

**Joint Music Conference**

**Southwest Chapter of the American Musicological Society**

**Texas Music Library Association**

**Texas Chapter of the National Association of Composers / USA**

**Friday & Saturday, October 5-6, 2012**

**School of Music, Texas State University-San Marcos**

**Conference Hosts:**

Dr. Kevin Mooney (AMS Southwest)

Mr. Mark Blair (TMLA)

Dr. Dimitar Ninov (NACUSA Texas)

## Preliminary Conference Program

(as of September 30, 2012)

**Friday, October 5, 2012**

12:00-1:00pm Registration, Room 214

**1:00-1:15pm Welcome and Announcements, Room 214**

**1:15-2:45pm Paper Presentations, Room 214**

Katie Buehner (University of Houston)

“Video Instruction and Blackboard Learn”

Matthew Stock (University of Oklahoma)

“Lost in Liège: Belgian Trumpet Contest Pieces, 1889-1959”

2:45-3:15pm Break

**3:15-4:00pm Paper Presentation, Room 214**

Maristella Feustle (University of North Texas)

“‘In Case of Sudden Death, Burn This’: The Simon Bucharoff Collection at the University of North Texas”

4:00-5:00pm TMLA Constitution and Bylaws Review Committee meeting, Room 214

5:00-7:30pm Dinner (on your own)

**7:30pm Texas State University Opera production: *Trouble in Tahiti* by Leonard Bernstein and *Slow Dusk* by Carlisle Floyd, Room 216**

Tickets are not included in conference registration

OR

**7:30pm Texas State Wind Symphony Concert: “Fireworks and Celebrations”**

Dr. Caroline Beatty, conductor

Evans Auditorium

Tickets are not included in conference registration

**Saturday, October 6, 2012**

8:15am Registration and Coffee / Snacks, Room 222

**9:00am – 10:00am Paper Session 1, Recital Hall**

Laura Houle (Texas Tech University)

“A Musical Analysis of Developments in Texas Contest-Style Fiddling”

Mark Brill (University of Texas-San Antonio)

“Music of the Ancient Maya: New Avenues of Research”

**10:00am – 10:45am Poster Session & Refreshments, Room 222**

Gregory Straughn (Abilene Christian University)

“Making it Big at the Met: Repertoire Trends from 1883 to the Present”

Felipe Garcia (Texas State University)

“Immigration to Texas: Who Came and Where They settled”

Justin R. Glosson (Texas State University)

“Initiatory Harmony – Music of Masonic Music Manuals”

Nico Schüler (Texas State University)

“Multicultural Curriculum Transformation of ‘Music Theory Pedagogy’”

Michael Squilla (Texas State University)

“Motivic Formal Function: A Formal Analysis of ‘Canope’”

Kevin McClarney (Texas State University)

“*A Cambridge Mass* by Ralph Vaughan Williams: The Doctoral Music Examination Composition That Was Forgotten”

Sara Outhier (Southern Methodist University)

“Music Special Collections at Southern Methodist University”

Michelle Hahn (Southern Methodist University)

“Exposing Institutional Content: SMU’s Efforts Toward Access to Recital and Concert Recordings of the Meadows School of the Arts”

**10:45am – 11:45pm Paper Session 2, Recital Hall**

Elissa Harbert (Northwestern University)

“History, Memory, and the Music of HBO’s *John Adams*”

Alfredo Colman (Baylor University)

“Personal Transformation in Florentín Giménez’s Symphony No. 1 / *Concertante para piano en Re menor ‘Metamorfosis’*”

11:45pm – 1:30pm Lunch (on your own)

11:45pm – 1:30pm TMLA Business Meeting, Schneider Music Library

11:45pm – 1:30pm NACUSA Texas Business Meeting, Room 214

**1:30pm – 2:30pm Paper Session 3, Recital Hall**

J. Drew Stephen (University of Texas at San Antonio)

“Haydn and the Horn”

George T. Marie (University of Utah)

“Harmonic Dualism and Generalized Musical Spaces”

2:30 Break

**2:45pm – 4:15pm Paper Session 4, Room 214**

Elizabeth Dyer (Our Lady of the Lake University)

“An Examination of the Role of Jesuit Theatre in the Emergence of the Oratorio”

Gregory Camp (Oxford University)

“*Poppea* in Space: The Influence of Theatre Architecture on Productions of Monteverdi’s *L’incoronazione di Poppea*”

Jessica Bedol (University of Texas at Austin)

““Go on you Jews”: Evidence of Anti-Judaism in the Music and Poetry of Fifteenth-Century Spain”

4:15 Break

4:30 AMS-SW Business Meeting and Elections, Room 214

**5:00pm – 6:00pm Modern Music Concert, Recital Hall**

- Dimitar Ninov: *Sonata* for oboe, clarinet and bassoon (1991)

performed by Ian Davidson (oboe), Vangel Tangarov (clarinet), and Daris Hale (bassoon)

- Keith J. Robinson: *The Cat, The Rat, And The Crooked Tail Dog* (2009)

performed by Randy Heaton (trumpet), Paul Dixon (horn), and Keith J. Robinson (tuba)

**World Premiere**

- John McGinn: *Without a Net* for piano (2008)

performed by John McGinn, piano

- Ken Metz: *Vibes I, 2, 4.1* for vibraphone (2012)

performed by Aaron Krouse

- Wieslaw V. Rentowski (Dallas): *Lake Charles Variations* (1990, rev. 1997)

performed by Patrick Behringer, piano

**Texas Premiere**

- John McGinn: *Theme and 8 Variations* for piano (1978)

performed by John McGinn, piano

- Announcement: Winner of the NACUSA Texas Composition Competition

6:00pm Dinner (on your own)

**Paper and Poster Abstracts**  
(in alphabetical order by author)

**Jessica Bedol (University of Texas at Austin)**

**“Go on you Jews”: Evidence of Anti-Judaism in the Music and Poetry of Fifteenth-Century Spain**

Violent anti-Jewish messages can be found in music performed for religious ceremonies in fifteenth-century Spain. Movements such as the Inquisition against the *conversos* and the Jewish Expulsion of 1492 were fueled by anti-Jewish rhetoric found in the poetry and music written during this time. Eleazar Gutwirth’s examination of Inquisitors’ records concerning Jewish music-making has shed some light on the role music played for anti-Jewish perceptions in Spain—an area that has not previously been closely studied. Secular music adapted to religious and semi-religious settings was conducive to the spread of anti-Jewish violence throughout Spain’s Christian population during the late fifteenth century.

The purpose of this paper is to show the effect that music had in the propagation of anti-Jewish violence in Spain during the late fifteenth century. Music associated with Ferdinand and Isabella’s courts and religious celebrations is of particular interest in this case, and the anti-Jewish messages contained within such works must be examined within the context of the Expulsion of 1492 and the Inquisition, which continued for several subsequent centuries. Specific works examined in this paper include Juan de Anchieta’s Mass based on the tune “Ea judios a enfardelar” (“Go on, you Jews”) and Juan del Encina’s third and fourth *eglogas*. Music associated with works such as these seeped into the Spanish public’s subconscious, fueling anti-Jewish thought and allowing for the further justification of violence against Spain’s Jewish population during the fifteenth century.

**Mark Brill (University of Texas-San Antonio)**

**“Music of the Ancient Maya: New Avenues of Research”**

Until the 1970s, knowledge of ancient Maya music derived mostly from iconographic studies of murals and pottery. Since then, the deciphering of the so-called “Maya Code” engendered a massive re-evaluation of Maya culture and history, which has now extended to music, as anthropologists and epigraphers have uncovered avenues of research that have informed musical scholarship. This paper examines some of these avenues, including the role of instruments in specific rituals (including the identification of a pre-cursor to the marimba) and their relationship to the complex Maya histories and cosmology. Maya aesthetics often related to nature, specifically flowers. An important aesthetic concept was “Flower Mountain,” a mythological place of origin that was linked to the Maize God and to music. In Flower Mountain iconography, the “breath soul” is identified with both scent and music, ethereal qualities carried by wind or air. Not surprisingly, the Wind God is also the god of music. Song is depicted by breath scrolls, formed by flowers or quetzal feathers. Turtle shells, long known as important percussion instruments, represented the life-giving earth.

Another research avenue is the structural complexity of Maya language, poetry, and narrative, which offer suggestions on the organization of music. Distinctive phrase structures often reflect Maya understanding of time as both cyclical and linear, and frequently include complex internal repetitions and “bookends within bookends.” Another feature is the increased metaphorical complexity that appears in climactic parts of narratives. These elements have also been identified in more recent Maya accounts, such as the *Popol Vuh* and the *Books of Chilam Balam*.

**Katie Buehner (University of Houston)**

**“Video Instruction and Blackboard Learn”**

This fall, three library produced videos were embedded in an undergraduate music history course that demonstrated the use and citation of specific music research tools. Each video was paired with a three question quiz which was designed to reinforce the video’s instructive content. Students were required to view each video and complete the quiz within a two week time period. This presentation will discuss how the videos were constructed and their implementation within Blackboard Learn.

**Gregory Camp (Oxford University)**

**“Poppea in Space: The Influence of Theatre Architecture on Productions of Monteverdi’s *L’incoronazione di Poppea*”**

Space is often neglected in opera studies in favor of abstracted sonic aspects, but opera is a multi-sensory experience: audiences see a stage and an auditorium, sit in a chair, and experience an acoustic. This paper is an examination of the buildings in which three major, and very different, European productions of Claudio Monteverdi’s *L’incoronazione di Poppea* took place, seen within a few months of each other in 2010: Pier Luigi Pizzi’s production at the Teatro Real in Madrid, Robert Carsen’s at Glyndebourne, and Dietrich Hilsdorf’s at the Cologne Opera. I will first explore the relation of the audience to the stage due to the presence or absence of a proscenium arch. Both Glyndebourne and Madrid’s Teatro Real are proscenium theatres, though the Madrid production attempted to erase the proscenium through the layout of the stage and the orchestra. The Cologne production was held not in a purpose-built theatre but in the central hall of a former corporate headquarters, a proscenium-less space with the audience seated on two sides of a traverse stage. These layouts had different effects on the performances and on the audience’s response to them, affording different opportunities to their directors and different processes of audience engagement. I will then compare the present-day audience’s spatial experience of this opera with the way its seventeenth-century audiences may have experienced it, arguing that the changes in theatre architecture over the centuries have a significant (and overlooked) impact on our results in creating historically-informed operatic performances.

**Alfredo Colman (Baylor University)**

**Personal Transformation in Florentín Giménez’s Symphony No. 1 / *Concertante para piano en Re menor “Metamorfosis”***

As one of the last living representatives of the subjective nationalism school of composition in Latin America, Florentín Giménez (b. 1925) stands as the most prolific Paraguayan composer of academic music. Moving from the performance of popular music in the 1940s to the composition of academic works beginning in the mid 1950s, Giménez musical style has systematically incorporated Paraguayan folk music idioms to his concertos, symphonies, and chamber works. Although highly influenced by composers such as Aaron Copland, Alberto Ginastera, Gustav Mahler, Jean Sibelius, and Heitor Villa-Lobos, Giménez’s music reflects a distinctive Paraguayan style. Not only rhythmic cells derived from the Paraguayan *polca* and the *guarania rhythms* are ubiquitous in his works but the *sin copado paraguayo* (Paraguayan syncopation) becomes a rhythmic resource to portray cultural elements found in the socially imagined concept of Paraguayan identity.

Composed in 1953 and later renamed Symphony No. 1, Giménez’s *Concertante para piano en Re menor “Metamorfosis”* constitutes a musical and historical account of the develop-

ment of traditional music in Paraguay. In this presentation I will analyze the three movements of the *Concertante para piano*, a composition that illustrates aspects of the Iberian and Guarani colonial encounter, the biological and cultural *mestizaje* process, and the creation and adoption of the Paraguayan *polca* and *guarania* rhythms as musical symbols of Paraguayan identity. I will also demonstrate that Giménez's *Concertante para piano* portrays a programmatic and personal testimony of the composer's quest for the articulation of his [Paraguayan] identity through his own personal and musical metamorphosis.

**Elizabeth Dyer (Our Lady of the Lake University)**

**“An Examination of the Role of Jesuit Theatre in the Emergence of the Oratorio”**

This paper investigates the relationship between sacred Jesuit music-drama and the oratorio as the latter genre emerged during the mid-seventeenth century. Over the period c.1550 to c.1640, the musical works performed during the winter vesper services of the Congregation of the Oratory and the musical choruses inserted in the spoken tragedies of the Jesuit college theatre evolved into bi-partite dramatic forms. Oratorio scholars have previously noted similarities between the dramatic dialogues and early oratorios of the Oratorians and the music-dramas of the Jesuit theatre, but the absence of primary Jesuit theatre documents did not permit a comparison of the two oeuvres or a study of the development of the Jesuit theatrical music-drama. However, new research has not only recovered a significant number of music manuscripts and other primary materials for scholarly study but also permitted an initial compilation of Jesuit theatrical composers and their works. An analysis of these materials reveals the stages of development of the Jesuit music-drama and that these stages occurred roughly in parallel to similar developments in the pre-oratorio. Also, a comparison of the composers for the Oratory identified in previously published research and the new compilation of composers for the Jesuits reveals a considerable number of shared personnel. These findings thus corroborate earlier scholars' supposition of a close relationship between Jesuit theatre and the development of the oratorio.

**Maristella Feustle (University of North Texas)**

**“In Case of Sudden Death, Burn This’: The Simon Bucharoff Collection at the University of North Texas”**

Simon Bucharoff, a composer, educator, and orchestrator for Warner Brothers who worked alongside such well known composers as Erich Korngold, appeared to labor under the shadow of thwarted destiny. His papers, which are now housed in the University of North Texas Music Library, trace a four-decade saga of legal wrangling over his most successful work, the opera *Sakaha*. Its production in the United States was hamstrung by German publishers, delay after delay due to the Third Reich, the Second World War, and the Cold War partitioning of Germany, and the times and tastes which changed in the intervening years. The struggle continued even after Bucharoff's death in 1955 as his heirs continued to try and recoup his losses and arrange to have his works performed. The organization, preservation, and online representation of his papers and manuscripts will provide an in-depth view of the life, times, temperament, and creative process of an American composer who sought until his dying breath to gain the recognition for his works that always seemed to have been put on hold.

**Felipe Garcia (Texas State University)**

**“Immigration to Texas: Who Came and Where They settled”**

Within the state lines of Texas, one can find many different styles of music. Texas has much musical diversity because of the many different immigrant groups from countries all over the world that settled in Texas. Many of these groups, like the Anglo Americans and African Americans from America, the Mexicans from south of the border, or the French, Germans and Czechs from Europe, maintain their cultural traditions while mixing with the different cultures of their neighbors.

This poster will provide brief information about the different groups of immigrants. My poster will contain two large maps and will show the countries the immigrants originated from and where they settled within Texas. It will also provide some brief information on when they settled and what they contributed musically.

The originality of the poster is that it will show where the various immigrants settled as it corresponds to the different styles of music and where they can be found.

**Justin R. Glosson (Texas State University)**

**“Initiatory Harmony – Music of Masonic Music Manuals”**

The initiatory orders such as the Freemasons have made use of music throughout their history. The music of the initiatory rites borrows features from a variety of backgrounds, including Christian hymnody, classical and romantic art music, as well as barbershop styles. There have been many explorations of Wolfgang Amadeus Mozart’s works – such as the *Magic Flute* –, but few have engaged in theoretical explorations of the various published materials by the Masonic Grand Lodges of the United States of America. Through exploring the lyrics, text-music relationships, phrasing, and symbolic use of modal reference, this poster will attempt to show unified uses and meanings in two masonic music manuals from two different Grand Lodges.

**Michelle Hahn (Southern Methodist University)**

**“Exposing Institutional Content: SMU’s Efforts Toward Access to Recital and Concert Recordings of the Meadows School of the Arts”**

Did you give a recital or perform in an ensemble in college? Have you ever tried to get a hold of the recording from the performance? Look no further! Your institution has an archive of all of the recordings produced on campus. Or does it? If you walked into the music department office and asked to give it a listen, would they let you? Would they direct you to the library? What if you were doing research on a musician and wanted to hear their earliest recorded performance? Would you be able to get it? Most institutions do in fact maintain an archive of performance recordings that were made on campus. Some are maintained by the music department, some by the library. Some are available to search in a database, some are not. Some are organized by date in a logical fashion, some are sitting in boxes in a back room. Some are even available via online streaming. This presentation aims at exploring the sundry practices found in the U.S., and Southern Methodist University’s efforts to make its recordings available to interested parties.

**Elissa Harbert (Northwestern University)**

**“History, Memory, and the Music of HBO’s *John Adams*”**

“The past is a foreign country,” in L.P. Hartley’s famous aphorism, but what if that country is also one’s own? HBO’s *John Adams* (2008), based on David McCullough’s biography, evokes the foreignness of early America (ca. 1770-1826) while suggesting its legacy in modern Ameri-



ca. The docudrama is a site of both history and cultural memory, depicting historic events as accurately as possible but also interpreting them through a modern lens.

The music of *John Adams* plays an intricate role in expanding and contracting the distance between past and present by evoking competing codes of historical exoticism and nostalgia. Emphasizing the foreignness of early American culture, the miniseries features historically accurate diegetic performances of unfamiliar Revolutionary-era music, including the once-popular songs “Chester,” “The Liberty Song,” and “Hail, Columbia,” which have been all but forgotten in 21st-century American culture. Meanwhile, the production’s main theme and background score owe a stylistic debt to the familiar film scores of John Williams, encoding the idea that this formative moment in history still resonates in American national identity. This nondiegetic music makes the past relatable, drawing it into the present. The main theme has since been used in CNN’s election coverage, thus connecting the founding fathers with modern political process. Through an examination of the main theme and the scenes featuring period music, I show how the music of *John Adams* constructs early America as both a “foreign country” and a living memory that shapes current American national identity.

**Laura Houle (Texas Tech University)**

**“A Musical Analysis of Developments in Texas Contest-Style Fiddling”**

A continuous stylistic evolution can be found in Texas contest style fiddling. Each influential soloist of Texas contest style fiddling produces a new variant on the style. There is a balance between the stylistic evolution versus the retention of those style characteristics that are essential in maintaining the idiom’s specific nature. We can create an effective analysis of continuity and change within the style by looking at the approaches of transitional fiddlers, each of whom impacted his generation of players. This evolutionary process creates subsequent layers of stylistic variation within the tradition, but the term ‘Texas Contest Style’ oversimplifies subtler distinctions between these individuals and the generations of players they influenced. I will focus on three players from the fiddle lineage: Eck Robertson (November 1887-February 1975), Benny Thomasson (April 1909- January 1984, and Mark O’ Connor (August 1961). Through analysis of each player’s recorded version of the standard contest tune ‘Sally Goodin’ I will create a more precise and detailed picture of the stylistic attributes each of these three fiddlers added to the Texas Contest Fiddle tradition.

**George T. Marie (University of Utah)**

**“Harmonic Dualism and Generalized Musical Spaces”**

In this paper, I rehash the underpinnings of harmonic dualism by examining the musical thought of Moritz Hauptmann and Hugo Riemann. I tie the work of Hauptmann and Riemann to work in generalized diatonic and pentatonic scalar theory by Balzano, Gould, and Zweifel by deriving the major and minor triads in  $C_{12}$  cyclic group space.

In 1905, Riemann abandoned acoustics as a basis for harmony. He also completely rejected the undertone series. Furthermore, he proposed a symmetrical arithmetical construction to explain the origins of the minor triad. Riemann’s new construct articulated the basis of major and minor consonance, basing major consonance off of increasing vibration frequency and basing minor consonance off of increasing string length.

Riemann’s new explanation of harmonic dualism shares striking parallels with a similar idea developed by his mentor, Hauptmann. Moritz Hauptmann explained harmonic dualism as a function of the major and minor triads’ similar collection of intervals. Each triad contains a

unison (I), a perfect fifth (II), and a major third (III). Hauptmann used the nominal root of the major triad as a generator to build the minor triad in a downward pattern.

Generalized diatonic and pentatonic scalar theory also depends upon third and fifth oriented relationships in order to construct triads and other musical structures. In my paper, I derive a major triad using pitches from the generalized diatonic scale. I employ Hauptmann's nominative root technique of deriving the minor triad by using the complimentary pitches of the corresponding generalized pentatonic scale.

**Kevin McClarney (Texas State University)**

**“A Cambridge Mass by Ralph Vaughan Williams: The Doctoral Music Examination Composition That Was Forgotten”**

This Poster will display my research on *A Cambridge Mass*, Ralph Vaughan Williams's musical composition and doctoral examination from 1899. It will include an introduction as well as a biography of Vaughan Williams in relation to the piece, influences from other composers with examples, and discussion of the conductor Alan Tongue's discovery, editing, and premiere of the Mass that remained unnoticed in the Cambridge University library for 111 years. I will present problems faced in researching this topic, and include iconographies as well as recordings.

**Sara Outhier (Southern Methodist University)**

**“Music Special Collections at Southern Methodist University”**

The focus of the Jerry Bywaters Special Collections at Southern Methodist University is the cultural history of the American Southwest, and its extensive music-related holdings support this emphasis by documenting musical activity in the Dallas area in the late nineteenth through the mid-twentieth centuries. The Bywaters Special Collections is home to the archives of Paul van Katwijk, longtime SMU faculty member and conductor of the Dallas Symphony, which includes autographed letters of many of well-known composers and musicians, including Stravinsky, Debussy, Mahler, and others. Additional noteworthy holdings include a collection of scores by Dallas big band leader and arranger Jerry Gray and the McCord/Renshaw Collection on the Performing Arts. The Hamon Arts Library is home to the archive of the Voices of Change, a new music ensemble dedicated to the performance of classical chamber music works composed in the twentieth and twenty-first centuries. This collection is comprised of rare published works and unpublished manuscripts performed by the ensemble, sound and video recordings of the ensemble not commercially released, and historical business records for the organization.

**Nico Schüler (Texas State University)**

**“Multicultural Curriculum Transformation of ‘Music Theory Pedagogy’”**

In our globalized world, professional musicians (music educators, performers, etc.) have to perform and teach in many different musical styles from all over the world, yet our current Music Theory / Aural Learning curriculum – and how it is taught to graduate students in Music Theory Pedagogy courses – focuses primarily on Western art music. This poster will present the results of such a multi-cultural curriculum transformation at Texas State University. In the revised course, musical diversities across the world and within the U.S. are critically analyzed in the context of teaching music theory and aural skills. Construction of knowledge, specifically the construction of knowledge and skills related to music theory (as in existing curricula and textbooks) is being analyzed, and students develop new, diverse and multicultural curricula, teaching repertoires, and teaching approaches. Students then use those multicultural curricula, repertoires, and

teaching approaches in teaching free music theory / aural skills classes to community members in the San Marcos Public Library (as a service learning component for this course). Furthermore, multi-cultural approaches to instructional strategies, assessment of student knowledge, classroom interactions, and course evaluation have been integrated in this curriculum transformation. Such transformation does not only reflect our current musical life, but also necessities of the current job market, which our graduates will find themselves in shortly.

**Michael Squilla (Texas State University)**

**“Motivic Formal Function: A Formal Analysis of ‘Canope’”**

Written in the early 20<sup>th</sup> century, Debussy’s two books of *Préludes* for solo piano offer a rich survey of the new trends of both harmony and form. This poster will provide a formal analysis of the piece “Canope”, the tenth piece in Debussy’s second book of *Préludes*. Rather than large melodic themes, Debussy tends to use smaller undeveloped motivic ideas throughout many of his works. This poster will attempt to prove that Debussy’s use of small non-developed gestures can uphold the larger formal structure of the entire piece. Through the use of combining motives and textural change, vast developmental material is not missed.

**J. Drew Stephen (University of Texas at San Antonio)**

**“Haydn and the Horn”**

This paper challenges a widely-held assumption that the non-harmonic series tones in Joseph Haydn’s horn parts were obtained by using the hand in the bell of the instrument with the bell held downward and close to the body. Although Haydn’s compositions were written after the invention of hand stopping in the 1750s, I demonstrate that hand stopping was a specialized technique that had very little impact on the vast majority of compositions written for the horn eighteenth century. Until the 1790s, the horn continued to be played with the bell in the air to achieve an open, bright sound that was closer to the sound ideal established by the hunting horn. The implications of my assertions are significant to both the overall sound of the instrument and its playing techniques.

I arrive at my conclusions by examining all non-harmonic-series tones in the horn parts of Haydn’s symphonic, concerted, and chamber music works. I then consider them within the practices and playing techniques outlined in eighteenth-century horn treatises and instruction manuals. Through live demonstrations on my own period horn, I reveal the problems of playing this repertoire with the hand in the bell and offer practical solutions that do not alter the overall sound or playing technique of the instrument. The result is a fuller understanding of horn playing in the second half of the eighteenth century and of Haydn’s responses to an instrument whose technique was changing and developing over the course of several decades

**Matthew Stock (University of Oklahoma)**

**“Lost in Liège: Belgian Trumpet Contest Pieces, 1889-1959”**

Although trumpeters speak frequently of the “French school” of playing, few are aware that the etude book considered the epitome of the French School, Théo Charlier’s *Trente-six Études Transcendantes* was written by a Belgian. In spite of the adoption of the Charlier etudes into college curricula across much of the world, the body of work created for the examinations at Charlier’s institution, the Liège Conservatory, remains largely ignored. Although neglected, upon examination these works display both pedagogical and artistic merit. Because of the mixture of

compositions by Francophone and Flemish composers, this repertoire is unusually diverse and challenging.

**Gregory Straughn (Abilene Christian University)**

**“Making it Big at the Met: Repertoire Trends from 1883 to the Present”**

Since the first performance of Gounod’s *Faust* on October 22, 1883, the Metropolitan Opera has presented over 27,000 productions of 340+ operas. Three years ago, the Met created an online database that provides information about each production, including artists, conductor, venue, broadcast, and a cumulative number of performances. Far superseding the venerable Loewenburg *Annals of Opera* and building on the Met’s own *Annals*, compiled by Gerald Fitzgerald (1990), the online database permits keyword and multiform searches that allow for a much more nuanced view of the production information. This study examines the overall frequency of performances of all the operas to capture a single graphical representation of their 129-year history. Immediately evident is the popularity of Verdi and Puccini: *La Bohème*, *Aida*, *La Traviata*, *Carmen* and *Tosca* comprise the five most performed works. However, by plotting several variables (cumulative number of performances, the amount of time between first performance and most recent performance, and the amount of time between most recent performance and the present), a picture emerges of various large-scale trends that prompts many different questions: Why do French-language works struggle in popularity? What impact does the size of forces have on inclusion in the repertoire? Is the impact of the early music revival evident on a macro-level view? Do minor or early works by major composers fair better than new works, or works by relatively unknown composers?

**Program Notes for Concerts**  
(in alphabetical order by composers' last names)

**John McGinn: *Without a Net* for piano (2008)**  
**performed by John McGinn, piano**

I've been an avid devotee of free improvisation since the mid-1980s, and nearly always start my compositional sessions with a MIDI-recorded improvisation or two. *Without a Net* is a true hybrid between composition and improvisation: about 80% is written out (though even these sections draw heavily on my MIDI recordings) while the remaining 20% is created in concert. My hope is that listeners will experience the piece as something that feels both spontaneous and carefully structured.

**John McGinn: *Theme and 8 Variations* for piano (1978)**  
**performed by John McGinn, piano**

This work occupies a rather special place among my musical juvenilia. I was 13 and studying with John Adams at the time (not yet well known, he was about to release his now-famed debut recording of *Phrygian Gates* and *Shaker Loops*) at the San Francisco Conservatory of Music. I remember bringing a fairly straightforward "theme" in C major with three variations (now 1, 2 and 5) to one of my lessons. He said, "Those are nice enough, but why don't you see if you can be a bit more *adventurous* – let yourself go." That was all I needed; within two weeks I had penciled the remaining variations (3-4 and 6-8), all of which were stylistically in new worlds for me. I performed the entire set once at a student recital, then tossed it into a drawer. I didn't set eyes on it again until my late 20s when I dug it out and realized that the work as a whole still held certain charms for me. I've performed it several times since then and hope that you enjoy it.

**Ken Metz: *Vibes 1, 2, 4.1* for vibraphone (2012)**  
**performed by Aaron Krouse**

These pieces were written with the vibraphone in mind and further a love affair with mallet instruments. The title reflects the fate of the third movement and that the fourth movement was spared from the hook by a late revision.

**Dimitar Ninov: *Sonata* for oboe, clarinet and bassoon (1991)**  
**performed by Ian Davidson (oboe), Vanguel Tangarov (clarinet), and Daris Hale (bassoon)**

The three movements of this piece are composed in the classical forms of sonata allegro, fugue, and rondo. The harmonic language is contemporary and accessible, and the overall character of the music may be associated with a neo-classical tradition. The first movement combines harmonic texture with some contrapuntal procedures in invertible counterpoint. The second movement unfolds in the realm of counterpoint, and the third movement has a rhythmic drive that evokes vigor and vitality.

**Wieslaw V. Rentowski: *Lake Charles Variations* (1990, rev. 1997)  
performed by Patrick Behringer, piano  
Texas Premiere**

*Lake Charles Variations* explores different articulation techniques related to the means of piano preparation by using five hanging metal chains inside the instrument and the use of crotali by the performing pianist. This composition combines long passages with brilliant, almost classical phrases based on repetition. Commissioned in 1990 by the Louisiana Music Teachers Association, *Lake Charles Variations* was presented in October of the same year for the first time at LMTA State Convention, at McNeese State University / Louisiana. The score is available from Connors Publications (ASCAP).

**Keith J. Robinson: *The Cat, The Rat, And The Crooked Tail Dog* (2009)  
performed by Randy Heaton (trumpet), Paul Dixon (horn), and Keith J. Robinson  
(tuba)  
World Premiere**

Starting with a brief, heavy, painful introduction, *The Cat, The Rat, And The Crooked Tail Dog* immediately transitions into a trumpet solo, the first of three solos, each of which slightly overlaps the preceding solo. Following the tuba solo, the slower opening tempo returns as does the opening mood, as the trio plays a brief interlude. The solos return, in reverse order, layering each solo on top of the previous one until all three are played together, or perhaps against one another. Momentarily, there seems to be some agreement between all involved parties, but this is short lived as the piece races toward an unfortunate, not-so-pleasant ending.

## Bios

(in alphabetical order by last name)

**Jessica Bedol** is currently a Ph.D. student in musicology at the University of Texas at Austin. Her primary research interest is in manifestations of anti-Judaism in the music of Spain during the fifteenth and sixteenth centuries. In June 2012, Jessica received a fellowship from the Medieval Graduate Student Association at UT, which allowed her to conduct research on music discussed in records of the Spanish Inquisition at Archivo Histórico Nacional in Madrid. She hopes to eventually broaden her inquiry to Jewish and *converso* musicians persecuted by inquisitors in Spain and Italy. Jessica's full CV can be viewed online at: <http://utexas.academia.edu/JessicaBedol>.

**Patrick Behringer** manages a private piano studio in Ft. Worth, TX, and has taught piano through Syracuse University, Interlochen Arts Camp, and Wisconsin Conservatory. As an arts – management intern and competition coordinator, he has worked closely with PianoArts, a premier North American piano competition and music festival that identifies young talent and promotes their development into professional artists. He has adjudicated other youth piano competitions. As a soloist, Patrick has performed works by Gershwin, Bloch, and Beethoven with ensembles in Wisconsin. He was a featured recitalist for Mt. Mary College's Young Artist Series, and last year performed Stavinsky's trio *l'Histoire du Soldat* in the Tenri Culture Institute of New York City. He has a Master of Music in piano performance from Syracuse University, where he earned the *Certificate in Undergraduate Teaching* in the graduate school's Future Professoriate Program. There, he was also the Head Teaching Assistant, accompanist, and instructor of Class Piano. Mr. Behringer is a member of the Music Teachers' National Association (MTNA), Texas Music Teachers' Association, Fort Worth Music Teachers' Association, and Mid-Cities Music Teachers' Association.

**Mark Brill** is Assistant Professor of Music at the University of Texas-San Antonio. He has written extensively on Latin American music, specializing in the Mexican Baroque, and is the author of a textbook entitled *Music of Latin America and the Caribbean*. He has also written at length on film music and composers, including James Newton Howard, Maurice Jaubert and Bernard Herrmann, and is the editor of an issue of *The Journal of Film Music* dedicated to the composer Leith Stevens.

**Katie Buehner** is the Coordinator of the Music Library at the University of Houston. She holds a Master's of Library Science and a Master's of Musicology from the University of North Texas. She has produced over 100 videos for the University of Houston, including mashups, advertisements for collections and development, help videos, and step-by-step tutorials.

**Dr. Gregory Camp** has just been awarded his DPhil by The Queen's College, Oxford, studying the performance and reception history of Monteverdi's operas in the twentieth century. Originally from Denver, Colorado, he graduated summa cum laude from The George Washington University with a double major in International Affairs and Music, writing his honors dissertation on the performance of Gregorian chant from the St Gall codex. He then went to Oxford for an MSt in Musicology, studying the modern reception history of Monteverdi's 1610 Vespers. Gregory is also active as a performer, singing in the Queen's College chapel choir, which he has served as librarian, and is the founder of the seventeenth-century music ensemble Selva Claudiana.

Musicologist and ethnomusicologist **Alfredo Colman** (Baylor University) is a cultural analyst of the academic and traditional musical repertoires of Paraguay and other Latin American countries. His areas of research include the Paraguayan harp and its music, the musical contributions of Paraguayan academic and popular music composer Florentín Giménez (b.1925), and issues on music and identity in Texas.

**Dr. Ian Davidson** has appeared as soloist and chamber musician on six continents. He is Associate Principal Oboe / Solo English Horn of the Austin Symphony Orchestra and Assistant Principal Oboe of the Austin Lyric Opera Orchestra. Among other honors, Dr. Davidson was nominated by the Austin Critics Round Table as “Best Instrumental Soloist” (2003) for his work with the Chamber Soloists of Austin, performing the Complete Brandenburg Concertos of J. S. Bach and a Grammy Nomination for work on the Harmoni Mundi label. Dr. Davidson was awarded the Presidential Award for Excellence in Scholarly / Creative Activities at Texas State University in 1999. He holds degrees from DePauw University and the University of Texas and is Professor of Music and Humanities at Texas State University.

Following four years performing with the Texas All State Orchestra, **Paul Dixon** attended Southwest Texas State University, now called Texas State University, graduating in 1996 with a Bachelor’s degree in Music Education. Since graduation, he has taught as a band director in Comal County, as well as performing various freelance work as a hornist and guitarist in and around the central Texas area, including extensive work as hornist with Hill Country Brass.

**Elizabeth Dyer**, Ph.D. is a Visiting Professor in Music and Acting Music Program Coordinator at Our Lady of the Lake University. Dr. Dyer, a Fulbright Scholar and an ORSAS Scholar, earned her Ph.D. in musicology at the University of York, U.K. She holds an M.M. in Choral Studies from the University of Missouri-Columbia and an M.M. in Music Composition from the Moores School of Music at the University of Houston. Her B.A. is from the College of William and Mary in Virginia, where she double-majored in music and English. Dr. Dyer recently received the Ramsden Award for Theatre Research for the stage premiere and DVD filming of the 1728 musical drama *Daphnis, Pastorale*, a manuscript Dr. Dyer discovered in 2006. Her research in early music and sacred musical theatre is presented and published internationally.

**Maristella Feustle** is the Music Special Collections Librarian at the University of North Texas. She holds a Master of Music degree in jazz guitar, and a Master of Library Science, both from UNT. From March 2011 to March 2012, she served as Audiovisual Supervisor at Southern Methodist University’s Hamon Arts Library before returning to UNT. As a graduate student at UNT, she had the privilege of organizing the Maynard Ferguson Collection, and since her return, has worked with nearly two dozen of the Music Library's Special Collections, including Don Gillis, Leon Breeden, and Simon Bucharoff. She continues to perform actively as a guitarist in the Dallas-Ft. Worth area.

**Felipe Garcia** is a private music instructor and graduate student at Texas State University, specializing in music theory. Born in Corpus Christi, Texas, on July 9<sup>th</sup>, 1981, to Oscar and Velma Garcia, Felipe graduated with a bachelor’s degree in music from the University of North Texas with a specialization in music theory in 2011. Felipe teaches music lessons in the San Antonio



area with the California-based company TakeLessons and the San Antonio-based Anthem School of Music L.L.C.. Felipe now lives in Live Oak, Texas, with his beautiful wife Holley and can be reached at his email [thedriveinn@gmail.com](mailto:thedriveinn@gmail.com).

**Justin R. Glosson** graduated with a bachelor's of music at Texas State University-San Marcos with an emphasis on music education, EC-12, in 2009. As a masonic scholar, he has presented at many Lodges in the Grand Lodge of Texas upon various topics including alchemy, the history of music education and freemasonry, and modal initiation rites. Presently, he is studying to complete a Masters of Music Theory at Texas State University-San Marcos. He also serves as an assistant organist for the Scottish Rite Valley of Guthrie, Oklahoma, the principal organist for the Scottish Rite Valley of Austin, and Lodge Musician for San Marcos Masonic Lodge.

**Michelle Hahn** has been with SMU's Central University Libraries since March of 2008. She has been serving in the role of Music Catalog Librarian, providing description of and access to library materials related to music. During the time between permanent Music Librarians at SMU's Hamon Arts Library, Michelle is also serving as Interim Music Librarian, providing reference, instruction, collection development, and faculty support. She is president of the Dallas Alumnae Chapter of Sigma Alpha Iota and an active member of the Music Library Association, serving on the Membership Committee and the Conference & Program Committee Structure Task Force in the Music Library Association. She also serves a Co-Editor-in-Chief of Music Reference Services Quarterly, where she previously published her work in music periodical indexing. Michelle earned a B.M. in Instrumental Music Education from Ohio University and an M.L.S. with a Music Librarianship Specialization from Indiana University. She is currently pursuing an M.M. in Music Education at SMU's Meadows School of the Arts. Her principal instrument is bassoon, and her research foci are in music education resources and music periodical indexing. Her writings on the future of music cataloging are featured in *Directions in Music Cataloging*, edited by Richard Griscom and Peter Lisius, published by A-R Editions, 2011.

**Daris Word Hale**—one bassoon, 11 orchestras, 7 countries, 47 world premieres, TV, film, commercials, DVD's, CD's; life long learner with one heart, one soul, one loving husband, two sweet kids, hundreds of brilliant students, or rather teachers; 7 billion friends; always manifesting music and art. Her hat is currently hanging at Texas State University.

**Elissa Harbert** is a Ph.D. candidate at Northwestern University specializing in music of the United States from the eighteenth century to the present. She is a 2012 recipient of the Alvin H. Johnson AMS 50 Dissertation Fellowship, currently completing her project, "Remembering the Revolution: Music in Stage and Screen Representations of Early America During the Bicentennial Years." Her other research interests include transatlantic musical cultures of early America, African American music, and musical theater. She has recently presented at conferences including the British Association for American Studies, Music and the Moving Image, and the Society for American Music.

**Randy Heaton** is a 1996 graduate of Southwest Texas State University, now called Texas State University. He has studied trumpet with David Hibbard at McLennan Community College and Jack Laumer at Southwest Texas State University. He has performed with various ensembles and orchestras throughout Texas, including the Victoria Symphony, the Corpus Christi Symphony,

the Corpus Christi Ballet, the Victoria Bach Festival, and the Waco Civic Theater. Randy is the founder of Hill Country Brass and operates, with his wife Fran, Frandy Oaks Pet Resort in San Marcos, Texas.

**Laura J. Houle** is a graduate student in Musicology at Texas Tech University. At Texas Tech, she plays the fiddle for the Americana Ensemble and the World Music Ensemble. She enjoys performing fiddle tunes, bluegrass, and the blues on the fiddle and mandolin. Her research interests focus on the American Vernacular, southern and Texas style fiddling, and folk revivals in the United States.

**Aaron Krouse** is a first year Master's student from Lewisville, Texas. He graduated from Baylor University with a degree in music education in 2011, where he studied percussion with Dr. Todd Meehan. He has performed in many diverse musical groups, including the Kentucky Intercollegiate Percussion Ensemble, the Baylor Percussion Group, the Golden Wave Marching Band, and the Baylor Showtime. In the future, Aaron wants to continue performing in a variety of ensembles and one day teach a percussion studio of his own.

**George T. Marie** (University of Utah)

**Kevin B. McClarney** received his Bachelor of Arts in Music with a concentration in voice at Texas A&M University-Corpus Christi in 2011. Currently, he is studying to earn his Master of Music in Music History at Texas State University-San Marcos. McClarney has also worked as a church musician for various churches throughout Texas. As of now, he is a choral scholar at St. Mark's Episcopal Church in San Marcos, Texas. His research interests are in the life and works of Ralph Vaughan Williams, and British music of the late 19<sup>th</sup> and early 20<sup>th</sup> century, particularly British choral music.

**John McGinn**, Assistant Professor of Music (Theory / Composition) at Austin College in Sherman, TX, received his doctorate in composition from Stanford University in 1999. His works have won several honors and been performed nationwide, including a premiere of *Score for Score* by the Inscape Chamber Orchestra of Bethesda, MD in October 2009. As an arranger, McGinn has created piano reductions of several large-scale works for Boosey& Hawkes, including John Adams' *Nixon in China* and *Gnarly Buttons*. As a pianist, he has appeared on more than a dozen commercial recordings including a critically acclaimed solo album, *The 20th Century Piano* (AmCam).

**Ken Metz** is a composer who loves music and has devoted his life to it. He teaches music theory at the University of the Incarnate Word in San Antonio, Texas and has recently published an introduction to music theory textbook, co-authored with Dr. Robert Frank of Southern Methodist University, entitled *Fundamentals for the Aspiring Musician* (available from Routledge).

**Dimitar Ninov** was the 2009 Chairman of the Board of Directors of the National Association of Composers, United States. He teaches music theory at Texas State University, San Marcos. He is a published composer and theorist, and an invited lecturer at international, national, and regional music theory conferences. Ninov's music has been performed in the United States, Europe, Canada, and Southeast Asia. Ninov holds a doctoral degree in composition from the University of

Texas at Austin, and master's degrees in theory and composition from the National Academy of Music in Sofia, Bulgaria.

**Sara Outhier** is currently the Library Specialist for Audiovisual Collections and Services at the Hamon Arts Library at Southern Methodist University. Her responsibilities at Hamon include overseeing the audiovisual collections and the operation and maintenance of the audiovisual playback equipment, digitizing audio recordings in various formats, and providing reference services in the arts. Prior to her position at SMU, Sara was the Music Cataloging Graduate Library Assistant at the University of North Texas Music Library. She earned her M.M. in Musicology at Kansas State University in 2009 and her M.S. in Library and Information Science at UNT in 2012.

The Music of **Wieslaw V. Rentowski** has been performed at many International Festivals and Conferences in Europe and North America. He is the recipient of many awards in Poland, Germany, Canada, the United States, and his music has been published / recorded by many companies in Europe and America. Dr. Rentowski (also a virtuoso organist and conductor) taught at the Lodz State Academy of Music, the LSU School of Music, and Tulane University/New Orleans. He holds several advanced degrees from Universities in Poland and the United States. Rentowski is a founding member, current president of NACUSA Texas as well as NACUSA National Vice-President. Since 2006 he produced several NACUSA concerts in the Dallas-Ft. Worth area, featuring international soloists and chamber musicians.

**Keith J. Robinson** received his Bachelor's degree from Texas A&I University, now called Texas A&M University-Kingsville, in 1981. In 2008 he received his Master's degree from Texas State University. He has performed with the Air Force Band of the West, The San Antonio Symphony, The San Antonio Brass, The San Antonio Festival Orchestra, The Laredo Philharmonic, and the Laredo Brass Quintet. Currently, Keith performs with Oma and the Oompahs and with Hill Country Brass. Additionally he teaches elementary music, is Music Director at First United Methodist Church, and teaches at Texas Lutheran University in Seguin, Texas.

**Nico Schüler** (b. 1970) is Professor of Musicology and Music Theory at Texas State University. His main research interests are music theory pedagogy, methodology of music research, interdisciplinary aspects of modern music, and computer applications in music research. Dr. Schüler is the editor of the research book series *Methodology of Music Research*, the editor of the peer-reviewed journal *South Central Music Bulletin*, the author or editor of 20 books, and the author of more than 100 articles. His most recent books are on *Musical Listening Habits of College Students* (2010) and on *Approaches to Music Research* (2011). [www.nicoschuler.com](http://www.nicoschuler.com)

**Michael Squilla**, born February 8, 1990, graduated from University of the Incarnate Word in May of 2012, where he studied composition with James Syler. His current interests are continuing research in the formal analyses of Debussy's two books of piano preludes, and beginning theoretical analysis of indie rock music from the early 2000s to the present. He is currently pursuing his master's degree in music theory at Texas State University with the hopes of continuing to a doctoral degree.

**J. Drew Stephen** is an Associate Professor of Musicology at the University of Texas at San An-

tonio. His research interests include the cultural significance of the hunt in Romantic opera, the history and performance practices of the horn in the eighteenth and nineteenth centuries, Canadian music, film music, and rock music. His publications include articles in the *Horn Call*, the *Historic Brass Society Journal*, and the *University of Toronto Quarterly* plus chapters in *Weinzweig: Essays on His Life and Music*, *The Music of Fantasy Cinema*, and *Bach Studies from Dublin*.

**Matt Stock** received his undergraduate degree at the University of Arkansas, Fayetteville and his education playing second trumpet with a popular dance band in the area. After completing an MM in Musicology and an MLS at the University of North Texas he spent several years at the Lewisville, TX Public Library. Joining the University of Oklahoma Libraries as Fine & Applied Arts Librarian in 2004, he currently holds the rank of Associate Professor. Having recovered from attending UNT, he recently completed his DMA in Trumpet Performance at OU.

**Gregory Straughn** has taught music history and theory courses at Abilene Christian University since 2000. He is a cellist with the Abilene Philharmonic Orchestra and has performed with the Denton and Dallas Bach Societies. His work on nineteenth-century opera, specifically Wagner's *Parsifal* and the ensemble structures in the works of Jules Massenet, has situated him well for the last four years of administrative roles at ACU, including Honors Dean, Associate Provost for General Education, Interim Provost, and, currently, Interim Dean of the College of Arts and Sciences. When not writing academic policy, Greg enjoys spending time with family and collecting Penguin paperback books.

**Dr. Vanguel Tangarov**, a native of Plovdiv, Bulgaria, performs as Principal Clarinet for the Austin Lyric Opera, Mid-Texas Symphony, and Victoria Symphony orchestras. Dr. Tangarov teaches as an Assistant Professor of Clarinet at Texas State University in San Marcos. Previously Dr. Tangarov taught at Sofia State Academy of Music in Bulgaria, Superior School of Music and Dance in Monterrey, Mexico University of Texas at Austin, Texas Lutheran University in Seguin, and Baylor University in Waco. Vanguel Tangarov previously served as Principal Clarinet at Sofia Philharmonic Orchestra, Bulgaria; Academia Chigiana Symphony Orchestra, Siena, Italy; Jeunesses Musicales World Symphony Orchestra, Berlin, Germany; and Monterrey Symphony Orchestra in Mexico.