

Seventeenth Annual Meeting  
University of Maryland, Baltimore County  
Baltimore, MD  
Friday and Saturday, March 29–30, 2019

**ABSTRACTS:**

**FRIDAY, March 29**

**12:15-1:30 Short Paper Session 1**

**Schoenberg and Semantic Satiation: Exploring the Psycholinguistics of Serialism**

*Keith Salley, Shenandoah University*

**Abstract:** For over a century, psychologists have explored the concept of semantic satiation (SS), a phenomenon where single words lose their conventional meaning and seem to become absurd when removed from syntactic context and repeated. In such scenarios, listeners often find that meaning emerges solely from the phonetic properties of the repeated word. This phenomenon, known as the verbal transformation effect (VTE), is also well documented.

This presentation addresses connections between psycholinguistics and serialism—particularly within the context of immediate repetitions. Citing Schoenberg’s writings in “Composition with Twelve Tones,” it argues that continual saturations of the chromatic aggregate accomplish something analogous to SS by removing tones from any possible syntactic-referential contexts. Then, citing work from Margulis and Deutch on VTE in the speech-to-song illusion, it argues that immediate pitch repetitions in such non-syntactic contexts permit new musical meaning to arise at a level analogous to the ‘musical phoneme.’

**Ordered Successions in the Music of Ralph Shapey**

*Barry Wiener, Independent scholar*

**Abstract:** In his article, “A Further Step (1958),” Elliott Carter asserted that many of his fellow composers felt a pressing need to formulate a “new principle of musical structure.” Implicitly criticizing serialism, Carter suggested that continuity techniques, types of musical motion and methods of development were of greater concern to composers than harmony. During the early 1960s, Carter’s younger contemporary, Ralph Shapey (1921–2002), wrote a series of works that established his importance as a leading American voice in the discourse about new concepts of continuity.

Shapey’s music represents a fusion of Schoenbergian metamorphic process and Varésian stasis, methods for the creation of musical continuity that are usually considered incompatible. Previous analyses of Shapey’s music have focused on his use of “graven images” to unify his works. In contrast, I employ Gretchen Horlacher’s concept of “ordered successions” in Stravinsky’s music as the model for my analysis of the fourth movement of Shapey’s *Incantations* for Soprano and Ten Instruments (1961). Following Horlacher, I divide the entire soprano line of the movement into fifteen segments. The segments are, in turn, subdivided into varied presentations of a set of four motives, differentiated by duration, rhythm, direction and articulation, as well as by pc content.

Within this framework, Shapey generates structural dynamism by employing Stefan Wolpe's techniques of motivic permutation and aggregate completion. In addition, he employs motives and pc sets to delineate sectional divisions and create formal correspondences.

**The Chromatic Wedge as Formal Marker in Marion Bauer's Duo for Oboe and Clarinet, op. 25**  
*Anna Stephan-Robinson, West Liberty University*

**Abstract:** Though patriarchal structures contributed to neglect of Marion Bauer's music during her lifetime (1882-1955), contemporary scholars and performers have begun to recognize its value. Recent book-length examinations assess Bauer's output, but their scope allows only brief consideration of her style, whereas detailed analyses of individual pieces support critical readings with limited applicability. I bridge this gap by introducing the "Chromatic Wedge," a gesture Bauer often employs to delineate sections, particularly in instrumental music of the 1920s and '30s. The chromatic wedge combines linear chromatic motion comprising at least five pitches with a pedal tone, brief ostinato, or second chromatic line in contrary motion. My paper will examine its use as a salient marker of formal boundaries throughout the *Duo for Oboe and Clarinet*, op. 25, with particular focus on the second and fourth movements. The *Duo* makes an illuminating case study: the chromatic wedge serves as a unifying device across each of the four musically disparate movements. Beyond this composition, I propose the Chromatic Wedge as one important element uniting Bauer's diverse approaches to musical organization.

**Strategies of Flux and Register in Priaux Rainier's Quanta**  
*Anton Vishio, William Paterson University*

**Abstract:** This paper presents a close reading of *Quanta*, a work for oboe and string trio by Priaux Rainier, composed in 1962. Rainier notes that "the name *Quanta* derives from the Quantum Theory: i.e. Energy exists in space independent of Matter and is made up of Units or Particles called Quanta." This might suggest a work in alliance with a scientific attitude, perhaps inspired by 1950's Darmstadt. But rather than attempting an imitation of physical theory, Rainier's aim is metaphorical; her title has more in common with the metaphorical titles of Varèse, suggesting natural phenomena as models for compositional procedures. As she continues, "[Quanta] seems to describe the nature of the piece, which follows no orthodox form, contains no thematic material, but springs out of its initial impulse, recreating its energy after each lull." This suggests a particular stance: the organization of *energies*, rather than the organization of *materials*, is the work's primary agenda. In place of a network of themes, Rainier substitutes a strategy of constant renewal: *Quanta* traces several paths from silences out of which new structures of energy are constituted to silences that result from their dissipation. This paper pursues a close reading of these structures, suggesting ways in which their micro-narratives contribute to a sense of overall formal progression.

**Beyond Structural Description: Listener Experiences of Affective Expression in Liszt's "Il Penseroso"**

*Alissandra Reed, Eastman School of Music\**

**Abstract:** A music-analytic work may have one of two aims: to *suggest* to its reader a new way of hearing a piece of music or to *describe* how the events in a piece of music shape a listener's experience (Temperley, 1999). Theorists who follow the descriptive aim tend to focus on describing experiences of

musical structure, while interpretive analyses are essentially always suggestive. This presentation aims to broaden the possibilities for descriptive analysis by asking: can analysis empirically describe how the events in a piece of music shape a listener's *emotional, interpretive, or narrative* experiences?

To answer this question, I craft an analysis of Liszt's "Il Penseroso," beginning not with the score, but with verbal descriptions of the music from listeners. I asked five musicians to listen to "Il Penseroso" divided into 21 diachronic chunks using the progressive exposure method (Albrecht, 2012), and after each chunk, to describe the music and what they thought it conveyed or expressed. Analyzing their responses revealed eighteen unique categories of description. Overall, we find general agreement between listeners on structure, the programmatic subject (thanks to Liszt's evocative title), and, often, affect. Still, we find a substantial diversity of reported expressive meanings. Having analyzed the participant responses, I then turn to the score to create an overall musical analysis. By focusing on moments of very high and very low categorical agreement among listeners, I am able to create an analysis of "Il Penseroso" that addresses emotional, interpretive, and narrative listening experiences in a truly descriptive way.

### **1:45-3:15      Long Paper Session 1: Glasper, Stravinsky, and Rihm**

#### **A Cyclic Approach to Harmony in Robert Glasper's Music**

*Ben Baker, Eastman School of Music\**

**Abstract:** This paper develops a model for the harmonic language of jazz pianist Robert Glasper. Although there is little scholarship about Glasper, he has been hailed as "the most prominent jazz musician of his generation" (Russonello 2018). Glasper's music blends jazz with elements of R&B, gospel, and hip-hop. His chord progressions frequently feature diatonic harmonies and clear tonal centers, but many familiar elements of functional jazz harmonic syntax are often missing. I argue that, in their absence, distinctive patterns of root and upper-voice motion within and between diatonic collections play a pivotal role in rendering Glasper's harmonic language instantly recognizable to modern jazz listeners.

To elucidate these patterns, I employ a music-theoretic construct with a rich history of modeling diatonic harmony: the  $ic3/4$  dual interval cycle. The cycle encodes many of the typical diatonic chord motions and accompanying melodic patterns that characterize Glasper's music. A slide transformation between cyclic subsets also proves a powerful tool for tracking collection shifts in Glasper's vamps, and across his song forms. Ultimately, by defining and categorizing the patterns of harmonic color that make Glasper's sound unique, I seek to contextualize his harmonic language within recent broader discussions about cyclic procedures and tonal heterarchy in postbop jazz and its descendants.

#### **Stravinsky's Neoclassical Apprenticeship: Galant Influences from the *Octet* to *Apollo***

*Dan Viggers, Washington University in St. Louis\**

**Abstract:** Although Stravinsky counted *Pulcinella* (1920) as his "first discovery of the past," scholars have rejected the notion that the galant style of *Pulcinella*'s sources significantly influenced his subsequent neoclassical works. In this presentation, I will reveal the importance of galant style in

shaping Stravinsky's neoclassical works from 1920-1928, including the *Octet*, *Concerto for Piano and Winds*, *Piano Sonata*, *Serenade in A*, and *Apollo*.

My discussion of Stravinsky's use of galant-era conventions will focus on two forms of borrowing. First, Stravinsky's direct borrowing from specific galant works. In the *Octet*—Stravinsky's first neoclassical work following *Pulcinella*—I will demonstrate the possibility that Stravinsky returned to the works of Domenico Gallo (then attributed to Pergolesi) for material in the work's first movement. Second, I will demonstrate Stravinsky's use of what I call "Prototypical Galant Melodic Structure": a galant-era conventional sequence of a tonic-emphasizing opening statement followed by a Prinner response—a ubiquitous pattern defined by a descending melodic line of  $\text{'6-'5-'4-'3}$  above a bass on  $\text{'4-'3-'2-'1}$ . More than 50% of *Pulcinella*'s individual movements and each neoclassical work up to *Apollo* feature this structure.

Stravinsky's stylistic continuity from *Pulcinella* to *Apollo* exists not just in his borrowing of galant conventions, but also in his compositional techniques. These techniques include his superimposition of independent lines, subverted resolution of the conventional stock patterns, and modern approaches to modulation and harmonization. The overall analysis provides insight into Stravinsky's approach to composition, the cultural aesthetics of the time, and the subtle evolution of his mature neoclassical style.

### **Becoming and Disintegration in Wolfgang Rihm's String Quartet No. 5**

*David Hier, Eastman School of Music\**

**Abstract:** Wolfgang Rihm's music of the 1980s poses unique challenges because it lacks systematic rigour and expresses numerous apparently unrelated gestures. While Rihm often incorporated Romantic pastiche in his music of the 1970s, I argue that the diverse materials of the Fifth String Quartet, "Ohne Titel" of 1983 stand in relation to the "ideal-music" of German Romanticism despite its absence in the piece. I trace these gestures on a Cartesian Graph, or "gestural space," mapping the music's directedness toward and away from the ideal ("becoming" and "disintegration") and its energy level. This unifying principle allows us to hear what would conventionally sound dissimilar as related through their processual functions. The piece's overall form is documented in its movements through the gestural space, producing a reduced gestural contour. This gestural contour reflects Stockhausen's theory of "statistical form" which eschews traditional formal sections, harmonies and motives in favour of tracking musical changes in other dimensions. The piece's overall trajectory from high-energy becoming to low-energy disintegration invites a narrative reading in which the piece struggles to reclaim German Romanticism but fails. In another light, however, the piece's constant striving to become embodies familiar Romantic aesthetics. Rihm thus uses post-War compositional techniques in the service of 19th-century artistic principles.

### **3:30-5:30 Professional Development Workshop**

**Allowing Stravinsky To Speak Through His Musical Sketches for *In Memoriam Dylan***

**Thomas (1954)**

*Maureen Carr, Pennsylvania State University*

**Abstract:** When Stravinsky collaborated with literary figures (such as André Gide for *Perséphone*), his musical settings often reflected the poetic form of the text. At other times, Stravinsky would take liberties with poetic meter of the libretti prepared for him by others (such as Cocteau for *Oedipus Rex* [1926–7] or Auden and Kallman for *The Rake's Progress* [1947–51] and *Elegy for J. F. K.* [1964]). Another phase of Stravinsky's approach to text setting would be in, as Robert Hatten described, "his close musical approximations of both prosody and poetic form in his setting of Dylan Thomas's (1914–53) villanelle, 'Do not go gentle [into that good night],' a poem that exists for its own music rather than as something written with musical setting in mind." Stravinsky set that villanelle as the second part of *In memoriam Dylan Thomas* (1954), written one year after the poet's death. Stravinsky also wrote a musical setting of the poem "The dove descending breaks the air," from Part IV of *Little Gidding* in *Four Quartets* (1942) by Thomas Stearns (T. S.) Eliot (1888–1965) that became known as *Anthem* (1962). Stravinsky's *Introitus — T. S. Eliot in memoriam* (1965) is based on a Latin text.

It is curious that both Thomas and Eliot were called upon to collaborate with Stravinsky on operas that never materialized, yet their influence on him presented itself in his remarkable settings of their works. As Alma Gowdy wrote the day after the premiere of *In memoriam Dylan Thomas*, concert in the *Los Angeles Herald and Express*: "Stravinsky's emotional and imaginative aridity combines nicely with pre-Bachian form to create an archaic expression so long forgotten that it sounds new." The musical sketches for this work show Stravinsky's experimentation with a five-note series that generated each of the three movements. Hans Keller concluded after a detailed analysis of the setting that "Stravinsky out-Schoenbergs Schoenberg."

**SATURDAY, March 30**  
**University of Maryland, Baltimore County**  
**Baltimore, MD**

**9:00-11:00 Long Paper Session 2: Form, Meter, and Tempo**

**Elaborations of Classical Model Sentences in Richard Strauss's Songs for Voice and Piano**  
*Joshua Tanis, Florida State University\**

**Abstract:** Since the 1998 publication of William Caplin's *Classical Form*, there has been a resurgence of *Formenlehre* studies in music theory. Among the scholars who have developed, elaborated upon, and even extended Caplin's theory to texted music are Matthew BaileyShea (2002 & 2004), Michael Callahan (2013), and Stephen Rodgers (2014 & 2017). However, before any of these studies were published, Janet Schmalfeldt (1991) proposed a hybrid approach to form analysis by pairing Schenkerian theory and Caplin's (1987) earliest manifestations of form-function theory. Presently, Schmalfeldt's proposition has yet to earn appreciable attention among scholars of both musical form and Schenkerian theory in texted and non-texted music. In response, I argue that fusing Caplinian and Schenkerian approaches to form are particularly useful for analyzing Classical theme-types in Richard Strauss's songs for voice and piano. Specifically, I find in these songs an abundance of sentence structures, many of which adhere strictly to Caplin's harmonic and melodic- motivic parameters of Classical sentences. When Caplin's theory does not account well for Strauss's Romantic elaborations of

sentences, Schenkerian voice-leading analysis reveals voice leading and melodic-motivic cohesion inherent in the sentence paradigm.

In this paper I consider “Befreit” and “Ich trage meine Minne,” which serve as baseline demonstrations of Classical model sentences, as well as “Wiegenliedchen” and “Winternacht,” which exemplify Strauss’s elaborations of Classical model sentences, and where formal structure is best analyzed through Schenkerian *and* form-function analysis. Pairing these two analytical approaches demonstrates that the songs’ underlying voice leading and melodic-motivic features fit within the Classical sentence paradigm, even if they do not adhere strictly to Caplin’s parameters.

### **Crafting the Consonance: An Investigation of Metrical Dissonance in Tap Improvisation**

*Stefanie Bilidas, Michigan State University\**

**Abstract:** The tap challenge or “cutting contest” is a public, judged, and improvised battle between skilled dancers. Unstated is the golden rule that each dancer must enter exactly on time when it is their turn or automatically forfeit the contest. As a performer, this rule creates the hidden objective to mislead the other dancer through a conflicting metrical pattern in hopes that the opponent will miss the next entrance. The audible effect heard is not the original meter but an “anti-meter” that Harald Krebs (1999) describes as a subliminal dissonance. I build on Stefan Love’s (2013) perspective of subliminal dissonance: in jazz music, subliminal dissonance does not have to be performed as a conflicting meter, but instead can be performed as a consonant meter. Since many tap traditions stem from interactions with jazz musicians, I explore how subliminal metrical dissonance is articulated as a consonance in improvised tap solos during a “cutting contest” by examining the tappers’ choice of steps and their implied metrical placement. I claim that in their improvised solos, tappers journey through a variety of anti-meters that are only preserved as metrical dissonance due to the set tempo and meter at the start of the “cutting contest”. Looking at a transcription, the anti-meters can be analyzed in relation to the original meter, but in the moment, these anti-meters create conflict for the opponents involved. For this reason, I conclude that tappers use metrical dissonance in their solos to inhibit their opponents’ sense of the original meter.

### **Metric Transformations in Hip-Hop and R&B Sampling Practice**

*Jeremy Tatar, McGill University\**

**Abstract:** This paper explores the possibilities of metric transformation when one song samples material from another. Most commonly associated with hip-hop and electronic dance music (EDM), and part of the broader tradition of musical “borrowing,” sampling has offered a rich framework for investigations into intertextuality, legality, ethics, and advancements in music-making technology (Katz 2004, Schloss 2004, Williams 2013). Few analyses to date, however, have examined in detail the ways that existing materials are transformed metrically in new works.

Drawing on examples from Pusha T, A Tribe Called Quest, Jeru the Damaja, and Frank Ocean that feature prominent “structural samples” (Sewell 2013, 26), I theorize four categories of sample-transforming techniques that can be employed singly or in combination: *Tempo shift*, which can also affect pitch and timbre; “*Chopping*,” the cutting-up and reordering of a sample; *Metric truncation*, the reduction of a sample’s metric unit; and *Metric recontextualization*, which involves a re-casting from one meter to another. Transcription-based comparisons between these samples and their sources (which

range from Jack DeJohnette to MGMT) reveal how producers can use these techniques to both articulate and problematize features such as phrase structure, hypermeter, and metric accent (Lerdahl and Jackendoff 1983). The craft of rappers in manipulating rhythmic and metric structures in their vocal delivery, or “flow,” is by now well recognized; this paper turns our attention to a similar craft in their sample-based accompaniments.

### **Tempo as Form: Orchestral Recordings from 1910–1940 in Light of Earlier Sources**

*Nathan Pell, The Graduate Center of the City University of New York\**

**Abstract:** The belief is widespread amongst modern scholars and practicing musicians that the pervasive flexibility of tempo heard on early recordings constitutes a “liberty” of Romantic performance practice, originating with Wagner and Liszt (Rosenblum 1994) and unforeseen by earlier composers (Bowen 1993). This view, however, sits at odds with an abundance of sources from the late eighteenth and early nineteenth centuries (Brown 2004), which demonstrate not only that such rubato predated Wagner by several decades, but that composers even expected the tempo to fluctuate in certain well-defined situations, which I enumerate. Working from these expectations, I argue, composers *wrote tempo fluctuations into their music* through the notes they chose, in striking alignment with their formal layouts.

Building on work by Philip (1992), I show that the rubato described in early nineteenth-century treatises is exemplified in pre-WWII orchestral recordings (where tempo practices are clearer than in solo or chamber music), using tapping data I collected from ~350 recordings of around 40 Classical and Romantic sonata movements. And I note ways in which the familiar features of sonata form might encode changes in tempo, identifying the norms of typical sonata-form tempo design and passages that flout these customs.

These conclusions require us to expand our notions about what constitutes form. If the tempo practices on early recordings indeed have their roots in the early nineteenth century, then they are as much a part of the music’s form as its harmonies and phrase structures. In other words, I consider tempo a form-defining parameter.

### **11:15-12:30 Short Paper Session 2**

#### **Three Species of Hemiola in Brahms**

*Jesse Gardner, The Graduate Center of the City University of New York\**

**Abstract:** The music theorist Viktor Zuckerkandl at one point describes his conception of musical meter as being “made of rubber not of steel.” This is an appropriate image for how this paper will attempt to think meter in Brahms: as dynamic, affective, and flexible, rather than as a number game. Our case study will be the rhythmic figure of the hemiola.

The most traditional use of the hemiola in earlier music had been to add a degree of so-called ‘metric dissonance’ prior to a cadence, but I argue that Brahms uses hemiolas in at least two other ways. I propose, then, that we adopt three categories: 1) the strict hemiola (roughly equivalent to the traditional usage); 2) what I call the ‘dissolving hemiola,’ wherein, rather than being highlighted and entrenched through dissonance, metric hierarchy is loosened or relinquished; and 3) what I call the ‘rubber

hemiola,' wherein the hemiola figure retains its dissonant character but sheds the precise proportional relationship of 3:2. In the case of cadential hemiolas, another factor to consider is the placement of the hemiola and cadential resolution within the phrase and (hyper)metric structure.

We will examine examples of these three different species from the first movement of the second Symphony; the E-major Intermezzo, op. 116, no. 4; and the A-major Intermezzo, op. 118, no. 2, which illustrate the diverse ways in which Brahms employs these three species of hemiola.

**Combined Linear Progressions and Tonal Voice Leading in Louis Vierne's *Pièces de fantaisie***  
*Morgan Markel, Eastman School of Music\**

**Abstract:** The mature organ compositions of Louis Vierne (1870–1937) frequently feature extended passages of intense chromaticism. Organists and scholars, such as Kasouf (1970), Long (1963), and Longhurst (1970), have repeatedly described this chromaticism as operating within a functional harmonic context. However, they have neglected to provide a convincing or rigorous explanation as to why Vierne's late organ works remain tonal despite the presence of heavy chromaticism. In this paper, I show how the dense chromatic surface of Vierne's mature organ compositions is often formed as a result of one or more combined linear progressions composing out a tonal framework. Specifically, I analyze select excerpts from Vierne's *Pièces de fantaisie* (1926–27) to demonstrate how the chromatic parallel thirds, sixths, and sevenths characteristic of Vierne's late style frequently function as combined linear progressions that compose out a single chord or act as a bridge between two different harmonies. In so doing, I show how these parallel chromatic thirds, sixths and sevenths regularly form and imply a series of non-functional parallel triads or dominant seventh chords when the musical surface is metrically regularized. In short, the voice-leading analyses presented in this paper begin to unpack the tonal logic behind Vierne's highly chromatic language, thereby furthering our understanding of combined linear progressions as discussed in Schenker (1979/1935), Brown (2005), and Franck (2018).

**Transcribing *Notations*: Continuity of temporal semiotic units in the orchestration of Pierre Boulez's *Notations* (1945/1978)**

*Richard Drehoff, Peabody Conservatory of Music\**

**Abstract:** When a composer decides to revise or to transcribe a work for a different ensemble, inherent is the opportunity to make adjustments to a vast number of musical elements, and one must wonder whether these changes maintain or destroy the affect of the original work, particularly when the revised works are far better received than their earlier counterparts. Pierre Boulez's *Douze Notations: pour piano* (1945) and its transcription, *Notations: pour orchestra* (1978), exemplifies such a change in reception.

Through an analysis via the use of temporal semiotic units, initially classified by a team interdisciplinary artists at the *Laboratoire Musique et Informatique de Marseille* in the early 1990s, we examine and compare the semiotic affect of the first movement of the piano and orchestral versions of Boulez's *Notations*. Despite his dramatic changes in color, alterations of gesture, and passages of dramatic expansion of the earlier work's ideas, Boulez does in fact maintain the semiotic affect of the movement, utilizing combinations of three classifications of semiotic units in each; we find a direct parallel between each of the eleven semiotic units of the piano version with those of the orchestral version, although several are expanded through material derived from the remainder of the piece.

## **Levels of Pitch Organization in Stravinsky's *In Memoriam Dylan Thomas***

*Bai Xue, Mannes School of Music*

**Abstract:** Scholars, including Robert Gauldin, Warren Benson, and Joseph Straus, have focused on the role of the five-tone row in Igor Stravinsky's serial composition *In Memoriam Dylan Thomas*. I offer a new context for understanding this famous row by proposing three levels of pitch organization for the work, each employing a different governing principle. On the broadest level, the rows belonging to each "subscript family" are distributed relatively evenly throughout the piece; on the sectional level, form is created based on the alternation of complete and incomplete aggregates; and on a local level, overlapping rows in succession display extraordinary regularity, while vertical simultaneities create allusions to tonal music. In conjunction with these three levels of pitch organization, I propose that the patterns of assignment of the syllables of the text, in combination with the song's structure, suggest a hypothetical early model of text-setting for the second movement, in which each of the poem's 19 lines neatly supports two five-tone rows. While the three layers operate based on individual principles, they are all related through the piece's five-tone row. Such a short row is easier to manipulate and gives the composer more control over sound and its effect on all three levels; in addition, more rows are required to fill up an aggregate or a passage, which further contributes to the unique nature of this piece.

## **Hemiolas in Non-Isochronous Meters**

*Jay Smith, Texas Woman's University*

**Abstract:** A provocative title such as "Hemiolas in Non-Isochronous Meters" likely arouses skepticism. Indeed, non-isochronous meters are incompatible with Richard Cohn's conception of hemiolas: "any successive or simultaneous conflict between a bisection and trisection of a single time-span." Cohn recognizes the limitations of his methodology, a limitation addressed by Zachary Cairns, who posited "shared-cardinality grouping dissonances" that occur in non-isochronous meters. Although Cairns's methodology illustrates occurrences of grouping dissonance involving non-isochronous pulses, it does not illuminate relative level of dissonance as Cohn does. Cohn addresses level of dissonance by expounding simple, double, and complex hemiolas, the latter defined as 2:3 conflict occurring at three or more metrical levels. This paper brings together Cairns's discussions of shared-cardinality grouping dissonance and Cohn's hemiolas by modifying Cohn's metric states and metric space visuals to allow for non-isochronous pulses. These modifications illuminate metrical conflict in a variety of repertoires, including Holst's "Mars" from *The Planets*, Gabriel Pierné's Piano Quintet, no. 41, and Heitor Villa-Lobos's *Próle do Bêbé*, no. 2.

## **1:45-2:45 Keynote Address**

**Part 1: Stravinsky and His Compositional Process for *Duo Concertino* (1931-1932)**

**Part 2: The Many Voices of Stravinsky's *Babel* (1944)**

*Maureen Carr, Pennsylvania State University*

**Abstract:** Aldous Huxley wrote *Brave New World* in 1931—the same year that Stravinsky completed his Violin Concerto and began composing his *Duo Concertant*. Huxley quoted from *The Tempest* and other Shakespearean plays in his *New World*, whereas Stravinsky in his *Duo* quoted from one of his own ballets (*Apollo*) and alluded to motives and other gestures from works by Bach. Borrowing from other sources should not be so surprising, given that Shakespeare is thought to have drawn from Montaigne's

“Of the Cannibals” for *The Tempest* (Stephen Greenblatt, “Shakespeare’s Montaigne,” p. ix.). The uniqueness about Stravinsky’s use of pre-composed sources is that he puts his own “thumbprint” on the source once he is comfortable with the idiom. Sometimes the sources are obvious in the musical outcome of Stravinsky’s compositional process, as with the use of a source by Bach in “Petit choral” (*Histoire du soldat*). At other times he transforms the borrowed source to a more abstract level as in his allusion to Mozart, K.310 in A minor in the Piano Sonata (1924). Clues to Stravinsky’s *modus operandi* are found in his musical sketches.

In my many visits to the Stravinsky archive of the Paul Sacher Stiftung, I have learned that some of Stravinsky’s musical sketches begin in a rudimentary manner, as in the case of *Apollo* (a ballet written in 1927–28). In what appears to be his earliest idea for this work, Stravinsky wrote a melodic fragment outlining a triad with a deliberate rhythmic pattern on a small piece of paper. Eventually he changed one note in this musical motto and expanded it through the use of poetic meter that corresponds to one of the Alexandrine patterns.

Stravinsky took three approaches in his compositional process for *Duo Concertant* based on musical borrowings or reminiscences: (1) at the surface level from one of his own works, (2) at the middleground level from a pre-composed source or a gesture by another composer, and (3) with the use of an unidentified Russian source or the use of poetic meter in his formulation of musical meter. In addition to the use of borrowings, we will also discuss the evolution of Stravinsky’s abstract musical ideas found in the sketches.

One of Stravinsky’s lesser-known works, *Babel*, was commissioned as part of a larger collaborative work entitled the *Genesis Suite*. The brainchild of Nathaniel Shilkret, composers including Arnold Schoenberg and Darius Milhaud also contributed to the suite, which premiered in November 1945, performed by the Janssen Symphony Orchestra in Los Angeles. Stravinsky used the story of the Tower of Babel as narration through his section of the suite, reserving the singing for the “words of God” that Stravinsky insisted would set for “a Greek chorus.” Certainly deserving of more attention that it has thus far received, *Babel* presents us with a unique motivic network that arises in the opening measures, providing a roadmap to Stravinsky’s experiments with his unique compositional approach to rotation.

### **3:00-4:30      Long Paper Session 3: Expressive Chromaticism, Incompletion, and Tragedy**

#### **“When Far From Her I Roam”: Progressive Tonality and Chromatic Narrative in Three Songs by Amy Beach**

*Austin Nikirk and William O’Hara, Gettysburg College*

**Abstract:** In the early years of her compositional career, Amy Beach wrote ten songs that set original poetry by her or her husband Henry. These settings are especially vivid windows into the musical style of her early years. This paper uses both Schenkerian and Neo-Riemannian perspectives to examine the use progressive tonality and expressive chromaticism in three of Beach’s original song settings: “When Far From Her” (1889), “Empress of Night” (1891), and “Autumn Song” (1904). In each case, Beach’s songs establish a diatonic paradigm and then expressively break it, often harmonizing a similar melody in a strikingly different way, signaling a shift in the singer’s narrative perspective. This paper argues for a more expansive view of Beach’s early harmonic style, by demonstrating how features often associated with the end of her career are present at the outset; and it places Beach’s songs in dialogue with

composers like Schubert, Mahler, and Wolf, who used similar techniques in their own Lieder. Far from being staid Victoriana or mere precursors to her mature works, Beach's early songs are chromatic *tours de force*, which offer theorists new paradigms for studying text-music relationships in late Romantic music.

### **Strategic Incompletion in Clara Schumann's *Lieder***

*Michael Baker, University of Kentucky*

**Abstract:** The abstract notion of completion is a central concern for many approaches to music analysis. We regularly speak of the completion of formal sections, the completion of motivic processes, the completion of narrative journeys, aggregate completion, and so on. Accordingly, the strategic use of musical incompletion, and the purposeful avoidance of the completion of a fundamental musical idea, would be a marked musical event, one that could effectively portray similarly marked aspects of a given poetic text. In this paper I examine two songs by Clara Schumann (1819–1896) that explore the notion of strategic incompletion of the fundamental structure in two interesting ways: (1) delaying the first appearance of the tonic harmony until nearly the end of the song through an expanded auxiliary cadence, and (2) establishing the tonic harmony early on as expected but concluding the song on the structural dominant, resulting in a “permanent interruption.”

By purposefully suppressing aspects of the fundamental structure through the devices mentioned here, music can become charged with dramatic tension and rich with expressive potential. These two techniques represent opposite ends of a spectrum, one concerned with incompletion directed at the beginning of the fundamental structure, the other with incompletion directed at its conclusion. More generally, composers may draw upon the abstract notion of strategic incompletion to depict any number of musico-poetic sentiments in a song.

### **Realizing Tragedy in Christopher Rouse's Cello Concerto: The Presence of Arnalta, Orpheus, and a Worm**

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**Abstract:** American composer Christopher Rouse mentions in the notes to his Cello Concerto (1993) that the nature of the work was primarily dictated by the loss of several composer friends – most notably Andrzej Panufnik, William Schuman, and Stephen Albert – and references are made to pieces by each of these composers, most notably Schuman, whose song “Orpheus with his Lute” is placed in a dialogical texture with “Oblivion Soave” (Arnalta's Lullaby) from Monteverdi's *L'Incoronazione di Poppea* near the end of the Concerto. Rouse also appends to the score the final verse of Edgar Allen Poe's poem, “The Conqueror Worm,” finalizing the work in his words to be a “meditation on death, the struggle to deny it, and its ultimate inevitability.”

Interpreting the potency of these two quotations in Rouse's Concerto is largely contingent on how much of the historical context of each borrowing with which one is familiar. While the strong juxtaposition of certain musical materials in the Concerto may be enough to encourage the ranking of musical events and arrival points, the musical and historical referents of the quotations also contribute to the enhancement of the work's narrative potential. Adding to the growing body of scholarship in music narrativity and borrowing studies, I argue in this case that the musical and textual quotations are the most important actors that influence the work's tragic narrative (how they are prepared, inserted, and followed), as they

help fulfill the commemorative function not only through their structural design, but also through their allusive web of references.

*\* denotes eligibility for the Dorothy Payne Award for Best Student Paper*