

University of Cincinnati  
College-Conservatory of Music  
Music Theory & Musicology Society

presents

Its Fifth Biennial Student Conference

Approaches to  
Analysis and Interpretation

March 28–29, 2014



## PROGRAM

*Friday, March 28, 2014*

12:00	Check-in Table Opens	CCM Atrium
2:30–4:00	Keynote Lecture by Kofi Agawu* “Topic Theory and Music Analysis” Stefan Fiol, chair	Baur Room
4:15–6:15	Student Session 1 “Tonal Music” Maggie Rodriguez, chair	Baur Room
	“Registral Confirmation and Closure in the Coda: Three Chopin Preludes, Op. 28, No. 1, No. 3, and No. 6” Kelly Symons (McGill University)	
	“Sound and Voice Leading in Schumann’s Accompaniment to the Largo of Bach’s C-Major Sonata for Solo Violin” Ji-Young Kim (Cornell University)	
	“Key Profiles in Bruckner’s Symphonic Expositions: ‘Ein Potpourri von Exaltationen?’” Nathan Pell (Mannes College)	
	“Following Schenker’s Lead in Analysis of Stravinsky” Megan Lavengood (CUNY Graduate Center)	
6:15–7:45	Dinner	Baur Room
8:00–9:30	CCM Composers’ Concert	MEH 3250

*Saturday, March 29, 2014*

8:30–9:30	Breakfast	CCM Atrium
9:30–11:00	Student Session 2 “The Men and Their Music” John Hausmann, chair	MEH 3250
	“The Apocalypse According to Berlioz: A Polemic on the Final Judgment in the <i>Judex crederis</i> ” Andrew Farina (Ohio State University)	

## PROGRAM

“Mahler’s Veil: Todtenmarsch, Topoi, and the Jewish Question”  
Rosa Abrahams (Northwestern University)

“Arnold Schoenberg: ‘An Intelligent Man and a Terribly Curious Man’”  
Ryan Whittington (Wake Forest University)

11:15–12:30 Roundtable Discussion MEH 3250  
William R. Ayers, co-chair  
Matteo Magarotto, co-chair

12:30–2:30 Lunch

2:30–4:30 Student Session 3 MEH 3250  
“Listening in the Twentieth Century”  
Jesse Kinne, chair

“Associative Polyphony and the All-Partition Array in the  
Unaccompanied Music of Milton Babbitt”  
Alyssa Barna (Indiana University)

“Alberto Ginastera’s *Danza de la moza donosa*: An Image-Schematic Reading”  
Jennifer Shafer (Ohio State University)

“Cognitive Mimesis and the Listening Experience”  
Duncan Schultz (University of Wisconsin, Madison)

“All Things Being Equal: The Problem of Reduction in Second Practice Jazz”  
Ben Geyer (University of Kentucky)

4:45–6:15 Keynote Lecture by Thomas Forest Kelly MEH 3250  
“How Analysis Affects Performance: A Case Chosen  
for the Only Place That Might Understand It”  
Michael Kennedy, chair

*\*in conjunction with the Joseph and Frances Jones Poetker Thinking About Music Lecture Series*

## BIOGRAPHIES

**Kofi Agawu** is Professor of Music at Princeton University. He has taught at Harvard, Yale, Cornell, King's College London, Duke and Haverford College and held visiting positions at the University of Toronto, Indiana University, The University of Pavia, Cremona, The University of Ghana and Hong Kong University. His work focuses on analytical issues in selected repertoires of Western Europe and West Africa. He is the author of *Playing with Signs: A Semiotic Interpretation of Classic Music* (1991), *African Rhythm: A Northern Ewe Perspective* (1995), *Representing African Music: Postcolonial Notes, Queries, Positions* (2003) and *Music as Discourse: Semiotic Adventures in Romantic Music* (2008). His awards include a Guggenheim Fellowship (1990-91), the Dent Medal (1992), the Society for Music Theory's Young Scholar Award (1994), the Frank Llewellyn Harrison Medal (2009), the Eva Judd O'Meara Award (2011) and the Howard T. Behrman Award from Princeton University (2011). A Fellow of the Ghana Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, he was Music Theorist in Residence for the Dutch-Flemish Music Theory Society in 2008-9 and George Eastman Visiting Professor at Oxford University in 2012-13. He is currently completing an introductory text, *The African Imagination in Music*.

**Thomas Forrest Kelly** is Morton B. Knafel Professor of Music at Harvard University, where he has taught since 1994; he was chair of the Department of Music from 1999 to 2005. His research interest is in medieval chant, where he has identified and published an important repertory of early chant from southern Italy. His book *The Beneventan Chant* (Cambridge University Press) was awarded the Otto Kinkeldey award of the American Musicological Society for 1989. He is the author of *First Nights: Five Musical Premieres* (Yale, 2000), named a New York Times Notable Book of the Year, and of *First Nights at the Opera* (Yale, 2004). He has edited a volume of the *Paléographie musicale* (Solesmes), and his edition of the ordinals of Montecassino and Benevento was published in 2008 as volume 45 of *Spicilegium Friburgense*. His book *Early Music: A Very Short Introduction*, appeared in 2011 from Oxford University Press, and his book *Capturing Music* will appear later this year from W. W. Norton. He is a Fellow and Trustee of the American Academy in Rome, a Chevalier of the Order of Arts and Letters of the French Republic, and a Fellow of the American Academy of Arts and Sciences.

## ABSTRACTS

### *Student Session 1: Tonal Music*

“Registral Confirmation and Closure in the Coda:  
Three Chopin Preludes, Op. 28, No. 1, No. 3, and No. 6”

Kelly Symons  
McGill University

As is well known in Schenkerian theory, the fundamental structure is expected to close before or at the onset of the coda. However, scholars recognize that the coda is not merely superfluous to the musical work. Frank Samarotto (1999) recognized that rhythmical and melodic gestures can be “taken up and resolved” in the coda section. William Caplin (1998) suggests that the coda is the true ending of a piece and is where “secondary processes often attain closure. . . thus finally allowing the movement to conclude.” A survey of Schenker’s graphs in *Der Tonwille*, *Das Meisterwerk in der Musik*, and *Der Freie Satz* reveals that discussion of coda sections are scant. Schenker’s theory necessitates that the Urlinie unfold within a single register, a criterion he called *obligate Lage* (“obligatory register”). After establishing the obligatory register, composers may allow “shadow” versions of the Urlinie in a different register which also receives closure. What is the relationship between the coda and the Urlinie’s possible registers?

This paper will consider the function of the coda in three Chopin Preludes (Op. 28): No. 1 in C major, No. 3 in G major, and No. 6 in B minor. Notably, the last two of these works have received ample discussion in the Schenkerian literature, particularly with regards to durational reductions (Cinnamon 1992; Schachter 1999). I will supplement these analyses by showing how all three Preludes open up musical questions with regards to registral and motivic features in the main part of their form, which are then answered in their coda sections. In focusing on the role of these codas, my paper will suggest that, even though the fundamental structure has already obtained closure, the coda plays an important role in readdressing questions of register and motive that were raised in the main body of the work.

“Sound and Voice Leading in Schumann’s Accompaniment  
to the Largo of Bach’s C-Major Sonata for Solo Violin”

Ji-Young Kim  
Cornell University

In 1852 Schumann set out to supply piano accompaniments to Bach’s Sonatas and Partitas for solo violin. This project, which he took to calling “Bachiana,” was inspired by Mendelssohn’s accompaniment to the Chaconne, which had

been published several years earlier. Indeed the mid-nineteenth century saw the publication of many such accompaniments by now forgotten names like F. W. Ressel and Bernhard Molique. Implicated in these publications was a tangled set of sometimes conflicting agendas that included pedagogy, historicism, popularization, generic definition, and performance practice.

I propose that Bach's solo violin music provided Schumann with fertile ground for exercising a characteristic trait of his own compositional style. This oft-noted trait, which Georg von Dadelsen evocatively called "hineinträumen," is his penchant for a free polyphony whereby a single line is splintered into multiple fragmentary lines. Bach's solo violin music makes for a marvelous case study in this regard because the violin as a polyphonic instrument is so dependent on the power of suggestion and auditory imagination. Although Schumann had deployed this technique in many early works like *Kreisleriana* and *Humoreske*, he would soon take it to a greater degree of abstraction in the *Gesänge der Frühe* and *Geister-Variationen*, whose scores at times seem to bear traces of a polyphony that remains unsounded. I will explore this notion by listening closely to the *Largo* from the C-major Sonata and Schumann's accompaniment to it. Contrary to John Daverio's description of the "Bachiana" as "transparent," we witness the writing of accompaniments as an act of interpretation.

"Key Profiles in Bruckner's Symphonic Expositions:  
'Ein Potpourri von Exaltationen'?"

Nathan Pell  
Mannes College

Bruckner has long baffled analysts, much in the same way he has baffled performers and audiences. Compounded by doubts over his acceptance into the traditional analytic canon, this confusion has led to Bruckner being treated as a modernist who carved out a space at the very brink of tonal comprehension. Just as Hanslick worked to isolate Bruckner's work from the Beethovenian symphonic tradition, the theoretical community has exempted Bruckner from analytical procedures used on more standard repertoire. This stance, which subjects the symphonies to extravagant analytical practices reflecting their imputed fringe tonality, has been adopted explicitly or implicitly in articles by Benjamin, Darcy, Jackson, Korstvedt, Laufer, and Puffett. Paradoxically, the Schenkerian approach has tended to modernize Bruckner: analyzing the Fourth Symphony, Laufer reads the entire first movement as an *Anstieg*; in the Sixth Symphony Jackson sees an "anticipatory tonic" in the development of the second movement. I will argue that in order to find out how Bruckner's music works, we must view it as more deeply rooted in the tonal tradition; in fact, an orthodox application of Schenker's methods is particularly well suited to analyzing Bruckner, for it enables us to delineate a piece's structural foundation from the intricate harmonic fabric that elaborates it.

My specific topic is Bruckner's use of sonata form, particularly the key structure of his expositions. Darcy has argued that Bruckner's movements do not operate "along the traditional lines of sonata discourse," because, "beginning with III/4, most of Bruckner's expositions make a point of presenting S in the 'wrong' key." This creates an "alienated second theme zone," a sort of "suspension field... [isolated] from the main line of the default symphonic discourse." Taking these statements as a point of departure, I will show (1) that Bruckner's second themes are not in the "wrong" key—they have precedent in examples from Beethoven and Schubert; and (2) that distinct "profiles" emerge from his key choices: for opening movements, Bruckner puts the second theme in the dominant, for finales in (usually) the mediant (see Example 1). Bruckner follows this practice in both major and minor movements, revealing a chromatically mixed conception of deeper structural levels—a mixture that flows seamlessly from middleground to foreground. The reasons behind Bruckner's key-choice patterns include: a connection between length and harmonic content, and an inherent need to differentiate opening movements from finales (which Bruckner propels with more dynamic key profiles).

But these schemata say little about the music itself, and so I will examine Bruckner's finales in greater detail, showing *how* the dominant is approached, and what voice-leading procedures herald its arrival (see Example 2). Finally, I will discuss Bruckner's sole sonata-form Adagio (from the Sixth Symphony), observing some unusual, but characteristic, formal features (see Example 3). Bruckner's harmonic ingenuity shines through in these examples; moreover, they demonstrate a masterful control over musical succession hardly resembling what his student Schenker dismissed as "a potpourri of exaltations."

### "Following Schenker's Lead in Analysis of Stravinsky"

Megan Lavengood  
CUNY Graduate Center

Prolongation in post-tonal music is a popular, if notorious, issue in music theory. Many have attempted to adapt Schenkerian theory to post-tonal music, but ultimately the trend has failed to catch on, due to theoretical roadblocks (most famously articulated by Straus). Lack of refinement in defining post-tonal prolongations is the greatest obstacle for Schenkerian analysis of post-tonal music.

Ironically, Schenker himself may have been the most successful in overcoming this Problem of Prolongation when he analyzed a section of Stravinsky's Piano Concerto in *Meisterwerk Vol. II*. Instead of working from the dissonant literal surface of the score, Schenker composed a "corrected" reduction that adjusted dissonant harmonies and unusual progressions and made them tonally normative (see Example 1). This allowed Schenker to rely on pre-established tonal prolongations instead of inventing post-tonal prolongations.

Conceivably, when writing in his neoclassical style, Stravinsky could have

produced his final post-tonal version by distorting a prior tonal prototype. Though determining such a tonal prototype is admittedly necessarily speculative work, I argue that for this circumscribed repertoire, it is not unreasonable for analysts to engage in this activity, and following Schenker's lead by analyzing a tonal prototype instead of the surface is the most effective way of identifying prolongations in post-tonal music.

I analyze excerpts from the second movement of *Symphony in Three Movements*, an exemplar of Stravinsky's neoclassical style, by analyzing a hypothetical tonal prototype of the excerpt (strictly adhering to Schenkerian techniques); then, I import the resulting analysis onto the literal surface of the piece. This allows me to create a *truly* prolongational analysis, where sonorities are prolonged via clearly defined traditional Schenkerian methods—passing motion, neighbor motion, substitution, and pedal points. This adapted Schenkerian analytical method preserves the same coherence, attention to detail, and long-range connections that give traditional Schenkerian analysis its widespread appeal.

## ABSTRACTS

### *Student Session 2: The Men and Their Music*

“The Apocalypse According to Berlioz:  
A Polemic on the Final Judgment in the *Judex crederis*”

Andrew Farina  
(Ohio State University)

After composing his third liturgical work, *Te Deum*, in 1849, Berlioz described the “*Judex crederis*” movement to Franz Liszt as “a scene from the Apocalypse.” Using divine judgment and damnation as a backdrop, I submit that Berlioz places numerous musical and extramusical forces against each other in this movement to form a polemic against institutions of faith and their teachings. This paper explores these oppositions through a musical–theological analytical process and discusses their polemical implications. The oppositions depicted in the “*Judex crederis*” cover a broad range of musical, textual, and even orthographic attributes. Among these are changes between modality and tonality, orchestration and instrumentation, text setting, and structural considerations. Altogether, these reflect the deviation of Berlioz’s scene from the biblical narrative when compared against Christian theological teachings of the Apocalypse.

This paper discusses the interaction of these internal conflicts and how they coalesce into an argument in favor of the proposed polemic. The creedal declaration of God returning to execute judgment and vanquish evil gives way to the ecclesiastical hierarchy asking that shame and disgrace not befall it. Meanwhile, the lay-person is offering intense pleas for salvation. The conclusion of the movement finds the prayers unsatisfied, and the religious gestures are presented as pedantic and meaningless. The Church is casted as simply consumed with not wanting shame and ruin to befall it while the lay-people are led into futility. For Berlioz, the apocalypse is fulfilled not by the God judging the world but by the hopelessness of faith in God and trust in religion.

“Mahler’s Veil: Todtenmarsch, Topoi, and the Jewish Question”

Rosa Abrahams  
Northwestern University

While Gustav Mahler’s music is not always interpreted as Jewish, doing so brings out social themes and commentary particular to Vienna at the end of the nineteenth century that relate to musical exoticism. I propose that Mahler’s music expresses a double-consciousness—specifically, his experience as an insider and outsider in Austro-Germanic musical society. To read this duality, I focus on the

*Todtenmarsch* of the first symphony, employing topic theory methodologies of Hatten (1994) and Monelle (2000).

Mahler's interweaving of topoi in the *Todtenmarsch* suggests a narrative rife with irony and double-voicedness: these include topoi from Western art music such as the pastoral and oriental, and what I term a "Jewish" topic. While the *Todtenmarsch* has been extensively analyzed for heroic narratives in conjunction with Mahler's detailed program, it has not been widely understood as an example of Jewish Modernism (Bohlman, 2008). I relate Mahler's use of topoi to his experiences of racially-based anti-Semitism, thus examining the historical discourse and resistance of Jewishness in readings of the first symphony. My reading aims to deepen both our understanding of Mahler's music and the interpretive use of topic theory.

In reading the *Todtenmarsch* as an expression of Jewish double-consciousness, I also engage with W.E.B. DuBois' conceptualization of "the Veil," demonstrating through analogy the complex, subtextual, and often painful experience of the minority. By situating Mahler within DuBois' veil and identifying evocative topical importations, I explore Mahler's hybridism as mediation within a context of his Jewish contemporaries, fin-de-siècle musical society, and modern listeners.

"Arnold Schoenberg: 'An Intelligent Man and a Terribly Curious Man'"

Ryan Whittington  
Wake Forest University

*"He was not a constructor; he was not a mathematician; he was an intelligent man and a terribly curious man but he was the same naïve, creative artist as all of the other composers."*

In his quotation, Eugene Lehner, a student of Schoenberg's and a member of the Kolisch Quartet, which premiered several of Schoenberg's works, refocuses current views of Arnold Schoenberg toward the essence of his artistry.

We know Schoenberg as a composer, conductor, painter, teacher, and writer. This study investigates another aspect of Schoenberg, his penchant for tinkering to create clever solutions to everyday problems he encountered, and proposes that his penchant for tinkering influenced his twelve-tone method and music that began in the 1920s. Particular attention is given to his inventive pragmatism in life and music, revealed in ideas he expressed and designs he created. The interpretive approach the study employs relates Schoenberg's inventiveness in everyday-life to his creative process, outside music and in. Finally, the study approaches Schoenberg's Woodwind Quintet, Op. 26, analytically, to illustrate the flexibility with which Schoenberg applied twelve-tone method. Indeed, Eugene Lehner recalls that, when he and two colleagues showed Schoenberg their analysis of the entire third string quartet, in which they had found two places where note choices did not fit the succession of the row, "Schoenberg got mad—red in the face! 'If I hear an F-sharp, I will write an F-sharp; if I hear an F-natural, I will write an

F-natural. Just because of your stupid theory, are you telling me what I should write?” Schoenberg tinkered with his twelve-tone method to bend it to the composer’s musical ingenuity.

## ABSTRACTS

### *Student Session 3: Listening in the Twentieth Century*

“Associative Polyphony and the All-Partition Array in the Unaccompanied Music of Milton Babbitt”

Alyssa Barna  
Indiana University

Analytical thought involving the music of Milton Babbitt has often focused on the pitch and rhythmic structures utilized by the composer. Traditional post-tonal techniques of analysis of serial music are employed to highlight salient features in the music, but these canonized modes of analysis often fail to delineate compositional devices unique to Babbitt.

This paper utilizes aspects of Dora Hanninen’s 2012 work *A Theory of Music Analysis* to describe textures created by Babbitt in solo music. Hanninen focuses on aspects of association, related parameters of music found salient by the analyst, performer or listener, to create networks of relations among musical parameters from which an audience can attune to and scaffold their hearing. Using *My Ends Are My Beginnings*, a work for solo clarinet, as the basis for the study is ideal to demonstrate the unfolding of associative polyphony in a traditional monophonic setting. This paper will demonstrate that at the outset of the first movement of the piece, associative polyphony is established in the monophonic texture by means of registral segmentation, the use of a four part, all- partition array and exploiting surface-level trichords inherent in the combinatorial language used by Babbitt. The result is a richly contrapuntal solo work projecting Babbitt’s advanced pitch structures and creating an analysis that engages theorists, performers and listeners alike. Associative polyphony is found across Babbitt’s entire output, despite changing and advancing compositional techniques, as a means to heighten the texture of a single instrument.

“Alberto Ginastera’s *Danza de la moza donosa*: An Image-Schematic Reading”

Jennifer Shafer  
Ohio State University

*Danzas Argentinas* is an early composition by Argentinian composer Alberto Ginastera. While a competent performer must understand the folk idioms in Ginastera’s music, a typical concert audience will not likely engage these elements in their comprehension. Therefore, an analysis that considers folk idioms but also incorporates another method of analysis will be useful.

This paper takes as its point of departure the image schemas discussed by Candace Brower in her article, “A Cognitive Theory of Musical Meaning”. Brower proposes that “musical meaning arises more specifically through the mapping of the heard patterns of a musical work onto three different types of stored patterns: (1) *intra-opus patterns*—patterns specific to the work itself; (2) *musical schemas*—patterns abstracted from musical convention; and (3) *image schemas*—patterns abstracted from bodily experience.”

The title of the middle movement, “Dance of the graceful young girl,” seems to imply a single prominent persona within the piece: the young dancer referenced in the title. The implication that the music depicts a dance lends credence to an analysis in terms of Brower’s “patterns abstracted from bodily experience”.

A voice-leading analysis of the melodic structure is combined with consideration of register, dynamics, and texture; when paired with a reading of the piece under Brower’s image schemas, the analysis illuminates both the formal structure and long-term melodic goals. Finally, a hermeneutical interpretation based on the title produces a suggestive reinterpretation of the persona within the piece.

### “Cognitive Mimesis and the Listening Experience”

Duncan Schultz  
University of Wisconsin, Madison

There has often been a natural barrier delineating music and the listener’s consciousness in musical analyses, with the listener’s perceptions being interpreted within the bounds of her cognitive abilities, personal history and attention. In recent years, Arnie Cox and Marc Leman have started to bridge the gap between music and the listener through their respective mimetic hypotheses. But while Cox and Leman focus on the physical body’s ability to interact more closely with music, it is also possible to consider how the mind can achieve this feat. In their seminal article, “The Extended Mind” (1998), Andy Clark and David Chalmers argue that our minds aren’t bound inside our heads. Rather, they see the mind as extending beyond our bodies to include the environment. For instance, a person without a long-term memory may carry a notebook that functions as an easily accessible source of information that expresses his memories and beliefs. In the same way, someone can manipulate the environment in a way that complements cognitive processes instead of replacing them, thus extending the mind’s processing capabilities.

This approach to cognition has direct ramifications for musical analyses since listening to music is an extremely taxing process. Between hearing local and global relationships, the listener’s mind is often stretched too thin to attend to every detail. However, if a piece was able to complement the listener’s mental processes, the listening experience would dramatically alter. If a composition includes musical processes that mimic cognitive processes, the listener is able to consciously offload the mimicked processes to the music and free critical mental bandwidth

for hearing different aspects of the composition in greater focus. The resulting phenomenology separates itself from previous listening experiences as the music actively enhances the listener's ability to perceive and comprehend, while literally becoming part of the listener's mind.

“All Things Being Equal: The Problem of Reduction in Second Practice Jazz”

Ben Geyer  
University of Kentucky

Reduction—removing the unimportant while retaining the essential—has long been a core analytical methodology in English language music-theoretical scholarship. A handful of scholars have applied reductive techniques to a repertoire which Keith Waters labeled “second practice jazz” in a presentation at the 2013 Society for Music Theory meeting. Like the second practice of the European tradition, works in this idiom, exemplified in the compositions of Wayne Shorter, Herbie Hancock, Miles Davis, and Chick Corea in the early 1960s, resist monotonal characterization. Nonetheless, of the handful of scholars to address this music analytically, several have proceeded by assuming a given piece's key as a starting point and interpreting hierarchy in relation to that key using Schenkerian principles or modifications thereof.

This paper argues that hierarchical interpretations in second practice jazz demand careful methodological examination, and it aims to develop a systematic, idiomatically appropriate reductive technique. I start with Steven Strunk's “layered approach” of 1979, which uses time-span analysis to demonstrate how bebop chord progressions are generated from background to foreground through particular harmonic operations. Lerdahl and Jackendoff's rule system, published only four years later, refines the procedure for time-span analysis by formalizing it based on perceptual principles; their tree structures are also useful as unambiguous visualizations of hierarchical interpretations. This paper presents time-span tree analyses of two precursors to second practice jazz, Miles Davis's “So What” and John Coltrane's “Giant Steps,” each of which demonstrates different methodological problems if tonal procedures are assumed a priori. Even in the absence of tonal relations, I hope to show that reliance on rhythmic criteria can produce musically intuitive results.

## ACKNOWLEDGEMENTS

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