Biographies

**Cari Alexander** has traveled a long and tortuous road to remain in the bubble of academia. She owes her very career to the UNT Music Library staff (Susannah Cleveland) and is honored and pleased to be a part of this Symposium. She clings tightly to her Bachelor’s parchments in Piano Performance and English from Tarleton State University, her Masters in Musicology from TCU, and Masters in Library Science from UNT. She has also recovered enough to now hold sacred her time in PhD Land while at UNT. Cari has spent the last 13 years at the helm of the Music/Media Library at Texas Christian University, filling the shoes of Sheila Madden and encouraging the legacy of Anna Harriet Heyer through Bibliography class pilgrimages to the memorabilia display. For fun, Cari herds the managed feral cats on the TCU campus via the group *Frogs And Cats Together* and wrangles her own horde at home, consisting of a patient husband, an 8-year-old musically active son, 7 “diverse” cats and one cranky terrier. She also loves genealogy, cemeteries, NASCAR, Sci-Fi/Fantasy and epic film soundtracks.

**Donna Arnold** is the long-time music reference librarian at the University of North Texas Music Library. She came to Denton years ago to pursue her Ph.D. in musicology, got a part-time job at UNT’s superb music library, and liked it so much that she stayed. Supervised by Morris Martin, she learned music librarianship in the best way: by a long and fruitful apprenticeship. After completing her Ph.D. at UNT and her MLIS at Texas Woman’s University, she eventually became UNT’s first-ever music reference librarian. An active scholar who is musically very eclectic, she uses her diverse research interests and musical tastes to answer a wide variety of questions for student and faculty patrons at the university, and for scholars from various parts of the nation and the world.

**J. Paul Buchanan** recently completed a Ph.D. in Information Science at the University of North Texas with a dissertation based on his research into musical performance marks. His research interests mainly encompass the structural properties and functional roles of performance documents as a distinctive literary genre. His earlier degrees include an MS in Information Science from UNT and a BS in Mathematics and Computer Science from the University of Texas at Dallas.

**Katie Buehner** is Head of the Rita Benton Music Library at the University of Iowa. She holds Master’s degrees in Musicology and Library Science from the University of North Texas. She has produced and edited over 100 online videos including opera previews, library help videos, and the six-episode-long series “If Books Could Talk,” which explores the world of medieval manuscripts. Her interest in American opera led her to select Julia Smith’s first opera *Cynthia Parker* as the subject of her Master’s thesis and that same work and composer are the foundation of her talk today.
Susannah Cleveland received her M.M. in Musicology and M.S. in Library and Information Science from the University of North Texas and her B.M. in Music History from Baylor University. She currently serves as Head of the Music Library & Sound Recordings Archives. Her research interests include non-textual description of music materials, popular music collections in academic libraries, and music librarianship. Her publications include articles in *Music Reference Services Quarterly*, *The ARSC Journal*, and *NOTES*, and she also served as the co-editor for the book, *Careers in Music Librarianship*. She is currently writing several articles for the forthcoming *Hip Hop Around the World*, an encyclopedia of hip hop culture.

John Michael Cooper is Professor of Music and holder of the Margarett Root Brown Chair in Fine Arts at Southwestern University in Georgetown, Texas. He is the author of *Historical Dictionary of Romantic Music* (Lanham, MD, 2013), *Mendelssohn, Goethe, and the Walpurgisnacht: The Heathen Muse in European Culture, 1700-1850* (New York, 2007), and *Mendelssohn's “Italian” Symphony* (Oxford, 2003). Editor of six editions of Mendelssohn’s music for Bärenreiter Urtext and four other published critical editions, he has authored articles on subjects ranging from Baroque performance practice to the music and aesthetics of Richard Strauss and most recently, on the Fourierist community of La Réunion (near Dallas) in the Summer 2015 issue of *American Music*. He is currently working on a book on secular religion and musical life in utopian communities in the United States and Europe in the nineteenth century and an edition of Mendelssohn's Psalm 115 for Bärenreiter Urtext.

Maristella Feustle is the Music Special Collections Librarian at the University of North Texas. She is the current chair of the MLA Preservation Committee and of the Texas Chapter of MLA. She is active as a jazz guitarist in the Dallas-Fort Worth area, and her research interests include archival practice, digital humanities, and jazz history.

Rebecca Geoffroy-Schwinden, Assistant Professor of Musicology and the University of North Texas, brings the combined methodologies of history and anthropology to archival work on eighteenth-century music, particularly of the French Revolution. Rebecca’s concern for the politics of musical production seeks to move past the rhetoric of struggle toward a nuanced understanding of the relationships that animate musical labor and expression. Her interests include the professionalization of musicians in eighteenth-century Paris, the symbiotic relationship between French Enlightenment philosophies of music and everyday musical practices, and networks of amateur and professional musicians across Parisian social institutions. Rebecca’s recent work has investigated the music education and musical careers of women in eighteenth and early nineteenth-century France. Rebecca’s research has been published in journals such as *Studies in Eighteenth-Century Culture*, and presented at national meetings including the American Musicological Society, the Society for Ethnomusicology, and the American Society for Eighteenth-Century Studies, and at international conferences in France and Portugal. Rebecca’s secondary research in sound studies traverses audible history, digital humanities, and film music, and has been published in *Provoke! Digital Sound Studies* and *Kinetophone*. Rebecca earned B.A.s with distinction and honors, *Phi Beta Kappa*, in history and international studies from Penn State’s Schreyer Honors College. She received an A.M. and Ph.D. in musicology from Duke University. At Duke, her research was supported by multiple endowed fellowships and she was inducted as a member of the Society of Duke Fellows.

Jean Harden holds music and musicology degrees from Emory and Cornell Universities. After receiving the Ph. D. and working for several years in the U.S. Office of RILM, she went to Syracuse University to earn the M.L.S. Her first job in librarianship was Retrospective Conversion Librarian at the Sibley Music Library of the Eastman School of Music. From Eastman she moved to the University of North Texas,
where she has been a Music Catalog Librarian since 1994 and now holds the position of Coordinator of Music Technical Services. One of her primary responsibilities is the training of music catalogers, a duty that has lately kept her in close contact with RDA. Several of her recent articles deal with issues around RDA and with new developments in music cataloging in general. She has been active in both the Music OCLC Users Group and the Music Library Association throughout her career. She was Chair of MOUG from 2000 to 2002, and in 2006 received its Distinguished Service Award. For the past few years she has been a member of the RSC Music Working Group, an international committee concerned with discussion and revision of music-related instructions in RDA. She is also the lead instructor in UNT’s annual Music Cataloging Institute, a week-long intensive seminar and workshop for beginning and intermediate music catalogers from all over the United States.

**David Hunter** was a chorister at Chichester Cathedral and sang in the premiere of Bernstein’s Chichester Psalms in 1965. He came to the U.S. in 1982 to study with Donald Krummel at the University of Illinois. He has been Music Librarian at the University of Texas at Austin since 1988. An active scholar, his articles have been published in such journals as *Early Music, Music & Letters*, and *Notes*. His review of the Handel collected works edition of the oratorio *Samson* published in *Notes* won the 2015 Eva Judd O’Meara award. His book *The Lives of George Frideric Handel* was issued by Boydell and Brewer in late 2015. He is currently the Interim Head of the Fine Arts Library of the University of Texas Libraries.

**Andrew Justice** holds a Bachelor of Arts in Music from Oregon State University, a Master’s of Viola Performance from the University of Oregon, and a Master's of Library and Information Science from Syracuse University. He began his library career working for Lenore Coral at Cornell University’s Sidney Cox Library of Music and Dance, then spent nine years at the University of North Texas Music Library, first as Music Librarian for Audio and Digital Services and then as Associate Head Music Librarian. Earlier this year, he became Head of the Music Library at the University of Southern California, where he serves the Thornton School of Music and oversees collection development, reference, instruction, and outreach efforts. In addition to librarianship, Mr. Justice is an active Baroque violist who has performed with New York State Baroque, Tempesta di Mare Baroque Orchestra, Dallas Bach Society, Texas Camerata, Orchestra of New Spain, Denton Bach Society, Texas Early Music Project, and La Follia Austin Baroque, among many others; he was a founding member of the Denton Bach Players (of which he was also artistic director) and Quartet Galant. In his free time, he enjoys cooking delicious meals, exploring the out-of-doors, and being with Ashley (his wife) and/or Zoey (their cat).

**Kendra Preston Leonard** is a musicologist and music theorist whose work focuses on music and screen history, particularly music and adaptations of Shakespeare; and women and music in the twentieth and twenty-first centuries. She is the Director of the [Silent Film Sound and Music Archive](http://www.silentfilmsounds.com). Her work has appeared in *The Oxford Handbook of Music and Disability Studies*, *Gender and Song in Early Modern England*, *This Rough Magic*, *Upstart Crow*, *Early Modern Studies Journal*, *The Journal of Historical Biography*, *The Journal of Musicalological Research*, and *Current Musicology*, among other journals and collections. In March, she was named the winner of the Society for American Music’s Sight and Sound subvention for her collaborative project with the [Silent Film Sound and Music Archive](http://www.silentfilmsounds.com) and pianist Ethan Uslan. Her latest book, *Music for Silent Film: A Guide to North American Resources*, will be published in June.

**Peter Mondelli** has served as an assistant professor of music history at UNT since the fall of 2012. His current research examines the transformation and commodification of opera through print culture in
nineteenth-century Paris. Other areas of interest include philology and the politics of nineteenth-century musicology, and oral singing traditions in late eighteenth-century Germany and France. He holds a Ph.D. in music history from the University of Pennsylvania, and a BA in music with departmental honors from Columbia University. At Penn, he was awarded a Graduate Fellowship for Teaching Excellence by the Center for Teaching and Learning, as well as a Ben Franklin Fellowship and a Dissertation Completion Fellowship. He has presented his research at conferences in the US, UK and Canada, and published in *19th Century Music*. He previously taught at West Chester University, the University of Pennsylvania, and the University of Delaware.

**Felicia Piscitelli** is the Rare Book and Special Collections Cataloger and Italian Resources Librarian at the Cushing Memorial Library at Texas A&M University. She has a master’s degree in music history from the University of New Mexico, and an MLS from the University of Arizona. She has published articles on hymnody and sacred music, and currently is working on rare musical resources in Cushing Library.

**Jonathan Sauceda** is the Music and Performing Arts Librarian for Rutgers University-New Brunswick. Jonathan was recently appointed Editor of the *Technical Reports and Monographs in Music Librarianship Series* for the Music Library Association. He has published in the journals *Popular Music and Society* and *Notes* on Mexican popular music and graduate student training in music research, respectively. His dissertation and book project explores the sociocultural currents that informed Felipe Boero’s opera, *El matrero*, which premiered in Buenos Aires in 1929.

**Hendrik Schulze**, Associate Professor of Musicology at the University of North Texas, studied Musicology, Medieval History, and Philosophy at Berlin (TU), Princeton and Ferrara and holds a Ph.D. from the University of Heidelberg. His field of specialization includes 17th- and early 18th-century Italian and French music (mainly opera and instrumental music). A recipient of a fellowship by the Alexander-von Humboldt foundation, he has previously held the position of a Visiting Assistant Professor at the University of Illinois/Urbana-Champaign; before that, he was on the faculty at the Universities of Salzburg and of Heidelberg. His publications include two books, *Französischer Tanz und Tanzmusik in Europa zur Zeit Ludwigs. XIV: Kosmologie, Identität und Ritual*, which investigates the meanings expressed in French baroque dance and dance music and the way these change in different cultural contexts (Hildesheim: Olms, 2012); and *Odysseus in Venedig*, discussing the choice of topic and depiction of character in 17th-century Venetian opera (Frankfurt: Peter Lang, 2004). An edited volume entitled *Musical Text as Ritual Object* is forthcoming with Brepols. Other publications include various articles and reviews in journals such as *Musica & Storia*, *Early Music and Music and Letters*, a chapter on Legrenzi in *Aspects of the Secular Cantata in Late Baroque Italy* (edited by Michael Talbot), and numerous articles in encyclopedias such as MGG. Hendrik Schulze has presented at various national and international conferences, some of which he has organized himself. Together with a group of UNT Graduate students, he has edited Monteverdi’s *Vespers of 1610* for the publisher Bärenreiter (2013), and is currently working on an edition of Monteverdi’s *Incoronazione di Poppea* for the same publisher. Together with Sara Elisa Stangalino, he has edited Francesco Cavalli’s *Artemisia* (Kassel: Bärenreiter, 2013) and is currently preparing an edition of *Xerse* by the same composer.

**Misti Shaw** is the Music & Performing Arts Librarian at DePauw University, a small liberal arts college with a school of music just west of Indianapolis. She manages the branch music library staff and its collections, and teaches an integrated bibliographic instruction program for 170 music majors. Starting in May, she’ll become the Public Services and Outreach Librarian for the Cook Music Library at Indiana University.
New Orleans-born composer Terry Vosbein has composed works for orchestra, wind ensemble, various chamber ensembles and choir. He written and recorded works for jazz bands of all sizes. And his compositions have been performed around the world. His six compositional residencies at La Cité Internationale des Arts in Paris have resulted in dozens of chamber works. In the fall of 2001 he was awarded a fellowship at University College in Oxford. And his composition A Prayer for Peace, a reaction to the events of September 11th, continues to receive performances worldwide. His two critically acclaimed CDs with the Knoxville Jazz Orchestra are on the Max Frank Music label. He has done extensive research on the Stan Kenton Orchestra, the results of which can be found on the website All Things Kenton [allthingskenton.com]. When not spending his summers composing in exotic corners of the world, He teaches music composition and jazz studies at Washington and Lee University in beautiful Lexington, Virginia.

James L. Zychowicz, director of the Special Projects Division of A-R Editions, is a musicologist who holds the Ph.D. in musicology from the University of Cincinnati, and during his studies received a Fulbright Scholarship for research in Vienna. His publications include the monograph Mahler’s Fourth Symphony, in the series of Studies in Musical Genesis and Structure published by the Oxford University Press, as well as articles and reviews in other scholarly periodicals. His publications include the article on the songs of Mahler and Strauss in The Cambridge Companion to the Lied, edited by James Parsons, various studies of Mahler’s manuscripts and compositional process, including a reassessment of Mahler studies in the March 2011 issue of Notes, which won the 2013 Richard S. Hall Award from the MLA for an outstanding article of bibliographic significance. An assessment of Mahler’s published correspondence will appear in the April-June 2016 issue of Fontes artis musicae. Zychowicz is a scholar in residence at the Newberry Library. He serves on the editorial board of Oxford Bibliographies: Music.