

**Fall 2013 Conference of the  
Southwest Chapter of the American Musicological Society**

Saturday, October 5, 2013

The Shepherd School of Music at Rice University

in Houston, Texas

**Conference Host:**

Dr. Peter Loewen

**AMS–SW CONFERENCE**  
**OCTOBER 5, 2013**  
**HOSTED BY THE SHEPHERD SCHOOL OF MUSIC**  
**RICE UNIVERSITY • HOUSTON, TEXAS**

### **Directions to the Shepherd School of Music**

*Travel by Air:* You may fly into either Bush Intercontinental Airport (IAH) or Hobby Airport (HOU) and rent a car.

*Travel by Car:* Rice University is located southwest of the city center, and may be approached from three major thoroughfares: highways 59 and 288, and the 610 freeway. **From Bush Intercontinental Airport:** Take Beltway 8 east to Highway 59. Follow Highway 59 south to the Greenbriar exit (you will pass the 610, I-10 and I-45 before you reach Greenbriar). Upon exiting, go south (left) on Greenbriar to Rice Boulevard. Turn left onto Rice Boulevard. The Rice campus will be on your right. **From Hobby Airport:** Take the main airport exit, which is Broadway Boulevard. Follow Broadway Boulevard to I-45. Follow I-45 north to Highway 59. Follow Highway 59 south to the Greenbriar exit. Upon exiting, go south (left) on Greenbriar to Rice Boulevard. Turn left onto Rice Boulevard. The campus will be on your right.

### **Parking Information**

The conference will take place in Room 1131 of the Shepherd School of Music (Alice Pratt Brown Hall), located directly east of Rice Stadium (see map below). There are several paid visitor parking lots located nearby the Shepherd School. These require a credit card, except for the Central Campus Garage, located under the Jesse H. Jones Graduate School of Business. West Lot 1, in front of the Shepherd School, should be approached from the south at gate 8 (intersection of University Blvd. and Stockton) or from the north at gate 18 (intersection of Rice Blvd. and Wilton). The Central Campus Garage may be accessed from Inner Loop Road. Since this is a one-way street, enter the campus from Rice Blvd. at gate 20 and turn right on Inner Loop Road. The garage entrance will be on your left. The rate for both of these lots is \$11 per day. Cheaper parking, at a rate of \$1 per day, is available in the Greenbriar Lot, west of Rice Stadium.

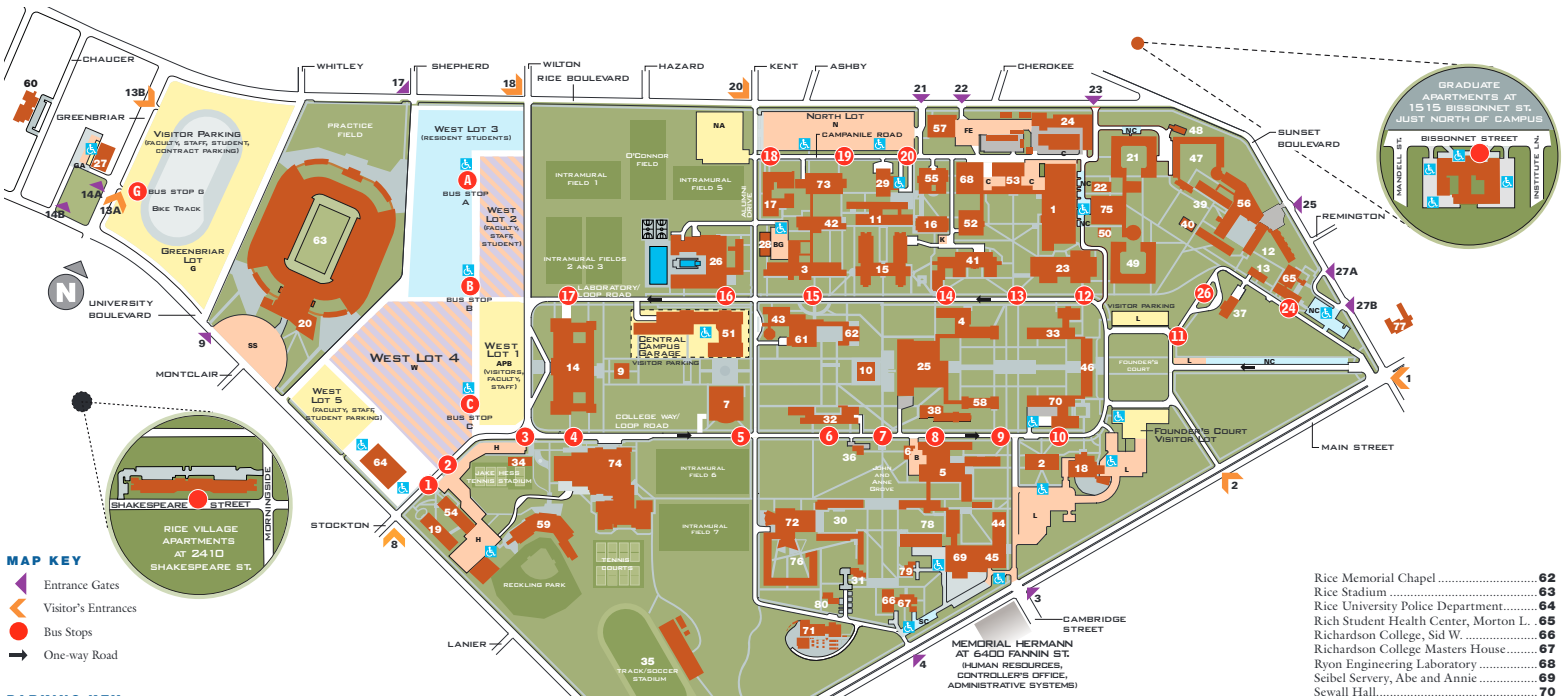
### **Hotel Information**

There are many options for accommodation within the vicinity of Rice University. The Hilton Houston Plaza/Medical Center and Best Western Plaza Hotel & Suites at the Medical Center are within a short walking distance; more economical solutions are a short drive away.

### **The Shepherd School of Music**

Rice University is situated across from Hermann Park and the Texas Medical Center, and sits just southwest of Houston's Museum District, which is comprised of eleven museums and arts education centers. The Theatre District, home of the Houston Grand Opera and Ballet and the Houston Symphony, lies a few miles to the north, in the heart of downtown Houston. The university itself boasts a wooded, picturesque campus with beautifully landscaped grounds. Music students enjoy the exceptional features of Alice Pratt Brown Hall. Built in 1991, the building houses Stude Concert Hall, Duncan Recital Hall, the Edythe Bates Old Grand Organ and Recital

Hall, the Wortham Opera Theatre, and the Hirsch Orchestra Rehearsal Hall. Rice University awards the Bachelor and Master of Music, Artist Diploma in Music, and Doctor of Musical Arts degrees in select areas of study. The musicology faculty includes Walter B. Bailey, Gregory Barnett, Marcia Citron, David Ferris, Peter Loewen, and Anne Schnoebelen (emerita). For more information about Masters degrees in musicology, please visit <http://music.rice.edu/graduate/degrees>.



- MAP KEY**
- Entrance Gates
  - Visitor's Entrances
  - Bus Stops
  - One-way Road

- PARKING KEY**
- Faculty/Staff Parking
  - Resident Student Parking
  - Commuter Parking
  - Visitor Parking
  - Accessible Parking

- PARKING LOTS:**
- APB** Alice Pratt Brown Hall Lot
  - B** Baker College-Housing & Dining Lot
  - BG** Biology-Geology Lot
  - BRC** BioScience Research Collaborative Garage
  - C** Campanile Lot
  - CG** Central Campus Garage
  - FE** Facilities, Engineering and Planning Lot
  - G** Greenbriar Lot
  - GA** Greenbriar Annex
  - H** Hess Court Lot
  - K** Keck Lot
  - L** Lovett Lot
  - N** North Lot
  - NA** North Annex Lot
  - NC** North Colleges Residents Lot
  - SC** South Colleges Residents Lot
  - SS** South Stadium Lot
  - W** West Lot

**PARKING RATES:**  
 West of Entrance 18: \$1 each 20 minutes, \$11 daily maximum  
 East of Entrance 18 and BioScience Research Collaborative Garage: \$1 each 12 minutes, \$11 daily maximum  
 Greenbriar Lot: \$1 per entry, per day

**PAYMENT METHODS:**  
 BioScience Research Collaborative Garage and Central Campus Garage: cash or credit card  
 Greenbriar Lot, Founder's Court, North and West Lots Visitor Section: credit card

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  - Rice Village Apartments

## Rice Village Restaurant Guide

\$ = entrées @ \$10 or less  
\$\$ = entrées @ \$10-\$20  
\$\$\$ = entrées @ \$20 and up

**Croissant Brioche—\$**  
2435 Rice Blvd. (713) 526-9188  
French bakery, restaurant, & café

**Dimassi's Mediterranean Buffet—\$**  
2401 Times Blvd. (713) 526-5111  
Middle Eastern

**Fu's Garden Hunan Cuisine—\$**  
2539 University Blvd. (713) 520-7422

**Istanbul Grill & Deli—\$**  
5613 Morningside Dr. (713) 526-2800  
Turkish

**Jason's Deli—\$**  
2530 University Blvd. (713) 522-2660  
New York-style deli

**Hungry's Café & Bistro—\$-\$\$**  
2356 Rice Blvd. (713) 523-8652  
American eclectic

**Andre's Café & Pastry Shop—\$\$**  
5510 Morningside Drive (713) 807-8003  
French bakery, restaurant, & café

**Baker St. Pub & Grill—\$\$**  
5510 Morningside Dr. (713) 942-9900  
Draught beer, wine, and restaurant

**Bombay Brasserie—\$\$**  
2414 University Blvd. (713) 355-2000  
Indian

**Café Rabelais—\$\$**  
2442 Times Blvd. (713) 520-8841  
French

**Kubo's Sushi Bar & Grill—\$\$**  
2414 University Blvd., # 200 (713) 528-7878

**La Madeleine—\$\$**  
6205 Kirby Dr. (713) 942-7081  
French bakery, restaurant, & café

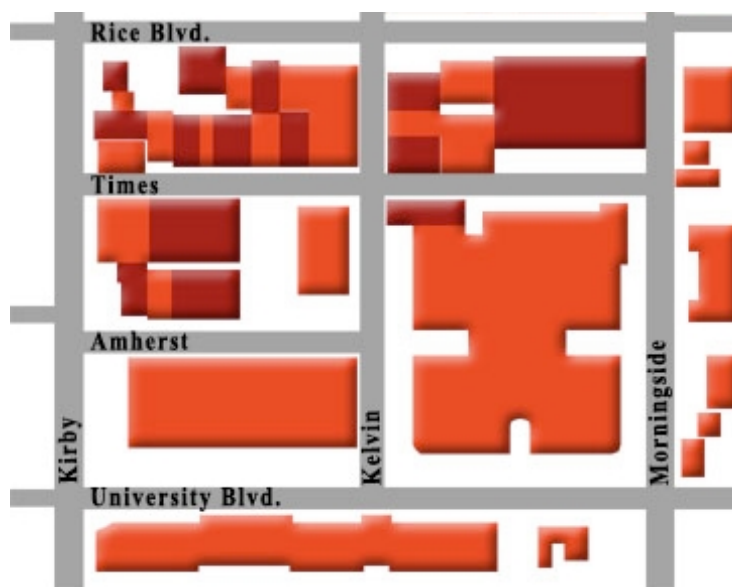
**El Meson—\$\$**  
2425 University Blvd.  
(713) 522-9306  
Mexican/Spanish

**Pasha—\$\$**  
2325 University Blvd. (713) 592-0020  
Turkish

**Patu's Thai Cuisine—\$\$**  
2420 Rice Blvd. (713) 528-6998

**Shiva Indian Restaurant—\$\$**  
2514 Times Blvd. (713) 523-4753

**Prego—\$\$\$**  
2520 Amherst St. (713) 529-2420  
Italian



## Conference Program (as of September 11, 2013)

The Conference is taking place at the Shepherd School of Music (Alice Pratt Brown Hall).

### Saturday, October 5, 2013

8:15am Registration and Coffee / Snacks (Lounge Area, near Room 1131)

#### 9:00am – 10:00am Paper Presentations (Room 1131)

John Michael Cooper (Southwestern University)

“Mendelssohn’s *Große Festmusik zum Dürerfest* (1828) and the Sacralization of German Musical History”

Michael T. Lively (Texas Woman’s University)

“The Narrative Persona and the Nineteenth-Century Solo Concerto: An Analytical Study of Stylistic Competency and the Troping of Temporality”

#### 10:00am – 10:45am Poster Session & Refreshments (Lounge Area)

Micah Bland (University of Texas at San Antonio)

“The Use of Choral Music in late Twentieth-Century and early Twenty-first Century Film Scores”

Robert Sanchez (Texas State University)

“Goethe’s ‘Wer nie sein Brot mit Tränen aß’: Comparing the Lied Settings by Schubert, Schumann, and Wolf”

Jose M. Garza, Jr. (Texas State University)

“What Comes Next? – The Rhythmic and Formal Language of Contemporary Metal Music”

Luca Giuseppe Cubisino (Texas State University)

“Vincenzo Scaramuzza and His Science of the Soul”

Stephanie Rizvi-Stewart (Texas Tech University)

“Musical Innovations in C. P. E. Bach’s *Gellert Songs*”

Nico Schüler (Texas State University)

“Mental Health & Illness and its Relationship to Artistic Creativity”

#### 10:45am – 12:15pm Paper Presentations (Room 1131)

Alfredo Colman (Baylor University)

“*A mi patria*: A Quest for Place and Space through Baroque Counterpoint and Subjective Nationalism”

J. Cole Ritchie (University of North Texas)

“Die Gedanken sind Frei: Arrangement as Interpretation in Uri Caine’s Adaptations of Lieder by Gustav Mahler”

Sheryl K. Murphy-Manley, Conner Morgan, and Michael Salinas (Sam Houston State University)

“Traversing the Territory Between Diegetic and Non-diegetic: Case Studies of Musical Discovery in the *Legend of Zelda* Game Series”

12:15pm – 2:00pm Lunch (on your own)

**2:00pm – 3:00pm Hewitt-Oberdoerffer Award Winners (Room 1131)**

Jonathan Saucedo (Rutgers University)

“Opera and Society in Early-Twentieth-Century Argentina: Felipe Boero’s *El matrero*”

2012 Hewitt-Oberdoerffer Award Winner

Eve Ruotsinoja (University of Houston)

“Aesthetics of the Arabesque and Grotesque in Mendelssohn’s *Witches’ Sabbath*”

2013 Hewitt-Oberdoerffer Award Winner

3:00 – 3:15pm Coffee Break, Lounge Area

**3:15pm – 4:15pm Paper Presentations (Room 1131)**

Clare Carrasco (University of North Texas)

“The *unsinnlich* Art: Music and Expressionism in Critical Discourse, ca. 1918-1925”

Jeremy N. Grall (Sam Houston State University)

“Contemporaneousness and Process within Improvisation”

4:15pm – 4:30pm AMS-SW Business Meeting and Elections (Room 1131)

4:30pm End of the Conference

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

**Micah Bland (University of Texas at San Antonio)**

### **“The Use of Choral Music in late Twentieth-Century and early Twenty-first Century Film Scores”**

This presentation will trace the use of choral music in film of the late twentieth century and early twenty-first century to determine the reasons for its increased use and demonstrate ways in which composers incorporate choral writing as an element in their musical scoring.

The study statistically analyzed the choral sections of films by four prominent composers: Ennio Morricone, John Williams, Hans Zimmer, and Howard Shore. The findings were that Morricone acted as a pioneer, composing choral music for film starting in the 1960s. The remaining three composers demonstrated a surge in their use of choral music a decade or more after the start of their careers. The neglect of choral singing in earlier films can be associated with a lack of funds and fear of covering up dialogue. On the other hand, Howard Shore’s inclusion of the choir can be traced to his love of opera.

Finally, the study analyzed the methods in which composers wrote for the choir. The results showed the greatest amount of choral writing in films during moments of conflict, ninety one minutes total in the films analyzed. Fifty seven minutes of choral singing accompanied scenes of travel, and the remainder of scene categories analyzed included less than thirty minutes of choral singing.

**Clare Carrasco (University of North Texas)**

### **“The *unsinnlich* Art: Music and Expressionism in Critical Discourse, ca. 1918-1925”**

In recent decades musicologists have become increasingly cautious about “expressionism” as a term and as a concept. Even so, the idea that expressionism – however problematically defined – is relevant to some central European music from the 1910s and early 1920s remains entrenched in our histories. Two broad assumptions generally adhere to this idea. First, in part because the term *Expressionismus* had been applied to other art forms for nearly a decade before critics applied it to music, historians usually assume that musical expressionism is defined by analogy to expressionist traits in other art forms. Second, given this derivative circumstance, historians often assume that musical expressionism is most recognizable in vocal or stage works that incorporate expressionist texts and/or set designs.

This paper questions these assumptions, arguing that in the years just after the First World War critics understood the relationship of music to other expressionist arts rather differently. Almost every music critic who addressed expressionism at this time – along with many art and literary critics – suggested that music is not expressionist because it attempts to emulate or combine with expressionist painting, poetry, or drama; rather, the expressionist qualities of these art forms arise from their attempts to emulate music. This paper draws on German-language documents published ca. 1918-1925 – many of which have never been considered by music historians—to explore the central contemporary rationale for postulating music as a paradigm for all expressionism: the purportedly unique potential of instrumental music to achieve non-representational abstraction.

**Alfredo Colman (Baylor University)**

### **“*A mi patria*: A Quest for Place and Space through Baroque Counterpoint and Subjective Nationalism”**

A determined promoter of a subjective nationalism and a firm advocate for the use of local folk music idioms in academic compositions, Florentín Giménez (b. 1925) is considered the most prolific Paraguayan academic composer in the 20th and 21st centuries. Experiencing a personal and musical metamorphosis, moving from the performance of popular music in the 1940s to the systematic study of music in the 1950s, and later to the composition of academic works in the early 1960s, Giménez’s music has systematically incorporated various elements displaying his Paraguayan cultural identity.

Influenced by the programmatic works of figures such as Carlos Chávez, Aaron Copland, Manuel de Falla, Alberto Ginastera, and Heitor Villa-Lobos, Florentín Giménez believes that music composed employing the techniques of the school of subjective nationalism may cause an awareness of cultural pride and patriotic sentiments in individuals connected – socially or culturally – to the programmatic nature of such works. *A mi patria*, a collection of six preludes and fugues for piano written between 1970 and 1973, was conceived with a strong subjective nationalistic approach. In fact, inspired by diverse elements such as Baroque counterpoint, contemporary harmonies, and Paraguayan folk idioms, this work portrays a nostalgic view of the past and the Paraguayan countryside. In this presentation, I will provide an overview of the six preludes and fugues, emphasizing Giménez’s particular techniques of composition. I will also demonstrate that *A mi patria* illustrates the composer’s quest for a cultural place and space where an imagined Latin American identity is represented and transmitted.



**John Michael Cooper (Southwestern University)**

**“Mendelssohn’s *Große Festmusik zum Dürerfest* (1828) and the Sacralization of German Musical History”**

In the spring of 1828 the Royal Academy of the Arts in Berlin commissioned Felix Mendelssohn Bartholdy to compose a cantata for the city’s ceremonies commemorating the tercentenary of the death of Albrecht Dürer. The cantata, based on a poem by the Prussian archeologist, classicist, and theologian Konrad Levezow (1770-1835), was enthusiastically praised after its premiere on 18 April 1828, but it remained unpublished until late in 2012 and has been consistently dismissed by Mendelssohn’s biographers as an insignificant occasional piece.

This paper argues that Mendelssohn’s Dürer Cantata is a musical milestone in the political and cultural project aimed at promoting public enthusiasm for an explicitly Prussian version of the quest for a unified German nation. The cantata’s text grants messianic status to Dürer by tracing a spiritual journey back to sixteenth-century Nuremberg, where the personae of Dürer and Christ are poetically fused in a contemplation of Dürer’s *Adoration of the Trinity*, and then back out to the present, where newly inspired Germans are exhorted to a united pursuit of German glory. Mendelssohn’s music parallels this historical pilgrimage by adopting the styles of great German composers in reverse historical order – first Beethoven, then Mozart, then Handel – and culminating in allusions to J. S. Bach and the Ninth Symphony of Beethoven during the poetic contemplation of the *Adoration*. It then moves forward again through these music-historical stations to the style that would become soon known as Mendelssohn’s own via works such as the oratorio *St. Paul*. The work thus also represents a milestone in the development of Mendelssohn advocacy for an assimilation of historical and contemporary musical styles, and – nearly a year before the revival of the *St. Matthew Passion* – in his emergence as a leader in German cultural discourse. Excerpts from the posthumous premiere of the work (2003) will be included.

**Luca Giuseppe Cubisino (Texas State University)**

**“Vincenzo Scaramuzza and His Science of the Soul”**

Not always is the name of an artist imprinted on his work, even if this work is a ‘monument’. The case of Vincenzo Scaramuzza (who was born in Crotone, Italy, in 1885 and who died in Buenos Aires, Argentina, in 1968) is similar to those of the Medieval artists, who built cathedrals, painted paintings, etc., without leaving a signature on them, because the importance of their works overshadowed that of their names.

Martha Argerich, Bruno Gelber, Daniel Levy, Mauricio Kagel, Fausto Zadra, and Enrique Barenboim (father of Daniel Barenboim) are only a few students of Scaramuzza, one of the most important and interesting piano pedagogues in the piano history.

This presentation is part of a larger project to explore the great personality of this Italian genius: his biography, his career, and his teaching method, the latter of which is based on a technique developed through deep scientific knowledge of the relation between piano and human.

The sources are not many, so this investigation would give more attention to Scaramuzza and new incentives for more research. I am using resources passed down by Franco Scala (my piano teacher for years and pupil of Fausto Zadra, a disciple of the teachings of Scaramuzza), Filippo Balducci (teacher assistant of Fausto Zadra), and really precious and hard to find books like *Elementos de técnica pianística* and *Enseñanzas de un gran maestro*, *Vicente Scaramuzza* by María Rosa Oubiña de Castro, a student of Scaramuzza, who approved these books.

**Jose M. Garza, Jr. (Texas State University)**

**“What Comes Next? – The Rhythmic and Formal Language of Contemporary Metal Music”**

While many popular songs tend to follow a standard – albeit occasionally modified – form, such as verse-chorus, contemporary metal compositions often contain discrete sections characterized by their underlying rhythmic patterns. Middleton (1990) acknowledges the role of rhythm in rock music in creating “syntactic units” that serve as the foundation of “structural frameworks” (Middleton 1990, 281-282). These syntactic units are especially crucial in metal, offering listeners “cues” as to how to experience the music. Following Phillipov’s (2012) and others’ writings on metal music and incorporating my own research, I will present the origins, characteristics, and significance of the syntactic units employed by contemporary metal musicians, supplementing my presentation with both audio and transcribed examples. This will be the first such comprehensive consolidation of contemporary metal music’s rhythmic syntax, and thus provide a convenient resource for further research on rhythm and form in metal music.

References:

Middleton, Richard. *Studying Popular Music*. Milton Keynes, UK: Open University Press, 1990.

Phillipov, Michelle. *Death Metal and Music Criticism: Analysis at the Limits*. Lanham, MD: Lexington, 2012.

**Jeremy N. Grall (Sam Houston State University)**

**“Contemporaneity and Process within Improvisation”**

The term improvisation usually connotes a process that is freely created out of nothing; however, the act of improvisation is in fact created from a hierarchical schema with numerous predisposed possibilities and predictable constraints. Within studies on improvised Javanese music, such as those by R. Anderson Sutton, and Judith and Alton Becker, have documented such constraints and structures within performance. Respectively, within Robert Gjerdingan’s *Music in the Galant Style*, he discusses a similar schema-based compositional style in which interchangeable melodic figures are placed upon a loose underlying structure. This compositional style, however, is rooted in the early performance practices found within the improvised basso ostinati and fantasias of the Renaissance and early Baroque. While the spontaneous act of improvisation is often distinguished from composition, similar hierarchical structures can be seen in both. The difference, however, is the lack of time and deliberation involved with improvisation in which the performer is part of the creative process. This process can be analyzed by using quasi-linguistic analysis, similar to those seen in the generative models of Fred Lerdahl and Ray Jackendoff, or the variant processes outlined by Kofi Agawu in his work on West African improvisation. Nevertheless, such models do not easily address the question of contemporaneity – specifically, how this process happens in real-time.

In Jean-Jacques Nattiez’s *Discourse on Music*, he presents a solution to the problem of contemporaneity within his adaptation of Molino’s tripartition – the dynamic creative process between the *aesthetic*, *poietic*, and *neutral* levels. While the tripartition is effective at illustrating the overall creative process, Alfred North Whitehead presents an often-neglected complementary theory for dealing with this process in real-time. Specifically, within *Process and Reality*, Whitehead expounds upon the concept of contemporaneity within his larger theory of creativity called concrescence. In this paper I recast Nattiez’s tripartite and quasi-linguistic analysis within Whitehead’s concept of contemporaneity and concrescence. Following, I support this with recent cognitive studies on memory and creativity. While I reference a few specific improvisatory performance practices to highlight these processes, the systems-based paradigm I present can be extended to a much wider swath of improvised and composed music.

**Michael T. Lively (Texas Woman’s University)**

**“The Narrative Persona and the Nineteenth-Century Solo Concerto: An Analytical Study of Stylistic Competency and the Troping of Temporality”**

The philosopher Jerrold Levinson has described the expressive quality of music as the process of manifesting or externalizing the psychological properties of a sentient being. When hearing a passage of expressive music the listener is in effect committed to hearing an agent in the music that could be described as the music’s persona. I explore the implication of Levinson’s idea of the musical persona in regard to the special circumstances of the nineteenth-century solo concerto. I extend Levinson’s aesthetic formula of the musical *persona*, as minimal and necessary expressive agent, to the notion of the literary narrative persona, or narrative voice, that subjectively and personally distances the listener from the context of the narrative text. Through this comparison I analyze the meaning of psychological and metaphorical “distancing” within the genre of the solo concerto, combining elements of the historical stylistic competency of the solo concerto with the inherent aesthetic distance between the narrative persona and the narrative text. I reference the ideas of Carolyn Abbate concerning the function of the literary narrative persona in the instrumental music of the nineteenth century and Robert S. Hatten’s description of the *troping of temporality*, which may intensify the aesthetic and metaphorical distance between the narrative persona and the narrative text.

**Sheryl K. Murphy-Manley (Sam Houston State University)**

**Conner Morgan (Sam Houston State University)**

**Michael Salinas (Sam Houston State University)**

**“Traversing the Territory Between Diegetic and Non-diegetic: Case Studies of Musical Discovery in the *Legend of Zelda* Game Series”**

Traversing the territory between diegetic and non-diegetic music in film usually creates unexpected uncanniness, but this undefined territory in videogame music is far more common. This paper will examine how this unlabeled musical territory between diegetic and non-diegetic lines often holds special significance. Discovered musical motives, especially those hidden or motivically varied, can have intricate meanings, programmatically and/or historically. In opposition to a pre-determined film product, the game world can be altered by the player, thus creating an interesting conflict when applying the traditional terms, *diegetic* and *non-diegetic*, and even Kristine Jørgensen’s newer term, *transdiegetic*. Since the player is more than a passive listener, the issue of categorizing the function of musical motive in game music becomes multi-layered. This paper will include six specific examples, which demonstrate the

complexity of musical perception outside traditional lines of diegetic and non-diegetic music, including the 19-note tune that composer, Kazumi Totaka's (b. 1967) has hidden as an Easter egg in most his work, including in the *Legend of Zelda: Link's Awakening* (1993). Additionally, consideration will be made concerning the player's previous knowledge, and how this knowledge plays a role in determining if the musical gems are perceived as part of the game's world (diegetic), or as part of a commentary made by the composer or game designer (non-diegetic), or both. This paper will conclude by offering alternative categorizations beyond these film-theory terms thus offering a more apt means of academic discourse for game music.

**J. Cole Ritchie (University of North Texas)**

**“Die Gedanken sind Frei: Arrangement as Interpretation in Uri Caine's Adaptations of Lieder by Gustav Mahler”**

Uri Caine's (b.1956) jazz-influenced arrangements of Mahler are unprecedented in their fidelity to the source. A jazz pianist celebrated for his work with Don Byron, John Zorn, and his own ensembles, Caine cultivated his interest in Mahler while studying with George Rochberg and George Crumb at the University of Pennsylvania. In this multi-album project, Caine transforms Mahler's compositions into an eclectic compilation of jazz, popular, and Western art music idioms. Caine views this approach as an extension of the composer's own aesthetic in that he is exaggerating stylistic references present in the original compositions. These “translations,” therefore, attempt to foster listening experiences analogous to those of Mahler's own audiences while also offering interpretive readings of the pieces.

“Song of the Prisoner in the Tower” and “Shining Trumpets,” two arrangements based on lieder from *Des Knaben Wunderhorn*, illustrate Caine's process. Despite comparable structures and subject matters—both are dialogue texts in D minor that alternate between march and dance styles—Caine treats these works in radically different manners: the former includes an electric guitar, a shouting Bavarian actor, and poetic fantasies derived from the original lyrics; the latter omits the voice and reconceives Mahler's texture as a framework/accompaniment for improvisation. Caine's modifications are not, however, shallow stylistic exercises. An analysis of these arrangements, supplemented by information from Caine's autograph manuscripts, which have not been examined in previous scholarly discussions, reveals Caine's Mahler project to be a thoughtful reflection on the nature of Mahler and his music.

**Stephanie Rizvi-Stewart (Texas Tech University)**

**“Musical Innovations in C. P. E. Bach's *Gellert Songs*”**

Although C. P. E. Bach was involved with the first Berlin Liederschule, he was not actively engaged in their theoretical discussions. He published lieder in volumes compiled by the Liederschule, such as the *Berlinische Oden und Lieder*. However, his compositional style was often more progressive than the other members of the Liederschule, especially in the *Gellert* songs. C. P. E. Bach published his *Gellert* songs in Berlin in 1758, and they were reissued four more times. In these songs, Bach abandoned the figured bass style of piano accompaniment in favor of pre-composed material, but amongst other composers, figured bass piano accompaniments remained standard until the 1770s. C. P. E. Bach also sought new ways to set the text that addressed the issue of poetic representations in strophic songs. This included slight variations between strophes, but did not include through-composed songs. In this paper, drawing on scores, secondary material, and primary sources, I will argue that C. P. E. Bach's *Gellert* songs represent a significant innovation in musical representation of the text in Lieder composition. In this way, Bach was ahead of his contemporaries in Lieder composition, and thus his *Gellert* songs laid the foundation for Romantic lieder composers and their interest in musical text painting.

**Eve Ruotsinoja (University of Houston)**

**“Aesthetics of the Arabesque and Grotesque in Mendelssohn's *Witches' Sabbath*”**

**2013 Hewitt-Oberdoerffer Award Winner**

While most literature concerning Mendelssohn's *Die erste Walpurgisnacht* (1833, revised 1843) focuses on the friendship and aesthetic kinship between Felix and Goethe, or on religious tolerance and social criticism, this paper examines Mendelssohn's musical setting of Goethe's “Witches' Sabbath” from the *Walpurgis Night* ballad in terms of the aesthetic category of the grotesque.

To contextualize, I first survey the meaning of the grotesque (and its sister term “arabesque”) as it was understood in literary and artistic discourse during early nineteenth-century Germany, highlighting the extent to which leading figures in these conversations were in close proximity to Mendelssohn. Then I argue for a reading of the grotesque in Mendelssohn's “Witches' Sabbath” that draws from the twentieth-century theories of Wolfgang Kayser

and Lee Byron Jennings, both of whom offer a trans-historical definition of the grotesque that combines the “ludicrous” and “horrifying.”

In light of this trans-historical definition, I distinguish between the arabesque, which in the visual arts often appears as an ornamental style framing a central focus, and the grotesque, which as an aesthetic concept contains a structural relationship out of which one experiences the ludicrous and horrifying in tandem. Drawing from Francesca Brittan’s previous work on the *scherzo fantastique* genre, I locate the arabesque within Mendelssohn’s scherzo style and argue that in his *Witches’ Sabbath*, the arabesque breaks from its normative position as ornamental frame and intrudes upon the order implicit under human domain. This intrusion begins a motion towards the grotesque that climaxes in a violent mob-chorus and ugly dance.

**Robert Sanchez (Texas State University)**

**“Goethe’s ‘Wer nie sein Brot mit Tränen aß’: Comparing the Lied Settings by Schubert, Schumann, and Wolf”**

It seems that, although the Romantic era spans roughly a little less than 100 years, dramatic changes have occurred in music that are categorized in three stages: early, middle and late. The purpose of this poster is to discover, analyze, explore, and compare the patterns and characteristics of Franz Schubert (1797-1828), Robert Schumann (1810-1856), and Hugo Wolf (1860-1903), specifically in their settings of “Wer nie sein Brot mit Tränen aß” from Goethe’s *Wilhelm Meister’s Apprenticeship*. Carol Kimball, author of *Song: A Guide to Art Song Style and Literature*, depicts that it falls upon the performer to find “... the musical details that reveal each composer’s soundprint”. I hope to achieve a similar goal by comparing the three settings of “Wer nie sein Brot mit Tränen aß,” which correspond to the three stages of the Romantic era. Although at times similar, each setting is rather unique. Schubert emphasizes the folk-like rhythms/ melodies, while having multiple repetitions of themes and formal structures in both the voice and accompaniment. Schumann’s setting demonstrates a more dramatic vocal line by asserting the leaps of 4ths, 5ths, 7ths and octaves, while sustaining a more contrapuntal style. Wolf’s interprets the poem from a psychological view of the character and uses Wagnerian-influenced harmonic instability; he also provides us with a reflection of the world at his time. While much scholarly literature has been published about the Lieder by Schubert, Schumann, and Wolf, these three Lied settings have not yet been compared.

**Jonathan Saucedo (Rutgers University)**

**“Opera and Society in Early-Twentieth-Century Argentina: Felipe Boero’s *El matrero*”**

**2012 Hewitt-Oberdoerffer Award Winner**

Felipe Boero’s *El matrero* (the fugitive) occupies a unique position as one of the most successful Argentine works to incorporate the traditional music of the pampas into an opera. Following its premiere in 1929, critics and the general public hailed it as the most important and aesthetically convincing musical drama ever authored by a domestic composer. More than benignly celebrating Argentina’s mythic history, the opera’s themes may be connected to contemporary ideas of class, politics, and economic mobility. The plot resonates with a school of Argentine that can generally be described as favoring a society governed according to a kind of traditional paternalism.

I propose that *El matrero* resonates with this traditionalist social model in its depictions of various classes, which it sets in an imagined rural community, dramatizing the ability of the characters to cooperate, as well as the paternalistic form their relationships should take. My comparison of the original play with the libretto shows that the omissions and additions in the latter strengthen connections to the writings of certain traditionalist Argentine writers. By drawing on previous analyses and my own critical edition of the work, I demonstrate that the opera’s music resonates with traditionalist ideas of social stratification through the interaction of “elite” and “popular” musical styles. The former styles draw on European art music, whereas the latter evoke traditional rural idioms – often in a diffuse and imprecise way – “using” (in the Ludmerian sense) the gaucho to “create a sense of nostalgia and distancing.

**Nico Schüler (Texas State University)**

**“Mental Health & Illness and its Relationship to Artistic Creativity”**

This proposed poster will explore how creativity and mental health & illness relate to each other. Recent literature (such as by H. Gardner, D. K. Simonton, A. Beveridge, N. C. Andreasen, A. Furnham, and others) will be summarized and examples from the art disciplines will be given. Examples include composer Robert Schumann, visual artist Vincent van Gogh, dancer Vaslav Nijinski, photographer Richard Avedon, playwright Eugene O’Neill, and popular singer Sinéad O’Connor. Both, the artistic reflection of mental health & illness as well as work by artists with varying degrees of mental health & illness will be explored. The goal of the poster, which will be accompanied by audio and video examples on a laptop, is to encourage conference participants to recognize and discuss creativity on the broad spectrum of mental health to mental illness.

## Bios

(in alphabetical order by last name)

**Micah Bland** is a native of Denton, TX. He received his Bachelor of Music degree from Abilene Christian University in 2009. Following his undergraduate degree, Micah taught choral music in Texas public schools for two years before returning to study choral conducting at the University of Texas at San Antonio with Dr. John Silantien.

**Clare Carrasco** is a doctoral candidate in musicology and a teaching fellow at the University of North Texas. She has been the recipient of a Toulouse Doctoral Fellowship, awards from the Hispanic Scholarship Fund, UNT's University Writing Award, the Graham H. Phipps Paper Award, and an Intensive Language Course Grant from the DAAD. Her dissertation examines German-language discourse about musical expressionism in the years after the First World War (c. 1918-1925) and situates the reception of select chamber works within that discourse.

Musicologist and ethnomusicologist **Alfredo Colman** 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.

**John Michael Cooper** is Professor of Music and holder of the Margaret Root Brown Chair in Fine Arts at Southwestern University (Georgetown). He has published articles on topics ranging from seventeenth-century performance practice to early twentieth-century aesthetics, as well as numerous editions with A-R Editions, Carus-Verlag, and Bärenreiter Urtext. His previous three books – all centering on the Mendelssohns – have been published by Routledge, Oxford University Press, and the University of Rochester Press. His most recent book, a *Historical Dictionary of Romantic Music*, and his most recent critical edition, of Mendelssohn's setting of Psalm 42, are both to be published this month.

**Luca Cubisino** is a graduate student and teaching assistant at Texas State University. Luca earned graduate and post-graduate (*summa cum laude*) degrees respectively at the Conservatory of Music "V. Bellini" in Catania and at the Conservatory of Music "B. Maderna" in Cesena, both from his native Italy, where he was also a student of Franco Scala, Director of the renowned Imola International Piano Academy. Furthermore, he earned a Master's degree at Codarts, Hogeschool voor de Kunsten in Rotterdam (The Netherlands). Luca has been classified in the top three prizes in more than sixteen piano competitions and has played in prestigious venues and theaters around Europe.

**Jose M. Garza, Jr.** is a student at Texas State University, pursuing a Master's degree in Music Theory. He received his Bachelor's of Music in Music Education from Texas State in the spring of 2012. Garza enjoys performing, composing, teaching, listening to, analyzing, and reading about music, and is currently working on his Master's thesis on rhythm and meter in metal music.

**Jeremy Grall** received his D.M.A. from the University of Memphis and M.M. in guitar performance from the Yale School of Music. Jeremy is currently completing his dissertation towards a Ph.D. in historical musicology at the University of Memphis, where his research interests are the historical, semiotic, and analytical aspects of early and modern improvised music. Jeremy has also conducted studies on musical perception at the Auditory Cognitive Neuroscience Lab at the Institute for Intelligent Systems. Jeremy recently joined the faculty at Sam Houston State University teaching music theory. Jeremy is also a contributing editor for the *Soundboard Magazine*.

**Michael Lively** is Visiting Assistant Professor of Music at Texas Woman's University in Denton, Texas. His publications include articles in the *Journal of Music Theory Pedagogy* and the *South Central Music Bulletin*. In 2010, he earned a Ph.D. in music theory from the University of North Texas. In addition to teaching at TWU, he is organist and music director at the Anglican Church of Saint Peter and Saint Paul in Arlington, Texas.

**Conner Morgan** is an undergraduate student at Sam Houston State University. He is pursuing a performance degree in guitar

**Sheryl K. Murphy-Manley** is a Full Professor of Musicology at Sam Houston State University and has served two terms as the secretary-treasurer of our AMS Southwest Chapter. She teaches undergraduate and graduate courses in

music history and research, is a contributor to the 2001 *New Grove Dictionary of Music and Musicians*, and is currently working with the Newton Strandberg Manuscript Collection to create a thematic catalog of the composer's works.

**J. Cole Ritchie** is a Ph.D. candidate in Musicology with a specialization in Jazz Studies as well as a Teaching Fellow at the University of North Texas. He acquired his Masters degree in Musicology at Texas Christian University, there receiving the Anna Harriet Heyer Scholarship and the Michael Winesanker Award. In 2012 he received the UNT Department of Musicology, Theory, and Ethnomusicology Travel Grant to pursue research opportunities in New York City. He was also recently accepted into the UNT Graduate Student Research and Support Program designed to assist qualified applicants in locating further funding for their research.

**Stephanie Rizvi-Stewart** received her B.M. in music theory and composition from Southwestern University. She studied composition under Dr. Jason Hoogerhyde and music history under Dr. Michael Cooper. Stephanie is currently working on her master's in musicology with a performance certificate in Early Music at Texas Tech. In addition to Early Music performance, Stephanie's research focuses on music as a product of its social context.

**Eve Ruotsinoja** is a Master's student in musicology at the University of Houston. She is currently working on her thesis and continuing research in the aesthetics of the grotesque, focusing on the string quartets of Béla Bartók.

**Michael Salinas** is an undergraduate student at Sam Houston State University. He is a percussionist, majoring in music therapy.

**Robert Sanchez** is currently pursuing a Master's degree in music theory at Texas State University-San Marcos. He received his Bachelor of Music in Music Education from The University of Texas at Brownsville in December 2012. Sanchez has also presented and won the student paper at the 2013 College Music Society South Central Chapter.

**Jonathan Saucedo** is the Music and Performing Arts Librarian for Rutgers University. Honors include the Anna Harriet Heyer Award, Hewitt-Oberdoerffer Award, UNT Graduate Scholarly Prose Award, and a fellowship from the Association of Research Libraries and Music Library Association. He recently co-edited Monteverdi's *Vespers of 1610* for publication by Bärenreiter. His journal article for *Popular Music and Society* offers a nuanced interpretation of the *narcocorrido*, a genre of Mexican provenance. He has published on the importance of Latin Americans in the history of rock and roll for ABC-CLIO and on Liszt's reception of Schubert's *Schwanengesang* for *Harmonia*.

**Nico Schüler** (b. 1970) is Professor of Musicology and Music Theory at Texas State University. His main research interests are music cognition, historiography, music research methodology, interdisciplinary aspects of modern music, music theory pedagogy, 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)