

## **Spring 2018 Conference of the**

### **American Musicological Society – Southwest Chapter**

Saturday, April 7, 2018

Collin College

McKinney, Texas

Meeting Place:

Collin College, Central Park Campus Conference Center, Section C

Map:

[https://www.collin.edu/campuses/centralpark/CPC\\_Campus\\_Map.aspx](https://www.collin.edu/campuses/centralpark/CPC_Campus_Map.aspx)

#### **Conference Hosts:**

Dr. Kimberly Harris, Dr. Aaron West, Dr. Randy Kinnett, Dr. Olga Amelkina-Vera

## **Acknowledgements**

The Southwest Chapter of the American Musicological Society would like to thank:

The Collin College Music Department  
Associate Deans: Dr. Garry Evans, Dr. Amy Gainer and Dr. Lupita Tinnen  
Deans: Brenda Carter, Gaye Cooksey and Wendy Gunderson  
Vice-President/Provost: Jon Hardesty

# Thank you!

## **Travel Information**

The AMS-Southwest Chapter Spring 2018 Meeting will be held at Collin College, Central Park Campus Conference Center, Section C.

### **Directions:**

**From I-35, coming from the north,** exit 500 to FM 372 and Gainesville.

At the stop sign, turn left onto FM 372.

At U.S. 82, turn left. Take U.S. 82 all the way to U.S. 75, turn right (south) onto it, then follow directions from U.S. 75 below.

**From I-35, coming from the south,** take I-35E toward Dallas. As you reach downtown, take Exit 429A to the connector leading to U.S. 75 and McKinney. After you pass through a tunnel, the left two lanes take you toward U.S. 75 and McKinney. After merging onto U.S. 75 northbound, follow directions from U.S. 75 below.

**From I-20, coming from the west,** take I-30 into downtown Fort Worth.

Once downtown, exit 15A to northbound I-35W, toward Denton.

Take exit 52B to TX 121.

Following the signs carefully, remain on TX 121 (parts of which will be a toll road), all the way to the point where it merges with northbound U.S. 75 (toward Sherman), then follow directions from U.S. 75 below.

**From U.S. 75** take Exit 41 to U.S. 380.

Turn west onto U.S. 380.

Turn right at the second traffic light, Community Ave.

Collin College Conference Center will be the last building on the right before you get to Taylor Burk Dr. traffic light. The words "Collin College Conference Center" will be clearly visible on the side of the building as you approach it from the south.

### **Parking:**

There are no parking permits required at Collin College. There is ample free parking around the conference center.

### **Suggested Hotels**

1) Hampton Inn and Suites McKinney

2008 North Central Expressway, McKinney, Texas, 75069

Here is the link for reservations:

<http://hamptoninn3.hilton.com/en/hotels/texas/hampton-inn-and-suites-mckinney-DALMYHX/index.html>

Guests can call 972-542-6622 for reservations. The rate will be approximately \$115.00 per night.

## 2) Comfort Suites McKinney

1590 N Central Expressway, McKinney, TX 75070

Here is the link for reservations:

<https://www.choicehotels.com/texas/mckinney/comfort-suites-hotels/tx505>

Guests can call 480-386-9514 for reservations. The rate will be approximately \$105.00 per night.

## **Dining Options**

**On Campus:** There will be no on campus dining options, but the off-campus options are only a 10-minute walk or a very short distance by car from the conference center.

**Off Campus:** The lunch options are Spring Creek Barbeque, Cotton Patch Cafe, Taste of India, Buffalo Wild Wings, among many others.

For dinner, we highly recommend a very short drive to downtown McKinney:

<https://www.mckinneytexas.org/115/Main-Street---Historic-Downtown>

You'll find a variety of local restaurants and bars that will appeal to nearly anyone's taste.

## Conference Program

The AMS-Southwest Chapter Spring 2018 Meeting will be held at the Collin College Central Park Campus Conference Center.

**Saturday, April 7, 2018**

**8:30am Registration and Coffee / Snacks, Conference Center Lobby**

**8:50am Welcome, Conference Center, Section C**  
Kimberly Harris & Aaron West

**9:00am – 10:30am Paper Session, Conference Center, Section C**

Michael Lively and Lena Bleile (Southern Methodist University)

“Gesualdo’s ‘Moro Lasso’ and the Freudian Repetition Compulsion”

Andrew Salyer (Independent)

“‘Solemnity and Gravity’ in Anglican Church Music, c.1700”

Amy Onstot (University of Minnesota)

“All the Pretty Little Horses: the Spectacle of Power in the Ladies’ Carousel of 1743”

**10:30am – 11:00am Poster Session & Coffee / Refreshments, Conference Center Lobby**

Koma Donworth (University of Birmingham, UK)

“Dr. Johann Christoph Pepusch (1667-1752): Musical Antiquarian and Savior of ‘Old’ Music”

Nico Schüler (Texas State University)

“The Musical Language of Black Minstrel Music by Jacob J. Sawyer (1856-1885)”

**11:00am – 12:00pm Paper Session, Conference Center, Section C**

Dr. James W. Kirkpatrick (University of Incarnate Word)

“Folk Songs in Dame Ethel Smyth’s Opera *The Boatswain’s Mate*”

David Catchpole (Texas State University)

“Immigrants, Indians, and Americans: Native American Imagery and the Formation of Identity in the Music of Victor Kolar (1888-1957)”

**12:00pm – 1:30pm Lunch (on your own)**

**On Campus:** There will be no on campus dining options, but the off-campus options are only a 10-minute walk or a very short distance by car from the conference center.

**Off Campus:** The lunch options are Spring Creek Barbeque, Cotton Patch Cafe, Taste of India, Buffalo Wild Wings, among many others.

**1:30pm – 2:30pm Keynote Lecture, Conference Center, Section C**  
Luisa Nardini, University of Texas, Austin  
“TITLE TBA”

**2:30pm – 2:45pm Coffee Break, Conference Center Lobby**

**2:45pm – 3:45pm Panel Discussion, Conference Center, Section C**  
“Preparing for a Career in Academia: Conferences, Publishing, and Job Search”  
Kimberly Harris, Kendra Leonard, Kevin Mooney, Aaron West

**3:45pm – 4:00pm Coffee Break, Conference Center Lobby**

**4:00pm – 5:00pm Paper Session, Conference Center, Section C**  
Kimberly Beck Hieb (A&M University)  
“Literary Theory, Constructing Musical Genre, and Communicating Meaning in the Early Modern Period”  
James Cameron Dennis (Texas State University)  
“Designing a Computer Program for Composing Short Phrases from Galant Schemata”

**5:00pm – 5:15pm AMS-SW Business Meeting, Conference Center, Section C**

### **Dinner (on your own)**

For dinner, we highly recommend a very short drive to downtown McKinney:  
<https://www.mckinneytexas.org/115/Main-Street---Historic-Downtown>

You’ll find a variety of local restaurants and bars that will appeal to nearly anyone’s taste.

### **8:00pm Concert**

The University of North Texas will be performing Gounod’s *Faust* at 8:00 pm in the Murchison Performing Arts Center. A lecture on the opera will begin at 7:15.

Also at 8:00 pm the University of North Texas Jazz Singers will be performing in Voertman Hall. The concert features Johnaye Kendrick.

<http://calendar.music.unt.edu/index.php?month=4&year=2018&day=14&submit=go&venue=ALL&ensemble=ALL&searchbox=&dopt=cv>

## Paper and Poster Abstracts

**David Catchpole (Texas State University)**

**“Immigrants, Indians, and Americans: Native American Imagery and the Formation of Identity in the Music of Victor Kolar (1888 – 1957)”**

Immigrant musicians in the United States during the early twentieth century had to navigate a landscape of varied and, at times, conflicted conceptions of national identity. I will show how the Czech-American composer and conductor Victor Kolar attempted to navigate these issues through his use of culturally-laden musical material in his compositions, such as Native American themes and Czech medieval hymns. Drawing upon the works of Alan Trachtenberg and Philip Deloria as models for the examination of appropriation of Native American imagery and the specific use of Longfellow’s *Hiawatha* in the creation of an American identity by immigrants during the early twentieth century, I will present an extensive examination of Kolar’s use of Native American imagery in his tone poem, *Hiawatha*, which was written soon after his immigration to the United States, with his reliance on Czech folk melodies and medieval hymns in his later *Symphony in D*. Such comparison will explore how Kolar sought to create a uniquely American identity and then later re-establish his Czech roots as a Czech-American. Kolar’s struggle to create an American identity and still retain a connection with his country of origin is emblematic of both the experience of many immigrant musicians as they served as working musicians in America’s orchestras, concert halls, and theaters and the larger process of identity formation that took place in immigrant communities during the early twentieth century.

**James Cameron Dennis (Texas State University)**

**“Designing a Computer Program for Composing Short Phrases from Galant Schemata”**

In his authoritative text, *Music in the Galant Style*, Robert Gjerdingen outlines the building blocks of 18<sup>th</sup>-century common-practice music, Galant schemata. His numerous musical examples illustrate that passages in this style can be reduced to structural-contrapuntal stages defined by the scale degree motion of the soprano and bass lines. Groups of these stages form schemata and generally function as opening, continuing, or cadential structures. Several musical examples are shown to contain the same underlying schemata, so it follows that they are effectively embellishments of the same contrapuntal skeleton.

A computer program, to be demonstrated at the conference, generates this skeleton with an algorithm that chooses an opening schema, such as Meyer or Romanesca, then chooses a continuing schema, such as Prinner. If the continuing schema does not contain a cadential figure, such as with a *Passo Indietro*, the program will then choose a PAC, IAC, or HC, while also allowing for the possibility of ornamenting each of these. This skeleton can be expanded so that its members fall on the first beat of each measure (generally yielding an 8-bar phrase), or on strong beats (generally yielding a 4-bar phrase). With the skeleton in place, another algorithm embellishes the soprano line with melodic ideas, while yet another can alter the bassline. While previous methods of algorithmic composition attempt to mimic Classical music, the music composed by this program *is* Classical music.

The presentation will describe the development of the algorithms. Numerous examples will demonstrate the quality of the composed pieces.

**Koma Donworth (University of Birmingham, UK)**

**“Dr. Johann Christoph Pepusch (1667-1752): Musical Antiquarian and Savior of “Old” Music”**

The purpose of this research poster is to highlight the importance and influence of Dr. Johann Christoph Pepusch in rescuing “old” music from obscurity.

The musical antiquarian movement of the first half of the 18<sup>th</sup>-century in England sought to preserve, study and perform music of previous centuries, which was being abandoned as too old and uninteresting. As a founding member and guiding light of the Academy of Ancient Music, Dr. Pepusch soon gathered the support and participation of like-minded musicians.

Although most frequently remembered historically as the collaborator with John Gay of music for *The Beggar’s Opera*, Dr. Pepusch was a composer, musician, teacher, theoretician and avid collector of old music and musical treatises. He arranged to have copied many music manuscripts from the Cotton Library before it was largely destroyed by fire in 1731. In assessing the influence of Pepusch on music history, Percy Scholes named him as “England’s most erudite musicologist.”

**Kimberly Beck Hieb (West Texas A&M University)**

**“Literary Theory, Constructing Musical Genre, and Communicating Musical Meaning in the Early Modern Period”**

The seventeenth century is well known for its proliferation of genres and styles, a period in which genre titles were applied ambiguously to musical works. Despite the ambivalent naming of genres, legendary disputes regarding the classification of musical style (Artusi/Monteverdi, Scacchi/Siefert) point to an interest in differentiating styles in the period. Likewise, theorists and cataloguers (Praetorius, Kircher, et al) carefully defined genres of music in their encyclopedias. Nevertheless, in practice composers readily evaded specific classifications and eagerly embraced multiple styles, each associated with a different genre, in a single piece.

In this paper, I propose the use of literary genre theories to elucidate the pliable conception of musical genre in the seventeenth century. The flexible nature of genre described by John Frow and Jacques Derrida as well as the culturally-driven genre theory put forth by Jennifer Lena and Richard Peterson will illustrate how composers conceived of the relationship between genre and style in the early modern era. A close study of examples from the repertoire of Heinrich Biber and his contemporaries at the court of Salzburg in the late seventeenth century will illustrate how composers manipulated aspects of style and genre to communicate extramusical meaning in instrumental music. This study of seventeenth-century genre will deepen our understanding of the compositional process and echoes the argument put forth by Rachel Mundy in her 2014 *JAMS* article where she described the role of taxonomies of musical style in classifying and defining human cultures.

**James W. Kirkpatrick (University of the Incarnate Word)**

**“Folk Songs in Dame Ethel Smyth’s Opera *The Boatswain’s Mate*”**

*The Boatswain’s Mate* (1913-14) is one of six operas by Dame Ethel Smyth (1859-1944), English composer and suffragette. Its plot, perhaps unsurprisingly, involves several issues that seem related to feminism; among them are a woman’s freedom to manage her own business affairs. Scholars Christopher Wiley and Elizabeth Wood have commented generally on Smyth's use of folksong melodies in the opera without inferring any specific political intent in their use. In my analysis of the opera’s libretto and score, I identify five English folksong melodies and propose that there is a political dimension to their selection. I have employed a novel statistical method to support this conclusion. First, I identified the frequency of what might be characterized as "feminist themes" in a representative sample of folksong texts, as found in *A Guide to English Folk Song Collections*, which had been published by the time of the opera’s composition. Then I compared the presence and number of such themes in the sample and the songs Smyth used. 19% of the sample had at least one such theme with an average of 0.20 themes per song. 60% of the songs used by Smyth had at least one theme with an average of 1 per song. These differences are highly statistically significant ( $p=.026$  and  $.0021$  respectively). Given Smyth’s self-awareness as a composer and her championing of women’s rights, the statistical method supports a reading of political dimensions of the opera based on context.

**Michael Lively and Mary Lena Bleile (Southern Methodist University)**

**“Gesualdo’s “Moro, Lasso” and the Freudian Repetition Compulsion “**

The music of Carlo Gesualdo has intrigued and stimulated music theorists, composers, and music historians for the past four centuries. Among other unusual and seemingly forward-looking aspects of the composer’s style are his intensely chromatic harmonies, disjunct motivic repetitions, and strikingly complex juxtapositions of various structural and formal elements. In this presentation, we explore several new approaches to the systematic analysis of Gesualdo’s music by presenting a detailed study of the composer’s madrigal “Moro, lasso.” In particular, we discuss the concept of the Freudian *repetition compulsion*, similar to Lawrence Kramer’s (1984) analysis of the repetitive motivic organization of Beethoven’s Piano Sonata No. 23 (the *Appassionata*). Freud’s concept of the *repetition compulsion* describes a phenomenon in which a person repeats a traumatic event over and over again in either thoughts or actions, including dreams and hallucinations. Gesualdo’s technique of repeating small elements many times in preparation for a larger structural repetition may perhaps represent or allegorize a version of the Freudian *repetition compulsion*. We also consider the idea of *developing variation*, in a method that is slightly expanded from Schoenberg’s original description of the concept, as an analytical framework for the study of Gesualdo’s iterative formal structures. Perhaps most significantly, we draw upon Robert Hatten’s (2010) idea of the *composed expressive trajectory*. By combining these various analytical perspectives, we suggest that Gesualdo creates an *expressive trajectory* in the madrigal “Moro, lasso” that unifies text, referential sonorities, voice leading, and developmental processes into an integrated and extremely innovative musical expression.

**Amy Onstot (University of Minnesota)**

**“All the Pretty Little Horses: the Spectacle of Power in the Ladies’ Carousel of 1743”**

As the queen of the Habsburg lands, Maria Theresa (1717-1780) and her reign raises questions of female rulership: what it looked like and how it functioned in eighteenth-century Austria. Drawing on ideas of self-affirmation and self-fashioning discussed by scholars such as Kristiaan Aercke, Melissa Hyde, Regina Schulte, and Michael Yonan, as well as Roy Strong’s work on spectacle, this paper explores the ways that Maria Theresa used court spectacles to portray certain monarchical images and support her rule. Examining court spectacles highlights some of the narratives of female rulership that she created and presented to her court and the world.

Court entertainments, such as the Ladies’ Carousel of 1743, offer a prime place to explore the ways that Maria Theresa used court spectacle for political purpose. This equine-based entertainment, which Maria Theresa herself participated in, celebrated Austria’s recent victory in retaking Prague. By examining the various accounts by Khevenhüller-Metsch and the älteren Zeremonialakten, a commemorative painting, and the history of similar events at the Austrian court, this paper looks at the possible meanings and narratives in the Ladies’ Carousel. This event not only celebrated her recent victory, but drew on aspects of ceremonial entries, medieval tournaments, and baroque horse ballets to present an image of a strong, capable monarch to the court. The elements of allegorical meaning and self-fashioning employed in this spectacle apply to other court entertainments and demonstrate some of the ways music, spectacle, and theatre functioned in court life by disseminating ideas to court and the world.

**Andrew Salyer (Independent)**

**“‘Solemnity and Gravity’ in Anglican Church Music, c.1700”**

When Arthur Bedford wrote in 1711 that “we should all be serious in the Worship of *God*, and affect that *Musick*, which is grave and solemn,” he was articulating the consequences for church music that arose from the culture of moderation that developed in England as a direct response to the political, social, and religious crises of the seventeenth century. English writers of religious and secular literature at the turn of the eighteenth century cautioned composers of church music such as William Croft, Jeremiah Clarke, and Thomas Tudway to avoid imitating French and Italian-style secular music, decried as the “theatrical style,” and encouraged them to develop and maintain, in the words of Croft, the “Solemnity and Gravity of what may properly be called the *Church-Style*.” I will explore two ways that composers created an innovative and singular sacred repertory that interacted with a complicated and unique historical framework. The first is choice of text, seen especially in the practice of setting mournful verse passages from psalms of praise and thanksgiving. The second is the specific cultivation of anthem movements for ensemble. To temper the theatrical elements of virtuosity and enthusiasm that can be heard in seventeenth-century anthem movements for vocal solo, eighteenth-century ensemble movements expressly emphasized grave and solemn stylistic traits such as syllabic setting, slow tempos, and the repetition of affective words and phrases.

**Nico Schüler (Texas State University)**

**“The Musical Language of Black Minstrel Music by Jacob J. Sawyer (1856-1885)”**

The inclusion of one of Sawyer’s compositions in James M. Trotter’s famous book *Music and Some Highly Musical People* (Boston, 1880) marked Sawyer, still in his early 20s at that time, as an exemplary and well-known composer. His early death from tuberculosis let him sink into oblivion. As reported at previous conferences, the author of this poster recently discovered Sawyer’s numerous records that provide biographical information and information about Sawyer’s work as a musician and composer, who collaborated with some of the most famous African-American musicians of the time, specifically with minstrelsy groups: the Hyers Sisters (1878-1880), the Haverly’s Colored Minstrels (1881), the Slayton Ideal Company (1883), and the “Original Nashville Students” (1884-1885). The vast majority of Sawyer’s compositions were written for these ensembles, which performed primarily minstrel shows (vocal and instrumental music, dance, and comedy). Thus, Sawyer is a pioneer of *black minstrel* music: music composed by an African-American for African-American minstrel groups (which were not common before the Civil War). This poster will, for the first time, present harmonic and melodic analyses of Sawyer’s minstrel music, specifically providing an analytical score of his composition *I’m de Captain of the Black Cadets* for voice and piano (1881), in which the lyrics are supported by the rhythmic and melodic design. As many other of Sawyer’s compositions, his otherwise ‘simple’ entertainment music is built on an intriguingly creative harmonic language that is characterized by the use of common-tone diminished 7<sup>th</sup> chords, augmented sixth chords, added-note chords, and a walking bass!

## Bios

Canadian cellist **Mary Lena Bleile** is currently a third-year undergraduate student at Southern Methodist University. An alumna of Mount Royal Conservatory's Advanced Performance Program, she has performed as a soloist with orchestras in Canada and the United States. She is a student researcher at the SMU Meadows MuSci cognition lab and is also affiliated with the UT Dallas Music Perception lab. She recently presented her own research at the biannual meeting of the Society for Music Perception and Cognition. Mary Lena is pursuing degrees in both Statistics and Music at Southern Methodist University.

**David Catchpole** is in the final semester of a Masters in Music History and Literature at Texas State University. His primary research topics include the life and music of Victor Kolar and inter-war Austro-German opera, specifically the works of Egon Wellesz. He has presented his research at conferences in the United States and internationally, and intends to pursue a Ph.D. in Musicology. David received a Bachelors of Arts in Music from Youngstown State University. As an undergraduate, he was awarded the "Dean's Choice Award for Best Undergraduate Scholarship" for his paper on characterization in Stravinsky's opera "The Rakes Progress."  
[david.catchpole@txstate.edu](mailto:david.catchpole@txstate.edu)

**James Cameron Dennis** is a graduate of Northwestern University with degrees in Piano Performance and Applied Mathematics. After attending Peabody Conservatory for a brief period as an MM student, he left to pursue the development of several music software applications. The first of these is Partwriter, a program that realizes Roman numeral chord progressions in SATB style, given a starting position. "Thinking by Ear" is an ongoing project and has been in development since late 2014. His most recent work involves creating a program that can compose music that is indistinguishable from that of a human composer. [jcd131@txstate.edu](mailto:jcd131@txstate.edu)

**Koma Donworth**, PGR (Postgraduate Researcher), University of Birmingham UK. BM, MM (musicology), University of North Texas. Primary interests include musical development in England during the Long 18<sup>th</sup>-Century (1685-1815); Academy of Ancient Music; historical works of Sir John Hawkins and Dr. Charles Burney; and, early donations to the British Museum of musical MSS and treatises. [KXD787@bham.ac.uk](mailto:KXD787@bham.ac.uk)

**Kimberly Beck Hieb** is Assistant Professor of Music History at West Texas A&M University where she teaches the music history sequence, research methods, and topical graduate seminars. She received her Ph.D. in 2015 from the University of British Columbia with a dissertation examining music's role in the representation of power and piety in seventeenth-century Salzburg. In addition to early modern music, her research interests include genre studies and music history pedagogy. [kimberlyhieb@gmail.com](mailto:kimberlyhieb@gmail.com)

**Dr. James Kirkpatrick** is a retired Army physician who returned to university to fulfill a long-deferred dream to study music. He will graduate from UIW in May with a B. A. in Music with an Emphasis on Vocal Performance and a minor in Music History. He is the first UIW student to graduate with this newly-established minor. He may be reached at [jwkirkpa@student.uiwtx.edu](mailto:jwkirkpa@student.uiwtx.edu).

**Michael Lively** is a Lecturer in Music Theory at Southern Methodist University. He holds a Ph.D. in music theory from the University of North Texas and a master's degree in conducting from Texas State University. He has presented at a number of regional and international conferences in subject areas such as music theory pedagogy, musical narratology, and Beethoven sketch study. His publications include articles in the *Journal of Music Theory Pedagogy* (2005), *Inquiry* (2015), *College Music Symposium* (2016), and *Music Educators Journal* (2017). Lively was previously a Visiting Assistant Professor of Music Theory at Texas Woman's University in Denton, Texas.  
[mtlively@smu.edu](mailto:mtlively@smu.edu)

**Amy Onstot** is a Ph. D. student in Musicology at the University of Minnesota. She received her BA from Waldorf College and her MM from Western Illinois University. Her research interests include patronage, Italian Baroque music, and Eighteenth-Century music. She's presented at the annual Convention of the Centers for Austrian Studies in Jerusalem, the international workshop, "Musical culture/s of the Habsburg Monarchy" at the University for Performing Arts in Vienna, and the 2017 Conference of the Austrian Studies Association. She is working on her dissertation, *Musical Patronage and the Portrayal of Monarchical Power at the Court of Maria Theresa 1740-1780*.  
[onsto005@umn.edu](mailto:onsto005@umn.edu)

**Andrew Salyer** is a graduate of the Shepherd School of Music at Rice University in musicology. Mr. Salyer's effort to redress the scarcity of research on English sacred music of the late-seventeenth and eighteenth centuries stems first and foremost from his interest in William Boyce (1711-1779). Mr. Salyer is active as a church organist, and has taken choral tours of Spain, and given lecture-recitals on antique organs at the church of St. Botolph, Aldgate, London, and the Wren Chapel at the College of William and Mary. [salyer.andrew13@gmail.com](mailto:salyer.andrew13@gmail.com)

**Nico Schüler** (b. 1970) is University Distinguished Professor of Music Theory and Musicology at Texas State University. His main research interests are interdisciplinary aspects of 19<sup>th</sup>/20<sup>th</sup> century music, computer applications in music research, methodology of music research. He is the editor of the research book series *Methodology of Music Research*, the editor of the journal *South Central Music Bulletin*, the author and/or editor of 21 books, and the author of >110 articles. His most recent books are on *Musical Listening Habits of College Students* (2010), *Approaches to Music Research: Between Practice and Epistemology* (2011), and *Computer-Assisted Music Analysis* (2014). [nico.schuler@txstate.edu](mailto:nico.schuler@txstate.edu)