

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

Friday & Saturday, March 8-9, 2013

Music Department of Our Lady of the Lake University

in San Antonio, Texas

Conference Host:

Dr. Elizabeth Dyer

Travel & Parking Information

The Spring 2013 AMS Southwest Chapter Conference is taking place on the campus of Our Lady of the Lake University in San Antonio, which is located at 411 S.W. 24th St., San Antonio, TX 78207. More specifically, all conference events take place in the Fine Arts Building. Parking is free and available in Lot D (the University entrance off of Commerce Street). See the map on the following page. An Interactive Map can be found at the university website:

<http://www.ollusa.edu>

Conference Hotel

There is no designated Conference Hotel, but there are numerous hotels and motels near Our Lady of the Lake University, especially near I-35. See [GoogleMaps](#).

Restaurants

There are numerous restaurants near Our Lady of the Lake University, especially on W. Commerce Street. See [GoogleMaps](#).

The Presentation Hall & Presentation Technology

While posters will be presented in, all papers and the lecture-recital will be presented in FA 200 (room 200 in the Fine Arts Building). FA 200 is fully wired for sound, presentations, and computer technology. It also is a small recital stage with 3 stage lights and two concert D grands. There are 60-70 seats, and additional chairs can be brought in. There are also several areas for disabled access within the room. The computer is a Dell PC with USB ports.

Conference Program
as of March 2, 2013

Friday, March 8, 2013

12:00-1:00pm Registration, 3rd Floor East

1:00-1:15pm Welcome and Announcements, FA 200

1:15-2:45pm Paper Presentations, FA 200

Barbara Barry (Lynn University)

“Nietzsche, Mahler and the Modeling of Mortality”

Lizeth Dominguez (Our Lady of the Lake University)

“Emergence of the Modern Cumbia c. 1970”

Lee Chambers (Texas Tech University)

“Re/Presenting Orpheus: African Presence, the Operatic Voice, and the Western Musical Canon”

2:45-3:15pm Break, 3rd Floor East

3:15-5:00pm Paper Presentation & Screening of *Daphnis* (1728), FA 200

Elizabeth Dyer (Our Lady of the Lake University)

“The Surprising Preservation of Pagan Chimera in the Belgian *Daphnis* Music-Dramas”

Screening of the London Royal Theatre Society’s funded premiere performance of *Daphnis* (1728)

5:00- Dinner (on your own)

The evening is free for exploring San Antonio.

Saturday, March 9, 2013

8:15am Registration and Coffee / Snacks, 3rd Floor East

9:00am – 10:00am Paper Presentations, FA 200

Kevin Salfen (University of the Incarnate Word)

“Slater v. Britten: Trying the Wartime Left in *Peter Grimes*”

Johanna Frances Yunker (Lamar University)

“Father or Criminal: Ruth Zechlin’s Post-Reunification Opera *Die Reise*”

10:00am – 10:45am Poster Session & Refreshments, 3rd Floor East

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

“This is Our Time: A Bibliographic Essay on the Rhythmic and Metric Analysis of Modern Metal Music”

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

“Towards a Thematic Catalog of the Works of Newton D. Strandberg (1921-2001)”

Nico Schüler (Texas State University)

“The Harlan Trio (1930-1933) and Its Contributions to the Foundation of Historical Performance Practice”

Joseph Vecchio (Texas State University)

“Dialogue Sampling in the Music of Skinny Puppy”

Ruth Vecchio (Texas State University)

“Industrial Music of the 1990s – Common Elements and a Brief Analysis”

Devin Charles Wolf (Texas State University)

“Modulation: The Key to Sonata Form”

10:45am – 11:45pm Paper Presentations, FA 200

Allison Wentz (University of Texas at Austin)

“Performing the Uncanny: The Player Piano and the Specter of Performance”

Eric Hogrefe (University of Texas at Austin)

“Freud’s Uncanny as Topic in Film Music”

11:45pm – 1:30pm Lunch (on your own)

1:30pm – 2:10pm Lecture-Recital, FA 200

Bree Guerra (University of Texas-Pan American)

“Social Metaphor in Frederic Rzewski’s ‘Down by the Riverside’”

2:10 – 2:30pm Break, 3rd Floor East

2:30pm – 4:00pm Paper Presentations, FA 200

Peter Mondelli (University of North Texas)

“Véron, Schlesinger, and the Commodification of French Grand Opera”

Eric Schneeman (University of Southern California)

“The Berlin Performances of Christoph Gluck’s *Alceste* during the 1848 Revolution”

Ian B. Aipperspach (Texas Tech University & South Plains College)

“When the World Came to Town”

4:00 Break, 3rd Floor East

4:15 AMS-SW Business Meeting and Elections, FA 200

5:00pm End of the Conference

Paper and Poster Abstracts (in alphabetical order by author)

Ian B. Aipperspach (Texas Tech University & South Plains College)

“When the World Came to Town”

American choral music as the end of the nineteenth and beginning of the twentieth centuries is a subject that has only been addressed briefly by modern scholars. Historians have focused their attention on composers, such as Dudley Buck and Amy Beach, whose choral works are part of the musical canon. One composer whose *oeuvre* deserves study is American-Moravian Ernst Immanuel Erbe (1854-1927) whose compositional career spanned two continents (Europe and the United States of America), allowing him to develop a compositional style that included a healthy world view of English anthems, German motets, Chorale settings, and liturgical settings.

Ernst Erbe settled in St. Louis, MO which was a cosmopolitan locale that served as the “gateway to the west” and saw the world come to its door in 1904 with the Louisiana Purchase Exposition better known as the World’s Fair and the Summer Olympics. Music was a large part of the Exposition, thus exposing Erbe to different styles of music.

The choral works of Erbe contain a high value of craftsmanship and a careful working out of formal principles with an eye towards the masters. However eclectic Erbe was, he remained conservative in his use of harmony and form. This paper will help stimulate further interest in the choral music of Ernst Erbe and the Moravian church and help fill a void in understanding American choral practices of the late nineteenth and early twentieth centuries. Erbe adapted and shared in the culture that shaped the musical landscape of America. Drawing upon his traditions and the uniqueness of the Moravians, he carved his own musical niche and added to the melting pot that is the United States of America.

Barbara Barry (Lynn University)

“Nietzsche, Mahler and the Modeling of Mortality”

Mahler’s symphonic output is familiar as exemplars of late 19th century symphonic paradigms but new insights into his compositional technique may be gained from the use of models as a background against which to assess retention and innovation. Using David Tenperley’s basis in probability theory, information about a work can be gauged when it is set against a model – for *adherence* to the model on the one hand, for the use and extension of existing stylistic features, and *inversion/departure* from the model, on the other. From the perspective of informational modeling, Mahler’s *Das Lied von der Erde* can be viewed against the background of Beethoven’s 9th symphony, to show how Mahler both adopted and transformed the constructional roadmap and experiential journey of the 9th. As well as using structural elements of Beethoven’s symphonic style, Mahler’s musical language, which switches abruptly between the sonorous and the ironic, is the counterpart of Nietzsche’s dissonant polarity of linguistic voices, in particular in *Also sprach Zarathustra*. Both elements of structural retention and expressive transformation can be traced in *Das Lied von der Erde*. Modeling, widely used in experimental physics, can accordingly provide a vital opportunity for reconstructing structural frameworks in compositional techniques and the transformational modalities of musical language.

Lee Chambers (Texas Tech University)

“Re/Presenting Orpheus:

African Presence, the Operatic Voice, and the Western Musical Canon”

The ontology of musical works—that is, the study of what types of things the works are—helps to provide parameters for the interpretation and evaluation of works, their creation, and their reception. Recent work of musicologists such as Carolyn Abbate and Gary Tomlinson on operatic ontology specifically has positioned the operatic voice as a physical entity that reveals the metaphysical concerns of each composer’s social context. As such, the migration of opera to new temporal and socio-geographic spaces necessitates consideration of the stability or instability of musical meaning in operatic works, especially those included within an already-established canon.

The present study highlights a 2011 production of Gluck’s *Orfeo ed Euridice* at the Kampala Music School in Uganda, with brief discussions of Opera-tion Classics (an annual opera revue sponsored by the Art of Music Foundation in Nairobi, Kenya) and Indigene adaptations of *The Magic Flute* in South Africa and British Columbia. Utilizing video recordings of performances and rehearsals, as well as interviews, promotional materials, and critical reception, I will discuss the presence of African voices in performances of the Western operatic canon. Drawing from the assertion that the operatic voice ontologically reveals the metaphysical concerns of its socio-historical con-

text, I argue that the performance of these works in new contexts reveals the metaphysical concerns of the new context; consequently, the operatic work is treated as an “instrument” that is “played” in order to narrate those concerns.

Lizeth Dominguez (Our Lady of the Lake University)

“Emergence of the Modern Cumbia c. 1970”

The Spanish colonization of South American territory created a blending of African, Spanish, and indigenous cultures that resulted in a varying amount of new customs and traditions. Modern music can be traced back to these early roots. The cumbia is a popular genre in Mexico, as well as South America, from where it originated. With its exciting fusion of African rhythms and flute melodies, the dance music was a popular courting dance amongst the growing population of Colombia and possibly Trinidad. It spread to other countries in the 1940s, during what is considered by some as “The Golden Age of Cumbias.”

There are many different forms and instrumentations for modern day cumbias, all varying depending on the regional preferences. For example, the cumbia, a style that emerged in Southern United States, is notably slower in tempo and often incorporates synthesizers. This style was influenced by the Mexican adaptation of the cumbia style. Little research has been conducted on the many innovations that molded the modern cumbia. There are many similarities in this music and the music of other South American countries such as Venezuela and Panama. Cumbias should be regarded studied in order to create a better understanding of the how South American indigenous peoples, Africans, and Spaniards all formed a new culture and identity.

Elizabeth Dyer (Our Lady of the Lake University)

“The Surprising Preservation of Pagan Chimera in the Belgian *Daphnis* Music-Dramas”

The *Daphnis* music-dramas produced by the students of Belgian Jesuit colleges during the eighteenth century appear at first to be an unlikely medium for the preservation and spectacular re-enactment of local pre-Christian legends. The typical Jesuit college dramatic production was crafted as much to inculcate Christian ethics by example into the young actors as it was to function as large-scale public religious indoctrination. In order to ensure the continuance of these purposes, the Jesuit order issued a series of strongly expressed decrees that these dramas precisely portray idealized principles.

The result of this censorship led to the development of two distinct repertoires within the Jesuit theatre. Each of the five hundred and sixty Jesuit colleges staged at least two dramatic productions per year, while some produced as many as twelve. The two semi-annual performances were regulated by the *Ratio Studiorum*, the book of rules governing the activities of the Jesuit colleges, and a detailed report of each of these productions was sent to head of the Jesuits in Rome. However, a report to Rome was not required for any other plays a Jesuit college might perform. Therefore, some colleges took advantage of this circumstance to stage other types of dramatic works, such as traditional town plays, medieval miracle plays, pastorales, ballets, and pantomimes.

In Belgium, a series of plays about *Daphnis*, the son of Hermes and a Sicilian nymph, gained increasing popularity among the Jesuit colleges during the eighteenth century. These plays chiefly take the form of a secular pastorale whose plot incorporates a local myth or legend. *Daphnis, Pastorale*, performed by the Jesuit college of Namur in 1728, is a particularly interesting example among the *Daphnis* plays, for it is the only one whose complete musical score has been recovered. The presence of linguistic strata, in conjunction with the plot and characters of the drama, support the proposal that the 1728 Namur *Daphnis* play originated as a pre-Christian spring festival in Namur. In this instance, the Jesuits’ adoption and adaption of a traditional dramatic work served to preserve the pagan elements of this town’s ritual spring celebration.

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

“This is Our Time: A Bibliographic Essay on the Rhythmic and Metric Analysis of Modern Metal Music”

Popular music, specifically rock and its subgenres, has been a serious topic of scholarly study in the realm of music theory in recent years. However, most writings - including articles, theses, dissertations and books - address its tonal and formal aspects. Very few discuss, much less analyze, its rhythmic and metric aspects. In addition, a very small amount of the literature, whether or not it discusses rhythm or meter, deals with the genre of metal music, especially music released in the 1990s and beyond. This is problematic because many such songs contain complex rhythmic and metric material, and at the very least one can gain an appreciation for metal and its subgenres through in-depth rhythmic and metric analyses. I searched for relevant literature from print sources and online sources, including databases such as periodical indexes and indexes to dissertations and theses. Upon studying the found literature, I created an annotated bibliography and bibliographic essay discussing each scholarly article and its relevance to the rhythmic and metric analysis of metal music. I organized the literature into categories for the researcher’s convenience. This bibliography, which compiles the existing materials related to rhythmic and metric analysis and metal

music for the first time, provides a “go-to” resource for researchers interested not only in that field, but also for researchers whose projects are at least partially relevant.

Bree Guerra (University of Texas-Pan American)

“Social Metaphor in Frederic Rzewski’s ‘Down by the Riverside’”

Frederic Rzewski writes in his Parma Manifesto that “an art form which aims for the highest efficiency in times of highest urgency must be based on dialogue.” In the third of his *North American Ballades*, “Down by the Riverside,” Rzewski strives towards this ideal of art through a set of variations on the negro spiritual by the same name. By connecting the transitions between tonal and polytonal sections of the work, but drawing the material for the whole piece from the spiritual’s melody, each section portrays a different perspective on the central issue of peace while imitating the give and take of dialogue. When connected in sequence, they form a discourse that expresses the conflict between the ideal versus the reality of human nature. Rzewski writes predominantly in a polyphonic texture, which musically becomes a metaphor for a society that pursues peace divided (polytonal) or united (tonal). Interestingly, this creates an effect like the difference between speech and song, most clearly visible at peak points where the polytonal section becomes a heated argument (protest) while the return to tonality is a multi-voice concert rag. Although the clearest representation of peace in the rag is the climax of the piece, the ballad ends with a chromatic return to the polytonal style, a move that critiques the attainability of that ideal. This postmodern irony presents a more cautious perspective on the future of humanity than the philosophy found in works like “The People United Will Never be Defeated.”

Eric Hogrefe (University of Texas at Austin)

“Freud’s Uncanny as Topic in Film Music”

Freud’s concept of the uncanny has become a useful tool for scholars working in music as well as in film studies. This paper seeks to build on the existing literature by introducing a theory of the uncanny in film music. I claim that the uncanny operates in films in much the same way as topics do in instrumental music; that is, composers of film music rely on shared competencies with listeners and employ commonly recognized codes to convey particular expressive meanings. In the case of the uncanny, these codes display considerable overlap with the musical parameters that David Huron (2006) associates with fear, while still employing many of the features of the uncanny as it exists in western art-music (Klein 2005).

The uncanny in film music, as with all musical topics, offers ample room for interpretation. The uncanny can exist in the music alone, on the screen, or in the interaction between the two media. Furthermore, I rely on Gérard Genette’s (1972) concept of *focalization* to make claims about for whom the music or images are uncanny. These issues are shown to be at play in a variety of examples including *Repulsion* (Polanski 1965), *The Shining* (Kubrick 1980), and *The Truman Show* (Weir 1990).

Peter Mondelli (University of North Texas)

“Véron, Schlesinger, and the Commodification of French Grand Opera”

In the 1830s and 40s, Paris witnessed the rise of what Patrice Higonnet called “the urban machine.” Consumer conveniences like arcades, omnibuses and gaslights transformed the social fabric of the city to meet the demands of a new master: bourgeois capitalism.

The arts, especially opera, were also newly bound to the dictates of capital and its modes of commercialized mediation. In 1831, the monarchy turned control of the Paris Opéra over to entrepreneur Louis Véron, transforming that institution for the first time in its history into a for-profit commercial undertaking. Véron rose to the challenge by turning the opera into a “machine” in its own right: commissioning spectacular new grand operas, mounting lavish productions, and offering exorbitant salaries to the great singers of the day. He was aided in this undertaking by the marketing efforts of a new generation of music publishers. Notable among these was the ruthlessly competitive Maurice Schlesinger, who actively attempted to monopolize both the nascent musical press and the growing market for printed arrangements.

This paper will reexamine the history of grand opera in the 1830s – so often told through accounts of performances – by critically assessing how capitalization changed the terms of the genre’s creation and consumption. Drawing examples from Véron’s work as an impresario and Schlesinger’s as a publisher, this paper will argue that the commodification of opera introduced new social habits and aesthetic values that had a lasting impact on music in nineteenth century France.

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

“Towards a Thematic Catalog of the Works of Newton D. Strandberg (1921-2001)”

Newton Strandberg’s compositional versatility and creativity is particularly striking when his output is viewed in totality and in retrospect. He studied with Henry Cowell, John Becker, and Nadia Boulanger early in his career, and taught at several universities including, Denison, Samford, Sam Houston State, and Northwestern Universities. He was active for more than 50 years as a teacher, composer, and performer within the mainstream of American *avant garde* composition in the 20th century. Like George Crumb, who was also socio-politically vocal in his work, Strandberg is one of the composers who represent the aesthetic transition from the early 20th century into the pointedly focused new expectation of social expression found in the 1970s. Strandberg’s political statements, and his work with Cowell, come to fruition in his solo piano piece, *Planh* (1972); its extended techniques reach far beyond the expectations of even the most vanguard piano works with its child-like melody cast within harsh strikings from inside the piano. His works are more than programmatic; they offer emotional and social commentary during a time in which classical art music sought to transcend technological prowess.

Strandberg’s thematic catalog and critical discussion of his works will contribute to the understanding of mid-20th century music in America and the route composers took towards more pointed political commentary in their works. This poster presentation will expose the state of his manuscript collection, offer insights into his extended performance techniques used in his piano and orchestral works, and provide a detailed overview of the ongoing research.

Kevin Salfen (University of the Incarnate Word)

“Slater v. Britten: Trying the Wartime Left in *Peter Grimes*”

The libretto for Benjamin Britten’s opera *Peter Grimes* (1945), based on George Crabbe’s poem “The Borough,” is the work of many hands. Once the action was drafted by Britten and Peter Pears, Montagu Slater was entrusted with fleshing it out; the libretto was emended at later stages by Grimes’s first producer Eric Crozier and Ronald Duncan, who would write the libretto for *The Rape of Lucretia*. Slater, an outspoken proponent of interwar Leftism, had known Britten in the 1930s and had collaborated with him already on the GPO Film Unit project *Coal Face* and on plays (*Easter 1916* and *Stay Down, Miner*, for example) produced by London’s Left Theatre. As *Grimes* developed, Slater was displeased enough with the extent to which Britten had altered his text that he published his own version of the libretto, which in turn upset the composer. Britten scholars recount these details often enough, in the manner of reportage; in this paper, I take these details as essential context for a reading of the opera. First, I situate *Grimes* as one of many collaborations between Slater and Britten, and therefore as part of an ongoing conversation about, among other things, contemporary theater. Then I provide a brief exposition of Slater’s political writings in order to appreciate more fully the nature of his serious disagreements with Britten over what to do with Crabbe’s poem. Crabbe’s poetry, far from being merely a trigger for Britten’s nostalgia for East Anglia, had been reevaluated throughout the early decades of the twentieth century, and a critical assessment of him had emerged that makes Slater’s determination to be heard over Britten more than a battle of egos.

Eric Schneeman (University of Southern California)

“The Berlin Performances of Christoph Gluck’s *Alceste* during the 1848 Revolution”

During the 19th century Berlin was central in promoting and cultivating Gluck’s operas in Europe. During the Biedermeier period specifically, the Berlin Hofoper subsumed performances of Gluck’s operas into dynastic festivals that celebrated the birthdays, namedays, and wedding anniversaries of members of Prussia’s ruling Hohenzollern family. The purpose behind these dynastic events was to emphasize continuity with a forgotten past and remake Berlin into the center of German art and culture. Additionally, most of these events provided composers and poets with the opportunity to add their own music or poetry before, during, or after the performance of Gluck’s operas. In so doing, they gave Gluck’s works a nationalistic and patriotic hue, which contributed to institutionalizing his place in the canon of great German composers. Using reviews and performance materials from the Staatsbibliothek zu Berlin, in this paper I will focus on the Hofoper’s performances of *Alceste* in the early 19th century, and in particular, two performances of *Alceste* during the 1848 Revolution: the first for the celebration of the birthday of King Frederick William IV in October, and the second for the celebration of the King and Queen’s wedding anniversary in November. At both performances, the opera company altered the meaning of the opera through added poems and ballets in order to align Gluck’s works with the changing political landscape of Revolutionary Germany. The result of this discussion is a fuller understanding of how the reception of Gluck’s operas was tied to Prussia’s changing role in German and European politics.

Nico Schüler (Texas State University)

“The Harlan Trio (1930-1933) and Its Contributions to the Foundation of Historical Performance Practice”

Cornelia Schröder-Auerbach (1900-1997) was the first woman to receive a doctorate in musicology from the University in Freiburg (Breisgau), where she studied with W. Gurlitt. Her studies were specifically directed at early music. As a performer, she played keyboard instruments and recorders (Blockflöten). During the 1920s, she traveled with W. Gurlitt's Collegium Musicum, performing Medieval and Renaissance music. In the late 1920s, she and her husband, the composer and violist Hanning Schröder (1896-1987) met the instrument maker Peter Harlan (1908-1966). Peter Harlan played lute instruments and had specialized in building historical instruments. Cornelia Schröder-Auerbach, Hanning Schröder, and Peter Harlan formed the “Harlan-Trio” - one of the first professional ensembles to travel throughout Germany (until 1933) and perform Medieval, Renaissance, and Baroque music. Cornelia Schröder-Auerbach was the driving force for this ensemble, who not only organized most of these public concerts, but also lectured on early music and on historical performance practice. As a Jew, she had to discontinue her public work, after Hitler seized power. Her disappearance marked the end of the Harlan-Trio's activities.

The poster will give a glimpse of the importance of the Harlan Trio for the rediscovery of Medieval, Renaissance, and Baroque music. It will list concert repertoire, provide newspaper critiques of performances, as well as biographical information on each performer.

Joseph Vecchio (Texas State University)

“Dialogue Sampling in the Music of Skinny Puppy”

Skinny Puppy is an industrial electronic group formed in 1981. The group frequently uses focused and deliberate samples to create added elements of vocal delivery and meaning in its compositions. The samples are carefully chosen from sources which carry their own meaning. This poster will highlight the use of dialogue sampling and the resulting intertextual relationships in two Skinny Puppy tracks, “Convulsion” and “Texture.” Understanding the function of dialogue samples within the music of Skinny Puppy can lead to a deeper understanding of the use of dialogue samples in a wide range of genres, such as hip-hop, rock and other forms of electronic music.

Ruth Vecchio (Texas State University)

“Industrial Music of the 1990s – Common Elements and a Brief Analysis”

Industrial music, a type of electronic music, is an innovative genre that takes full advantage of available technology and experiments with the boundaries of what is considered music. The genre originated in the mid-1970s as an art form, political statement and philosophy that its creators decided to express through sound. The early days of industrial music have received the most attention. As the genre has diversified, the trend after 1990 has been to focus on the popularized bands that have made use of the industrial sound. These popular bands adopt more conventional song form and tonal structure in order to appeal to a wider audience. The works of the many underground artists of the 1990s, which was an extremely prolific decade for industrial music, have remained largely unexplored. These artists stayed closer to the original sound, spirit and ideals of industrial music. This poster will display common elements of the genre, with a focus on the underground artists of the 1990s. A representative track of this era, “Thorns” by Wumpscut, will be analyzed. This track exemplifies some of the processes used in industrial music, including the use of simplistic and repetitive elements, how variety is created through textural processes, the importance of rhythm and rhythmic layering and development of the piece outside of traditional contexts.

Allison Wentz (University of Texas at Austin)

“Performing the Uncanny: The Player Piano and the Specter of Performance”

In his book In 1926, Hans Ulrich Gumbrecht explicates the uncanny reception provoked by techniques of mechanical reproduction: "Producing human sounds in the absence of human bodies. . . inspires both the fear of ghosts and the hope for eternal life." This ghostly quality relates to the way mechanical reproduction represents past labor, and its uncanniness stems from its objectification of labor in a form that recalls the displacements of labor by machines. Frederick Winslow Taylor's principles of “scientific management” strips labor of its subjectivity, as labor is rationalized as objective bodies, trained to mimic machines. This rationalization follows a two-step process: first, the production process deskills labor, desubjectivizes individuals and melds them into a mechanized collective body; second, an actual machine replaces this mechanical collective.

In this paper, I argue that the player piano traces this process in allegorical form. Piano-roll performances are recorded reenactments of physical actions, morbid reanimations of past labor. The player piano stages the absence of both the performer and of musical labor — it physically embodies the move from visible performer to invisible performer, walking a delicate line between music as an art requiring a physical performer and music as disembodied sound. The player piano's ghostly performances fall in a culturally intermediate position: they are neither alive nor

dead. Piano-roll performances strengthen the visibility of other already-present subjectivities and create a new subject: the player piano itself. The player piano thereby obtains an uncanny subjectivity, presenting a mechanical spectacle, a zombification of the living performer.

Devin Charles Wolf (Texas State University)

“Modulation: The Key to Sonata Form”

Sonata Form has been employed by countless composers spanning from its early conception in the late 17th century through the twentieth century. Key areas and their relationships define this form and are connected by modulation in the transitional areas. This poster will examine the transitional sections found in the expositions from the first movements of Joseph Haydn’s Piano Sonata # 1 in C-major Hoboken 16:1, Johannes Brahms’ Piano Sonata No. 1 in C-major Op. 1, and Dmitri Kabalevsky’s Sonatina in g-minor No. 2 Op. 13. These works each have a basis in sonata form, but differ in the approach that the respective composers take. Additionally, the poster will show that these sections are vitally important to the form and its construction and, because modulation is the central feature and purpose of these sections, modulation thereby defines the overall form.

Johanna Frances Yunker (Lamar University)

“Father or Criminal: Ruth Zechlin’s Post-Reunification Opera *Die Reise*”

In the 1990s the literary trend of *Väterliteratur* (Father-Literature) was popular in reunified Germany. These novels, usually autobiographical, explored the narrator’s relationship with his or her father, who often represented Germany, in an attempt to confront the multiple political changes they had been through in the twentieth century.

Just as East German authors responded to German reunification in their writing, East German composer Ruth Zechlin indirectly addressed these issues in her 1990 opera *Die Reise* (The Trip), a unique musical contribution to the genre.¹ The opera, based on a 1951 libretto by GDR dramatist Heiner Müller, tells of a daughter struggling to relate to her father, a soldier living in exile. Just as Müller wrote the theater piece years earlier to help comprehend the legacy of Germany after World War II, Zechlin specifically chose this text to deal with her feelings towards the post-reunification vestiges of East Germany. The opera’s two themes, the military background of the father and the conflicted feelings of the daughter, permeate the text and are colored by the atonal music.

Drawing on unpublished archival material and Zechlin’s compositional sketches, in this paper I investigate Zechlin’s setting of Müller’s text in order to uncover her feelings about the former East Germany, a subject that she was evasive about in interviews. Moreover, the case of Zechlin’s *Die Reise* points to the importance of broadening Cold War studies to include the immediate post-reunification period.

¹ Although composed in 1990, it was not given a premiere until 1998.

Bios (in alphabetical order by last name)

Ian Aipperspach is a Ph.D. in Fine Arts-Music Candidate at Texas Tech University, Lubbock, TX. With interests in Choral Studies and Musicology, he is creating a critical edition of the unpublished choral music of the American-Moravian composer, Ernst Immanuel Erbe (1854-1927). He served as a graduate assistant to the University Choir and Madrigals of Texas Tech University, aiding in preparations for the performances of the University Choir at Texas Music Educators Association (TMEA) and its debut at Carnegie Hall. Aipperspach holds undergraduate degrees in Music from Del Mar College and John Brown University and a Master's degree in Conducting and Organ Performance from Southwestern Baptist Theological Seminary. He serves as the organist at Westminster Presbyterian Church, Lubbock, TX and as Instructor of Music at South Plains College.

Barbara Barry is Professor of Musicology at the Conservatory of Music at Lynn University. She has five degrees in music – two in piano performance from Trinity College of Music, London, and three in music history and theory from the University of London, including PhD awarded 'magna cum laude'. Prior coming to the United States, Barbara Barry was on the music faculty of the Music Department at University of London Goldsmiths' College and Chair of Music History at the Guildhall School of Music and Drama, one of Europe's foremost conservatories in the Barbican Arts Center in London. She has been Chair of Music History at the Longy School of Music in Cambridge, MA, and taught at Clark University, New England Conservatory of Music, the Radcliffe Seminars and at Harvard University. A trained pianist in the Leschetizky tradition, Barbara Barry is the author of five books, as well as many articles on music history. She has been awarded two Fellowships by the National Endowment for the Humanities and by the Fran Steinberg Memorial Prize for outstanding non-fiction, and was the first recipient of the Kathleen Cheek-Milby Endowed Faculty Fellowship at Lynn University.

Lee Chambers is currently a PhD candidate in the musicology program at Texas Tech University, where he has also earned a graduate certificate in early music performance practice. Much of his research focuses on music semiotics, space, and narrative, and his dissertation looks specifically at operatic performance and composition in twenty-first-century Eastern Africa. He has presented on a wide range of repertoire at regional, national, and international conferences, and his publications include essays in edited collections and the journal *Popular Music and Society*.

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