 and the assumption of the Syrian presidency by his son Bashar, the regime implemented market-oriented policies which, as part of a broader shift in the economy, fundamentally altered the Syrian radioscape, expanding domestic radio from a state-run medium by issuing the first licenses for commercial music stations (up to 14 in 2009). Simultaneously, the manner in which Syrian media employed the personage of the president as a tool for ideological interpellation underwent a significant shift. As the upper tiers of the Syrian economy moved from Ba'thist socialism to a crony-capitalist market economy, the public cult of Hafiz al-Asad as infallible father/leader of the nation gave way to the depiction of "Doctor President" Bashar Al-Asad as Syria's mild-mannered ophthalmologist in chief, presented along with his wife Asma and children as the leading example of what Lisa Wedeen called the dream of "the good life" within Syria's new "neoliberal autocracy." Since the uprising in 2011, evocations of Bashar have drastically increased on Syrian radio, on loyalist stations and on the opposition stations that arose as the regime lost control and refugees began broadcasting from neighboring states. Based on fieldwork in Syria in 2009 and 2010, and radio recordings taken from Lebanon, Jordan, and over the internet since the outbreak of the war, in this paper I focus on musical references to Bashar al-Asad on one private, regime-supporting Damascus station, contrasting it with examples from opposition stations in order to describe how the figure of the Leader is employed in the context of a failing state.

#### **BIOGRAPHY**

Beau Bothwell is Assistant Professor of Music at Kalamazoo College, where he teaches courses on Arab and non-Western music, music theory, and Western music history. He completed his doctorate in musicology at Columbia University in 2013, with a dissertation entitled *Song, State, Sawa: Music and Political Radio Between the US and Syria*. Beau has presented his work at the national meetings of the Society for

Ethnomusicology, American Musicological Society, and Society for American Music. He recently published a chapter on America's radio broadcasts to the Arabophone world in *Soundtrack to Conflict: The Role of Music in Radio Broadcasting in Wartime and Conflict Situations*.

## Lei Bryant

### Mao as Tyrant & Music as his Weapon: Children's Songs from the Chinese Cultural Revolution (1966-1976)

#### ABSTRACT

In Mao Zedong's well-known 1942 "Talks at the Yan'an Conference on Arts and Literature" Mao presented an influential policy for revolutionary culture to be developed by and for the masses. In particular, he spoke in great detail of how the arts could act as a "powerful weapon" in uniting and educating the people while attacking and annihilating the enemy" and simultaneously foster solidarity in the struggle (McDougall, transl. 1980). Accordingly, revolutionary music should focus on the three pillars of socialist society: the workers, peasants, and soldiers. However, many children's songs were also composed and disseminated in a similar fashion in attempts to indoctrinate the next generation of Chinese socialist society.

MacFarquhar and Schoenhals clearly identify Mao as a leader who "appears destined to go down in history as one of the great tyrants of the twentieth century" (2006: 471) and Mao's music for children offers a powerful exploration of the tyrannical nature of Mao Zedong. Songs such as "The Party Is The Spring Rain, I Am The Seedling" "I am a Little Member of the Commune" "We are Chairman Mao's Little Red Soldiers" and "Little Patrol Soldiers on the Grasslands" are striking examples where the innocence of children is written into political ideology and revolutionary language including references to struggle, weapons, and violence. Seemingly opposing forces come together in these Children's songs as music is utilized as a weapon for the revolution. In this paper I take an ethnomusicological approach to examine children's songs from "New Songs of the Battlefield" an historic and influential anthology of over five hundred songs published between 1972-1976. My analysis will consider the contemporary memory of the songs and the impact of political propaganda on children through music based on synthesis of primary source materials and original ethnographic fieldwork in China and the United States.

#### BIOGRAPHY

Lei Ouyang Bryant (Ph.D. and M.A. in Ethnomusicology, University of Pittsburgh; B.A. in East Asian Studies, Macalester College) is Associate Professor and Chair of Music at Skidmore College in Saratoga Springs, New York. Her scholarly interests are in music, culture, and performance in East Asia (primarily China, Japan, and Taiwan) and Asian America. Her research examines issues of music and memory, identity, politics, race and ethnicity, popular culture, and social justice. Research projects include music and

memory in the Chinese Cultural Revolution, Race and Performance in Asian American musical theatre, and social justice and taiko drumming in the American Midwest.

## **Michael Chikinda**

### **Nixon and the 2nd Inaugural Address of Abraham Lincoln: a Study in the Tyranny of Censorship.**

#### **ABSTRACT**

On December 15, 1972, Vincent Persichetti was contacted by representatives of the Nixon administration to see if the composer would be willing to compose a new work for the president's second inauguration. Specifically, the work was to be written for orchestra (Ormandy leading the Philadelphia Orchestra) with a narrator (Charlton Heston) who would read selected passages from Lincoln's Second Inaugural Address of 1865.<sup>1</sup> Later that month, after an intensive bombing campaign in North Vietnam, Persichetti was contacted again and asked to substitute another text, such as the Declaration of Independence, for Lincoln's address. The concern stemmed from the fact that a portion of the text could be interpreted as a criticism of the administration's policies. Persichetti refused to make the change because he did not believe the words of Lincoln could or should be construed as subversive. The inauguration committee decided to remove Persichetti's work from the concert program. While issues of censorship are commonplace in totalitarian regimes (for example, the Reichsmusikkammer of Nazi Germany under which composers such as Debussy, Hindemith, and Schoenberg were banned), the rejection of Persichetti's work, *A Lincoln Address*, in a liberal democracy is both perplexing and disturbing. My paper will explore this example of censorship that is, paradoxically, at odds with the values the inaugural ceremony is meant to commemorate. Making reference to materials that I accessed in the Persichetti collection at the New York Public Library, music division, at the Nixon Presidential Library, to the text of Lincoln's Second Inaugural Address, and to Persichetti's music, I will explore this complicated issue of censorship and the dynamics that led to the rejection of a piece of music that has been subsequently deemed as patriotic and exemplary of democratic values.

#### **BIOGRAPHY**

Michael Chikinda is an Assistant Professor at the University of Utah, School of Music, and he is president of the Rocky Mountain Society of Music Theory. His research interests include the music of Arvo Part (an article on the composer's *And one of the Pharisee's* was published in *Perspectives of New Music*), issues of form in tonal music, and, most recently, the music of American composer Vincent Persichetti. He was made a Faculty Fellow by the University of Utah Research Council to pursue his Perschetti research this fall.

# **Ben Dumbauld**

## **Tyranny as a Floating Signifier in Nationalist Discourse: Investigations into the Romanian National Anthem**

### **ABSTRACT**

In the historical development of the nation-state, the concept of tyranny occupies a contradictory position. Originally, nation-states were largely promoted as a response to the perceived tyranny inherent in monarchic, imperial, or otherwise feudal systems. Yet very often in the defense of this threat of tyranny nations themselves become tyrannical: the American revolt against the tyranny of the British Crown, for example, was itself financed by the most despotic of institutions, slavery. Even today, in the war against terror we are often told that defending our democracy and freedom necessitates arguably tyrannical measures: civilian surveillance programs, suspensions of *habeus corpus*, torture, and pre-emptive drone strikes without congressional approval. In such an atmosphere tyranny becomes less a Platonic Idea against which one should be forever vigilant, and more a floating signifier, a term whose meaning is not fixed but overdetermined by political ideology.

In this presentation, I examine the interrelation between tyranny as a floating signifier and music performance. The case study I will draw upon is the Romanian national anthem “Awaken, Romanian!” (“Deșteaptă-te, române!”). By tracing the song’s significance from the revolutionary uprisings against the Habsburg Empire in 1848, through the fascist and communist dictatorships of the mid-20<sup>th</sup> century, and finally to today, I argue that tyranny is a term whose meaning is never stable, but rather articulated in accordance with political contingencies. To support my argument I will draw theoretically from the work of Ernesto Laclau and Chantal Mouffe, and ethnographically from my fieldwork among Romanians within the United States.

### **BIOGRAPHY**

Ben Dumbauld is a PhD Candidate in Ethnomusicology at the CUNY Graduate Center, and currently teaches at Hunter College. His research interests include music of Romania, biopolitics, local music scenes, popular music, and performance theory. His dissertation research focuses on Romanian popular music in socialist and post-socialist settings. His most recent publication, “I Don’t Preach Premature Suicide: The Biopolitics of GG Allin,” is due out shortly as part of Ashgate’s *Death and the Rock Star*, a volume edited by Catherine Strong and Barbara Lebrun.

# **Daniel Guberman**

## **Heavy Metal as a Global Form of Resistance**

### **ABSTRACT**

Early heavy metal music catered to primarily white working-class musicians and fans, as an outlet for frustration towards large-scale economic changes in England and the United States. Today, as an increasingly global phenomenon, metal musicians around the world

adapt this music to challenge forms of tyranny and oppression within their own nations and cultures. In doing so, these musicians are changing the appearance and sounds of the genre. Many fans embrace this diversity, but others resist, constructing new barriers and rules designed to maintain metal's white patriarchal hegemony.

In this presentation I examine strategies for adapting metal's music, image, and messages to address a variety of new global struggles, exemplified by the Egyptian band Massive Scar Era. On the surface, they address oppression under the Muslim Brotherhood, based on the experiences of songwriter Cherine Amr. Her juxtaposition of clean singing with the non-gendered growls of death metal provides a unique space for empowerment in a society where women are often unheard. However, the many forms of misogyny embedded within heavy metal's code complicate this liberation through music. Amr struggles with objectification and gender-based critique from other musicians and audiences. They also address this form of cultural tyranny in their music, at times conflating the Muslim Brotherhood with metal scene members. I find further evidence of this multi-pronged resistance in interviews and writings, where they struggle to define their music, alternately embracing and rejecting the genre. In examining their efforts to define themselves, I challenge recent scholarly attempts to whitewash the genre's history, claiming that true heavy metal is, and always has been, blind to gender, and instead show that the scene has developed its own form of patriarchal tyranny.

## BIOGRAPHY

Daniel Guberman is teaching assistant professor of music history and theory at East Carolina University. His primary research focuses on music, politics, and diplomacy during the early Cold War. This project developed out of his courses on global heavy metal music, and his interest in exploring political and gender issues within the genre as it has spread around the world.

## Mei Han (Keynote)

### Battling the Typhoon – Weathering Political Storms in Maoist China

#### ABSTRACT

“Whom are the socialist arts for? How should art be presented?” These were rhetorical questions posted by Mao Zedong, the former leader of the Chinese Communist Party. In his *Talks at the Yan'an Forum on Literature and Art* in 1942, Mao asserted that “Our literature and arts must serve the millions of working people.” He also declared that “Tradition [should] serve the advancement [of culture], Western [ideas should] serve Chinese [ideology].” Thus, Chinese music in Mao’s era, like other art forms, was utilized as a means to convey political messages; music composition, performance, and musician’s careers were dictated by and intertwined with the Party ideology.

During the Cultural Revolution (1966-1976) the composition for solo zheng *Battling the Typhoon* was praised by Mao’s wife Jiang Qing for its musical content and compositional language. As the result, the piece became a landmark work, setting the ground for Chinese instrumental composition. *Battling the Typhoon* was composed by Wang

Changyuan, a zheng student at the Shanghai Conservatory. The composer used compositional and performance techniques inspired by Western classical music to depict scenes of longshoremen rushing to unload cargo as a typhoon approaches the dock, representing the heroism of the working class.

How did Chinese artists, such as Wang Changyuan, negotiate artistic integrity while conforming to Communist ideology implemented as a political imperative? Did political constraints and interferences impose artistic restrictions or pose incentives for artistic evolution? How did the language of Western classical music blossom during the Cultural Revolution to become a template for Chinese music? This paper discusses the political impact on compositional and performance aspects in Maoist China, with a juxtaposition of the composer's life surrounding the creation of the work to reveal the inextricable interconnections between national politics and Wang's individual artistic journey both as a composer and musician.

## Biography

Dr. Mei Han (Associate Professor & Director of the Center for Chinese Music and Culture, MTSU) is an ethnomusicologist specializing in Chinese music. Her research interests include music of East Asia, the Chinese diaspora within North America, and contemporary music influenced by Asian philosophies. Her publications include journal articles, book chapter, and entries for *The Groves Dictionary of Musical Instruments* and *The New Grove Dictionary of Music and Musicians*. Han is an internationally claimed concert artist on the *zheng* (Chinese long zither), performing in a multitude of musical genres including traditional, contemporary, creative improvisation, electro-acoustic music ([www.mei-han.com](http://www.mei-han.com)).

## Thomas Kernan

### Vilification or Problematization? John Wilkes Booth in Popular Songs and Musicals

#### ABSTRACT

On his 2007 album Nasty Habits, bluesman David Vidal sang, “If you just tell the truth, life brings you John Wilkes Booth.” Vidal’s lyrics address contemporary issues ranging from global climate change to human trafficking, with a “Booth” always lurking in the shadows ready to turn any possible triumph into tragedy. Presenting Booth as the essential American villain is in keeping with traditional martyr narratives of his victim, Abraham Lincoln; however, Vidal and fellow composers and lyricists of late-twentieth- and early twenty-first-century popular songs and musicals have also employed the assassin in attempts to examine complex social problems.

In this paper I will demonstrate that addressing Booth (and not Lincoln) has allowed composers and lyricists to shift focus away from narratives with easy solutions to the types of topics that require nuanced consideration of their intricate challenges. Whereas looking to Lincoln would reinforce the idea that heroes simply solve problems, examining Booth encourages contemplation of questions with few easy answers.

Adapting and expanding the robust scholarship surrounding Stephen Sondheim and John Weidman's presentation of Booth and his fellow outsiders in the musical *Assassins*, I will turn to the Booth characters from Vidal's song, the hard rock band Clutch's track "I Have the Body of John Wilkes Booth," alternative country artist Curtis Eller's "John Wilkes Booth (Don't Make Us Beg)," country songwriter Mary Chapin Carpenter's "John Wilkes Booth," and Barbara Harbach's *Booth! The Musical*. In each instance I will address the protagonists and antagonists, tyrants and victims, insiders and outsiders as well as the musical and textual treatment thereof.

## BIOGRAPHY

Thomas J. Kernan is an assistant professor of music history at Roosevelt University's Chicago College of Performing Arts (CCPA). He earned his PhD in musicology from the University of Cincinnati's College-Conservatory of Music, where he wrote his dissertation, "Sounding 'The Mystic Chords of Memory': Musical Memorials for Abraham Lincoln, 1865–2009." Tom's research and teaching address the relationship between nineteenth- and twentieth-century American music and the nation's culture and historical memory.

## Abimbola Kai-Lewis

### "You Can Take Our Diamonds, But You Can Never Take Our Spirit": Chosan's Analysis of Blood Diamonds and the Sierra Leonean Civil War

#### ABSTRACT

In 2012, Liberian leader Charles Taylor was convicted for war crimes committed during Sierra Leone's civil war. Frequently deemed a warlord in the press, Taylor orchestrated the conflict, which lasted from 1991 to 2002. His actions engendered mass amputations, killings, and rapes. Swathes of Sierra Leoneans were displaced, and consequently traveled to bordering nations such as Guinea and Ivory Coast to seek asylum. Children were forced to fight as soldiers, drugged, and sent on rampages which led to the aforementioned human rights abuses. The war also fueled the exportation of diamonds across African borders to jewelers stationed around the globe. Widespread diamond smuggling during the war was referred to as exchanging blood diamonds. As these precious stones were trafficked internationally, it became apparent that the control of mineral resources was propelling the civil war.

This paper investigates Sierra Leonean emcee Chosan's analysis of the diamond trade during the civil war. He recorded songs about the topic and advocated for regaining stability in Sierra Leone. Chosan offered commentaries on both in the introduction to Kanye West's song "Diamonds from Sierra Leone" and his own track "Blood Diamond." He critiqued the terror which occurred under Taylor's regime. I will explore this by highlighting details from interviews with Chosan, lyrical analyses, and video analyses. Moreover, I will use survivors' accounts and memoirs to chronicle how Taylor's actions impacted Sierra Leoneans. By these means, I will demonstrate how Chosan's music rebukes the crimes that took place during the war in the face of political tyranny.

## BIOGRAPHY

Abimbola Kai-Lewis is a Special Education teacher in the New York City Department of Education. She has conducted research on hip-hop music and culture in Botswana and South Africa. Her initial research findings have been published in edited volumes. Her most recent work will be featured in forthcoming encyclopedia entries. Abimbola is currently completing her dissertation on the South African hip-hop collective Cashless Society in the Department of Ethnomusicology at the University of California, Los Angeles. She is also pursuing further research on the music of emcee Chosan and its impact on West African immigrant communities within New York City.

## Jessica Loranger

### **“The Desert Ain’t Vietnam”: Collective Memory in Persian Gulf War Songs**

#### ABSTRACT

During the 1991 Persian Gulf War, an outpouring of music expressed patriotism, soldier support, and protest. Many songs also served as vehicles for collective memories of the Vietnam War and World War II. The demonization of Saddam Hussein simultaneously evoked Hitler, making an emotional case for just war; the ubiquitous "support our troops" campaign not-so-subtly elicited the trauma of Vietnam.

French philosopher and sociologist Maurice Halbwachs, following Emile Durkheim, coined the term "collective memory" to examine the entanglement of individual memory, social interactions, and history. Individual memories, Halbwachs argues, are always socially mediated. Music parallels this interplay between the individual and social, notes Kay Kaufman Shelemay. Songs, themselves a social act, cannot be separated from their broader context.

This paper illustrates how powerful memories of prior wars infiltrated songs inspired by the Gulf War. Country singer Hank Williams Jr. declared, "the desert ain't Vietnam" in his tirade to Saddam Hussein, "Don't Give Us a Reason". A celebrity super-group promised, "...I won't turn my back again..." in the song "Voices that Care". Countless songwriters from the Library of Congress's extensive Persian War Song Collection made both obvious and oblique references to Vietnam and World War II.

The voicing of collective memories during the Gulf War allowed songwriters and listeners alike to cope with the impending conflict, as well as a shameful past. Much has been written about the Gulf War in the disciplines of media studies, history, politics, and cultural studies. However, few musicologists have examined musical responses to the 1991 war. This paper helps to situate the Persian Gulf as songs as both an act of remembering and a reaction to World War II and the Vietnam War. Examining these songs reveals American cultural values about war, while prompting questions about music's uncanny ability to bridge the past and present.

## BIOGRAPHY

Jessica Loranger is a Ph.D. candidate in Cultural Musicology from University of California Santa Cruz. Her current research focuses on music from the 1991 Persian Gulf War and its relationship to politics, rhetoric, and collective memory. Other interests include gamelan, contemporary music, and cross-cultural collaboration. She will defend her dissertation "Musical Reactions to the 1991 Persian Gulf War: Rhetoric, Collective Memory, and Song in the United States" in September 2015.

## Max Noubel

### **"I Am the Wife of Mao Tse-Tung" an Analysis of the Representation of Tyranny in John Adams' Nixon in China (ACT II, SCENE 2)**

#### ABSTRACT

In the second scene of Act II of John Adams' opera Nixon in China, the U.S. presidential couple attends a performance of The Red Detachment of Women – a revolutionary ballet-opera devised by Mao's wife, Chiang Ch'ing. The propaganda show, which depicts the downfall of a cruel and unscrupulous landlord's agent at the hands of brave women revolutionary workers, is suddenly interrupted by the despotic intervention of Chiang Ch'ing. Irritated by the wrong interpretation of the piece's message, she expresses her hate and "will-to-power" which reaches its pick at the end of the Act II with her famous aria « I am the Wife of Mao Tse-tung. This awesome and surrealistic scene of « theatre into the theatre » is also a scene of tyranny into the tyranny » which can give rise to multiple interpretations. Far from Beethoven's romantic vision (*Fidelio*), Puccini's psychological treatment (*Tosca*) or Dallapiccola's spiritual internalization (*Il Prigioniero*), John Adams' approach is a demythologization of the representation of tyranny which operates at different levels (musical language, opera conventions, relations between real and fictional characters, representation of good and devil...). I will illustrate my paper with examples taken from Peter Sellars' libretto and John Adams' music which will be compared to other operas (Boris Godunov, Wozzeck...).

#### BIOGRAPHY

Max Noubel is an associate professor at the University of Burgundy (Dijon) and an affiliated researcher at the Centre de Recherche sur les Arts et le Langage (CRAL), a department of the prestigious Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris. Specializing in 20th-century music, he works more specifically on musical theories and American music. He has published numerous articles, notably on Charles Ives, Elliott Carter, Aaron Copland, Steve Reich, Terry Riley, Leonard Bernstein and on the ultra-moderns Henry Cowell, Charles Seeger and Ruth Crawford. His book *Elliott Carter, ou le temps fertile*, prefaced by Pierre Boulez, won the Prix des Muses in 2001. In 2003, he was awarded the Bourse des Muses for a subsequent book project entitled *Les Ultramodernes, ou la résonance perdue*. He has organized several international colloquia, including *Des ponts vers l'Amérique I* (Paris, 2006) and *Des ponts vers l'Amérique II : "Hommage à Elliott Carter"* (Paris, 2008). In May 2009, he contributed to the

international colloquium “Crosscurrents: American and European Music in Interaction, 1900-2000” (Harvard and Munich), which was organized by Harvard University, the Ludwig-Maximilians University (Munich) and the Paul Sacher Foundation (Basel). In November 2009, he was invited by the University of Roma III to contribute to the international colloquium “Heitor Villa-Lobos e l’Europa.” In October 2010, he presented a paper at the International Congress of Musical Signification (ICMS XI) in Krakow. In November 2011 he was invited in Bologna, Italia to lecture at the XV Conference of Musicology organized by “Saggiatore Musicale”. He returned to Bologna in November 2012 to participate in a round-table discussion on John Cage organized by DAMS (Discipline della Musica delle Arti e dello Spettacolo). In April 2013, he will organize in Paris (CDMC) the third edition of the International Conference Bridges to America and in October 2013, in Paris, The René Leibowitz international conference. In April 2014, Max Noubel contributed to the International Conference Musica Practices - Continuity and Transition in Belgrade, and in March 2015 he lectured at the International Conference Postmodernity’s Musical Pasts: Rediscoveries and Revivals after 1945 in New York.

## Anna Oldfield

### **Memories Don’t Burn: Soviet Censorship and the Azerbaijani Bard**

#### **ABSTRACT**

In literature, the defiance of Soviet censorship took many forms, such as using Aesopian language, writing ‘for the drawer,’ and underground publishing. This presentation will look at the oral epic singing arts of Turkic peoples in the Soviet Union and examine the methods these bards used to evade, defy and fool the mechanisms of Soviet censorship. Focusing on the Azerbaijani bard (the “Ashiq”) the presentation will discuss how bardic arts, targeted as “people’s culture” and forced to comply with the dictum “national in form, socialist in content,” kept non-Soviet histories and cultures alive through the vehicles of musical performance and the multi-faceted meanings inherent in Turkic verse. The discussion will look specifically at several examples of how bardic arts kept alive conversations on forbidden subjects such as nationalism, religion, and cultural repression throughout the Soviet era. Looking from this view, music in response to tyranny is a dance with the state rather than an outright rebellion to it. Beginning with Ashiq Nabat and Mikhail Azafli, two Azerbaijani bards who worked inside and outside of the system to challenge Soviet restrictions, this project also considers a number of popular epics and the work of Azerbaijani ethnomusicologist Emina Eldarova.

#### **BIOGRAPHY**

Anna Oldfield holds a PhD from UW-Madison where she specialized in Turkic literatures in the former USSR. Her first book explored women bards in Azerbaijan, and she works primarily in the Caucasus and Central Asia. She is working on an edited volume of the Kazakh *Koroglu* epic, and is active in cultural exchange projects including Smithsonian

Folkways Music of Central Asia. Oldfield teaches World Literature and Film at Coastal Carolina University.

## James Parsons

### Fighting Tyranny with Song: Hanns Eisler's "Nightmare"

#### ABSTRACT

Does Hanns Eisler's "Nightmare," written four years after the 40 some other songs comprising his *Hollywooder Liederbuch* and the only one with words entirely by him (in English), truly belong with that collection? Ready answers are not forthcoming. Just as he removes the specifics of time and place from the anthology's predominantly German texts—all of which focus on the demands of displacement from Nazi Germany—in "Nightmare" Eisler alludes to but never names another manifestation of tyranny, his 1947 imbroglio with the United States House on Un-American Activities Committee.

Why withhold those details? Examining "Nightmare" in light of the larger *Liederbuch* discloses a work simultaneously highlighting and minimizing past and present. What most matters is the future. In "Nightmare," composed on the eve of Eisler's "voluntary" US departure, one hears the inquisition of "rat men" stridently accusing their interrogatee "of not liking garbage, of not liking their squeals." Temporarily vanquishing that raucous melee, Eisler breaks through with striking lyricism thereby pointing towards a brighter future. The result is a victory for justice, yet one contingent on performers and listeners accepting the challenge the composer's HUAC inquisitors would not: of, as he states in the song's text, "considering the question from every angle." Bringing to light Eisler's dialecticism in "Nightmare" and in selected other numbers from the Songbook challenges the prevailing assessment of him as an outsider constrained by exile or as a political witch hunt victim. Drawing on the constructive conflict of temporal clashes, of wide-ranging musical styles, and of words and music, neither "Nightmare" nor the *Liederbuch* are cries of despair. They are Eisler's sonic shield and sword.

#### BIOGRAPHY

James Parsons is Professor of Music History at Missouri State University. He edited *The Cambridge Companion to the Lied* (CUP, 2004) and contributed two essays, one on twentieth-century German song. His publications appear in the *Journal of the American Musicological Society*, *Beethoven Forum*, *Companion to European Romanticism*, *Early Music*, *Music Analysis*, *Music & Letters*, *Music and Literature in German Romanticism*, and *Telos*. Essays by him on twentieth-century Lieder by, respectively, Ernst Krenek and Hanns Eisler appear in *Austrian Studies*, *exil.arte-Schriften* (vol. 3), and *Edinburgh German Yearbook* (vol. 8). He has presented scholarly papers in the Czech Republic, England, Germany, Hungary, Ireland, Scotland, and widely throughout the United States.

## Kate Rogers

# Brecht in Brazil: Chico Buarque's *Ópera do Malandro* (1978) and Its Reflection of Brazil's Changing Political Identities

## ABSTRACT

Brazil's turbulent political history over the past century strongly influenced the social and cultural climate of the country, and the art produced during this time reflects reactions to periods of strong governmental suppression. Chico Buarque's 1978 musical play *Ópera do Malandro* ("The Trickster's Opera"), an adaptation of Bertolt Brecht's *Threepenny Opera*, blatantly criticizes the repressive military dictatorship of 1970s Brazil. Drawing on the work of Kathrin Sartingen, I argue that the music, libretto, and event-oriented material of *Ópera do Malandro* made Brechtian themes accessible and relevant for a Brazilian audience, while reflecting subversive sentiments towards the Brazilian military government. Brecht's Mackie Messer is replaced with "Max Overseas," a Brazilian hustler and importer of American goods, and *musica popula brasileira* (Brazilian popular music) takes the place of Kurt Weill's original tunes. The program books presented to audiences at the first performances of *Ópera do Malandro* reinforce the political messages present in Buarque's music and libretto. A look at the play through these primary sources opens a door into the "event aesthetic" of Brechtian re-workings in Brazil at the time of the dictatorship, and provides clues as to how audiences may have experienced these stagings. I suggest that program books could serve as a vehicle for more overt political subversion during a period when staging and text were so heavily censored.

## BIOGRAPHY

Kate Rogers is currently pursuing her PhD in Historical Musicology at Case Western Reserve University in Cleveland, Ohio. Her research interests include string performance practice and pedagogy, amateur music-making in seventeenth-century England, popular music and gender, and Brazilian popular music. She holds undergraduate and graduate degrees in viola performance, string pedagogy, and musicology from the University of Oregon.

## Anne Marie Weaver The Russian Art Song and Napoleon's Legacy

## ABSTRACT

Napoleon's 1812 invasion of Russia had significant, well-studied consequences for Russian culture and music. Most obviously, the French language all but disappeared from its former strongholds in upper-class drawing rooms and the operatic stage. This also impacted the Russian art song, or *romans*: the genre developed directly from the French *romance* around the turn of the nineteenth century, but it did not fully mature until after Glinka's incorporation of German and Italian influences in the late 1830s and 40s. This historical narrative suggests that Russians should have viewed Napoleon as a villain, and many undoubtedly did. However, this paper examines two particularly well-known

Russian art songs, by Glinka and Dargomizhsky, which demonstrate an ambivalent attitude towards Napoleon's legacy (and, by extension, France herself) that extends far into the nineteenth century.

This ambivalence is best conveyed through Glinka's effective "Nochnoy smotr" or "The Night Watchman," which views the ghost of Napoleon through a poem by the German Zedlitz (set in Russian translation). The reverence this song accords to Napoleon apparently conflicts with Glinka's general status as a nationalist composer, but various contemporary literature and other documentation reveals that many Russians entertained a perhaps surprising respect for Napoleon that endured for some decades after 1812. As another example, Aleksandr Dargomizhsky, wrote numerous songs with texts in French, and one of his most famous songs, "Stariy kapral" or "The Old Corporal" creates a vivid first-person depiction of the execution of a French soldier who fought in the Napoleonic wars. Although Napoleon does not appear as a character in this song, Dargomizhsky's choice of this politically pointed text by Béranger (again, set in Russian translation) and his sympathetic portrayal of the French soldier have nothing to do with the traditional narrative of Russian musical nationalism.

## BIOGRAPHY

Anne Marie Weaver recently completed a PhD in musicology from the Eastman School of Music, where she currently teaches. Her dissertation, *Art Song in Nineteenth-Century Russia: An International Exploration*, establishes the cosmopolitan nature of the Russian romans in the long nineteenth century. Weaver presented her work on Musorgsky at the 2014 national meeting of the American Musicological Society in Milwaukee, and she is in the process of publishing an article on Aleksandr Alyabyev in the *Journal of Musicological Research*. Before beginning musicological studies, Weaver completed a MM in piano performance, from Bowling Green State University.

## Brent Wetters

### Memory as Protest: Viktor Ullmann's Terezín Settings of Friedrich Hölderlin

#### ABSTRACT

Few would have predicted the later ascendancy of the early-romantic poet Friedrich Hölderlin as a source of inspiration for the power-war musical generation. Long considered a marginal figure in German literature, Hölderlin had already had a significant resurgence by 1943 when Viktor Ullmann set his poems. His reputation was buoyed by the work of Martin Heidegger, whose political writings on Hölderlin found a receptive audience during the Third Reich. His poems were distributed to soldiers on the front line in so-called *Feldausgaben*, to edify them with thoughts of the Fatherland in their time of sacrifice. He occupied a place in the German imagination of the time not unlike that of Beethoven--a symbol of German Exceptionalism. But why would his works then prove so attractive to a generation that actively sought to distance itself from the excesses of Romanticism and the recent past? And why would Ullmann set three of his poems while

imprisoned in the concentration camp at Terezin? I argue that Ullmann's settings form a kind of double protest against his oppressors. Many Jewish inmates considered themselves culturally German and believed German poetry to be part of their cultural inheritance, and seeing it turned against them was horrifying. The poem "Sonnenuntergang" remembers an imagined past beauty--a beauty that then seemed all but lost "He plays his evening-song on the heavenly lure...who still honor him in his absence." The setting uses free chromatic tonality, lilting triple meter, and long melodic lines to summon a nostalgia that belies what marks it as protest. Ullmann's Hölderlin settings stake a claim on the German musical tradition and compellingly argue that Germany had betrayed not only its Jewish citizenry, but its own cultural heritage.

## BIOGRAPHY

Brent Wetters is Adjunct Professor of Music at Providence College, teaching courses on Music Appreciation and Modern Music. He holds his degrees in composition from University of Michigan , the Ghent Conservatory, and Wesleyan University. He received a doctorate in musicology from Brown University in 2012, with a dissertation on the Darmstadt Summer Courses, focusing on the music of Bruno Maderna. His article on Maderna's *Hyperion* was published Nineteenth-Century Music, and another on Maderna's *Portrait of Erasmus* was published in *Cambridge Opera Journal*. He is currently preparing a volume of essays of Glenn Gould's *Idea of North*.

## Molly Williams

### Scriptural Exegesis in the First New England School of Composers: The Politics of the Anthem

#### ABSTRACT

The political leanings of William Billings can be documented through his writings and his music, however the question of politics in the work of the First New England School of composers has not been explored. Billings's patriotism was overt in his writings and his music. Scholars have noted Billings's skill at editing Biblical verse and text and writing his own text, particularly in anthems, as they offered ample opportunity for creative text setting. Billings's text adaptations in his anthems are examples of the composer's extensive knowledge of the Bible and imaginative use of text. It is clear that Billings was comfortable with different parts of the Bible: the Psalms, books of prophets, such as Isaiah and Jeremiah, and the four gospels.

While scholars have been quick to point out Billings's patriotism in general through his hymns, neither his anthems nor those of his contemporaries have been examined as they relate to common Revolutionary and Federal themes, such as the transition from a monarchy to a republic, millennial issues, or calls to violence. This paper will examine the ways and the extent to which composers of the First New England School may have chosen texts that reflect common political themes of the day. In particular I will explore how these choices relate to the arguments for a kingless government that were common in the political writings of the time. I will draw on the work of historians who have

focused on the prevalence of the Hebrew Republican model in the political discourse at the time of the revolution. Preachers and writers used the Bible to their own ends when arguing for a particular model of government. I will also demonstrate how composers, too, used Biblical texts to address political concerns.

## BIOGRAPHY

Molly Williams is a doctoral candidate from the University of Cincinnati-College Conservatory of Music. She specializes in American music. Her Master's thesis explored the fusing-tunes published in the major editions of *The Sacred Harp*. Her PhD dissertation explores the anthems of the First New England School of composers from a political and religious perspective, focusing on the texts set by the composers. Ms. Williams has taught as an adjunct at Harding University. She was a Visiting Research Fellow at the American Music Center at the University of Colorado-Boulder in the fall of 2014, where she conducted research for her dissertation. She currently teaches high school strings in West Virginia.

## Sienna Wood

### **Anti-Inquisition Propaganda in Music at the Outbreak of the Dutch Revolt:**

### **A Composer's Resistance to Religious and Political Tyranny**

#### **ABSTRACT**

The Dutch Revolt is often characterized as one in a long series of Calvinist uprisings against a Catholic sovereign in the 16th century. But early rebel propaganda does not call for religious tolerance, instead demanding an end to the tyrannical practices of a corrupt Inquisition. The Inquisition was characterized as “the enemy of true religion,... the subverter of political liberties, the power behind the policies of Philip II of Spain, and the natural enemy of all who loved liberty.”<sup>1</sup> This ideology created common ground for Catholics and Protestants, uniting them against a common enemy and justifying armed rebellion. The Dutch Revolt was launched in 1568, the same year that Antwerp composer Noé Faignent printed his two-volume debut. Although his agenda is not overt, Faignent embeds political meanings in groupings of pieces, interrelated texts, indicators of cultural pride, and anti-tyranny themes. Like other rebel propaganda, Faignent’s collections are friendly to both Protestants and Catholics, striking a tone of religious neutrality. The presence of liedekens (Dutch-texted pieces) in Faignent’s collections is particularly noteworthy and represents an elevation of the Dutch language that is itself a gesture of rebellion. Furthermore, it is among the liedekens that we find the greatest concentration of anti-tyranny themes, suggesting that Faignent was targeting this message at his countrymen and other sympathizers. This paper will analyze Faignent’s collections as pro-rebellion propaganda parallel to contemporaneous political writing justifying the Dutch Revolt as resistance to the tyranny of the Inquisition.

## BIOGRAPHY

Sienna M. Wood is a Ph.D. Candidate in Musicology at the University of Colorado at Boulder and holds a Bachelor of Arts degree in music from Colorado College. She has spoken about 16th century Dutch-language polyphony as a social and political force at conferences in the United States and in Europe. Sienna's dissertation, Noé Faignient's Chansons, Madrigales & Motets à 3 parties: A Young Composer's Debut in 16th-century Antwerp, will be completed in 2015. Sienna is also a freelance web developer and graphic artist and enjoys bringing her technological skills into the service of music research and education.

# Directions to Murfreesboro and MTSU

These directions are to the East Main Street entrance to campus.

The Admissions Office is located in Student Services and Admissions Center (SSAC) 120, which is located at the corner of MTSU Boulevard and Blue Raider Drive near the Rutherford Boulevard entrance. The Graduate Admissions Office is located at 2269 Middle Tennessee Blvd. A visitor parking permit is required.

## From Nashville:

Take I-24E to Murfreesboro exit 80 and go left on New Salem Highway (Hwy. 99) and drive one half mile. Turn right onto Middle Tennessee Blvd. Go 3.2 miles and turn right onto East Main Street. Make an immediate left onto Old Main Circle (MTSU entrance).



## From Chattanooga:

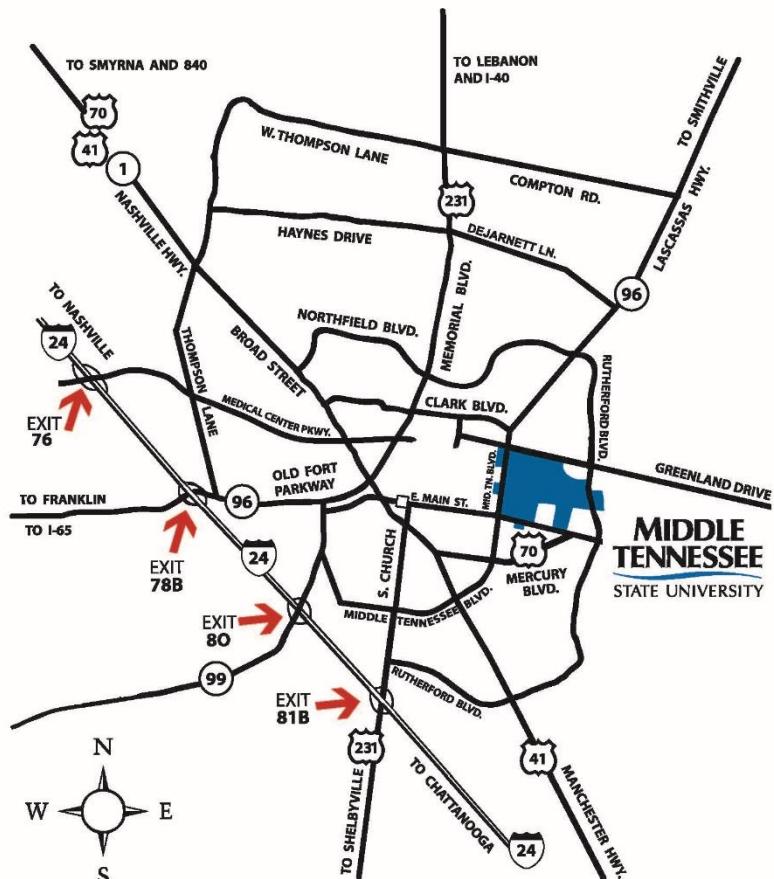
Take I-24W toward Nashville, Murfreesboro exit 81. Turn right onto Church Street (US-231N). Drive .9 miles and turn right onto Middle Tennessee Blvd. Go another 1.9 miles and turn right onto Main Street. Make an immediate left onto Old Main Circle (MTSU entrance).

OR

Take I-24W to Murfreesboro exit 80 and go right on New Salem Highway (Hwy. 99) and drive one half mile. Turn right onto Middle Tennessee Blvd. Go 3.2 miles and turn right onto East Main Street. Make an immediate left onto Old Main Circle (MTSU entrance).

## From Knoxville:

Take I-40W to Nashville/Lebanon and exit 235 onto 840W. Take the Murfreesboro/Smyrna exit (US-41S/US-70S, exit 55A). Merge onto US-41S/70S (Broad Street). Drive 4.5 miles and turn left onto West Main Street. Go another 1.5 miles and turn left onto Old Main Circle (MTSU entrance).



## From Columbia:

Take I-65N to TN 840E (exit 59). Take exit 53A onto I-24E towards Chattanooga. Take exit 80 and follow the directions from Nashville above.

## From Memphis:

Take I-40E to Nashville and then I-440E to I-24E. Continue using directions from Nashville (above).

More detailed directions are available at [www.mtsu.edu/maps](http://www.mtsu.edu/maps)



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## MTSU Campus Map

(addresses shown are for location only, NOT mailing)

ABER	Abernathy Hall, 1719 Alumni Drive, D5
ALUM	Alumni House, 2250 Middle Tennessee Boulevard, A5
ANG	Alumni Memorial Gym, B3
BAS	2010 Middle Tennessee Boulevard, B3
BH	Business and Aerospace Building,
BDA	Boulware Drama Arts Building, 1417 East Main Street, C3
BLH	Boulware Hall, 323 Friendship Street, C6
BSB	Bell Street Building, 503-509 Bell Street, (See inset at top right)
CAB	Cope Administration Building, 315 Varsity Circle, B5
CH	College Heights Building, 1607 East Main Street, C6
CRNB	Conroy-Kennedy Nursing Building, 610 Champion Way, C3
COE	College of Education Building, 1756 MTSU Boulevard, D4
COGN	Central Utility Plant/Cogeneration Plant, 729 Champion Way, C2
COMM	John Bragg Mass Communication Building, 1735 Blue Raider Drive, D4
CORL	Content Hall, 1634 MTSU Boulevard, C3
CSB	Central Services Building (Day Care Center), 1835 Alumni Drive, E5
DH	Deere Hall, 1619 Alumni Drive, D5
DSB	Davis Science Building, 822 Old Main Circle, C4
DYS	Tennessee Center for the Study and Treatment of Dyslexia, 200 North Baird Lane, C6
EHS	Elington Human Sciences Building, 2623 Middle Tennessee Boulevard, A2
EZEL	Ezel Hall, 1727 Blue Raider Drive, D5
FAR	Fairview Building, 820 Fairview Avenue, A1
FH	Ford Hall, 543 Champion Way, C3
GH	Greenhouse, 1724 Lighting Way, D3
GRH	Gray Hall, 321 Friendship Street, C5
HARR	Harris Hall for Historic Preservation (Harrison House), 1416 E. Main Street, B6
HC	Horticulture Facility, 1714 Lighting Way, D3
HH	Hayes Hall, 411 East Main Street, B6
HHA	Housing Maintenance Annex, 657 Founders Lane, D3
HOB	Hobbs Building (Maintenance Complex), 836 Champion Way, D2
HONR	Paul W. Martin Sr. Honors Building, 1737 Blue Raider Drive, D4
ING	Sam H. Ingram Building, 2268 Middle Tennessee Boulevard, A5
JACK	Tom H. Jackson Building, 628 Alma Mater Drive, B3
JCH	Jim Cummings Hall, 1744 MTSU Boulevard, D3
JH	James Hall, 624 Old Main Circle, C3
JUB	James Union Building, 516 Alma Mater Drive, B4
JUDD	Judd Hall, 217 Friendship Street, C5
KOM	Kirksey Old Main, 612 Old Main Circle, B3
KSC	Emmett and Rose Kennedy Sports Hall of Fame, 1320 Greenland Drive, B2
KUC	Kaufman University Center, 1524 Military Memorial, C4
LH	Lyon Hall, 414 Alma Mater Drive, B4
LB	Lyon-Brown Library, 1616 Alumni Drive, D5
LRC	New McWherter Learning Resources Center, 1556 Military Memorial, C4
MARY	Miss Mary Hall, 414 Alma Mater Drive, B4
MB	McFarland Building, 654 Founders Lane, D3
MC	Murphy Center, 2650 Middle Tennessee Boulevard, B2
MCH	McHenry Center, 414 Alma Mater Drive, B4
MGB	Midget Building, 412 Old Main Circle, B3
MH	Monahan Hall, 312 Alma Mater Drive, B5
NEO	Naked Eye Observatory, 346 Old Main Circle, B4
NICK	Nicks Hall, 1715 Alumni Drive, D5
OBS	Observatory, 346 Old Main Circle, C5
PCS	Home-Pittard Campus School, 932 East Lytle Street, A4
PH	Ped Hall, 537 Old Main Circle, B4
PHL	Project Hall, 206 North Baird Lane, C5
PHO	Photography Building, 431 Friendship Street, C4
PS	Printing Services Building, 1403 East Main Street, B6
POOL	Pool Auditorium, 1319 Greenland Drive, B3
PS	Public Safety, 1412 East Main Street, B6
PSB	Printing Services Building, 1736 Greenland Drive, D2

