

## MTSMA 2019 Schedule

**The Music Box @ Performing Arts and Humanities Building (First Floor)  
University of Maryland, Baltimore County  
1000 Hilltop Circle, Baltimore, MD 21250**

**FRIDAY, March 29**

**11:00-12:00 Registration**

**12:00-12:15 Welcoming Remarks**

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

**Chair: Jennifer Shafer, University of Delaware**

**Location: PAHB 151 (Music Box)**

12:15 Schoenberg and Semantic Satiation:  
Exploring the Psycholinguistics of Serialism  
*Keith Salley, Shenandoah University*

12:30 Ordered Successions in the Music of Ralph Shapey  
*Barry Wiener, Independent scholar*

12:45 The Chromatic Wedge as Formal Marker in Marion Bauer's Duo for Oboe  
and Clarinet, op. 25  
*Anna Stephan-Robinson, West Liberty University*

1:00 Strategies of Flux and Register in Priaux Rainier's *Quanta*  
*Anton Vishio, William Paterson University*

1:15 Beyond Structural Description: Listener Experiences of Affective  
Expression in Liszt's "Il Penseroso"  
*Alissandra Reed, Eastman School of Music\**

**1:30-1:45 Break/Registration**

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

**Chair: Cynthia Folio, Temple University**

**Location: PAHB 151 (Music Box)**

1:45 A Cyclic Approach to Harmony in Robert Glasper's Music  
*Ben Baker, Eastman School of Music\**

2:15 Stravinsky's Neoclassical Apprenticeship: Galant Influences from  
the *Octet* to *Apollo*  
*Dan Viggers, Washington University in St. Louis\**

2:45 Becoming and Disintegration in Wolfgang Rihm's String Quartet No. 5  
*David Hier, Eastman School of Music\**

- 3:15-3:30 Break/Registration**
- 3:30-5:30 Professional Development Workshop**  
**Location:** PAHB 151 (Music Box)  
 Allowing Stravinsky To Speak Through His Musical Sketches for *In Memoriam Dylan Thomas* (1954)  
*Maureen Carr, Pennsylvania State University*
- 5:30-6:30 Reception**  
**Location:** Music Lobby
- 7:00 Banquet**  
**Location:** Olive Grove Restaurant & Lounge. 705 North Hammonds Ferry Road, Linthicum, Maryland 21090

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

- 7:45-8:45 Executive Board Meeting**  
**Location:** PAHB 246 (Conference Room)
- 9:00-11:00 Long Paper Session 2: Form, Meter, and Tempo**  
**Chair: Rachel Short, Shenandoah University**  
**Location:** PAHB 151 (Music Box)
- 9:00 Elaborations of Classical Model Sentences in Richard Strauss's Songs for Voice and Piano  
*Joshua Tanis, Florida State University\**
- 9:30 Crafting the Consonance:  
 An Investigation of Metrical Dissonance in Tap Improvisation  
*Stefanie Bilidas, Michigan State University\**
- 10:00 Metric Transformations in Hip-Hop and R&B Sampling Practice  
*Jeremy Tatar, McGill University\**
- 10:30 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\**
- 11:00-11:15 Break/Registration**
- 11:15-12:30 Short Paper Session 2**  
**Chair: Philip Duker, University of Delaware**  
**Location:** PAHB 151 (Music Box)
- 11:15 Three Species of Hemiola in Brahms  
*Jesse Gardner, The Graduate Center of the City University of New York\**

- 11:30 Combined Linear Progressions and Tonal Voice Leading in Louis Vierne's *Pièces de fantaisie*  
*Morgan Markel, Eastman School of Music\**
- 11:45 Transcribing *Notations*:  
Continuity of temporal semiotic units in the orchestration of Pierre Boulez's *Notations* (1945/1978)  
*Richard Drehoff, Peabody Conservatory of Music\**
- 12:00 Levels of Pitch Organization in Stravinsky's *In Memoriam Dylan Thomas*  
*Bai Xue, Mannes School of Music*
- 12:15 Hemiolas in Non-Isochronous Meters  
*Jay Smith, Texas Woman's University*
- 12:30-1:45 Lunch and Business Meeting**  
**Location:** PAHB 234
- 1:45-2:45 Keynote Address**  
**Location:** PAHB 151 (Music Box)  
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*
- 2:45-3:00 Break**
- 3:00-4:30 Long Paper Session 3: Expressive Chromaticism, Incompletion, and Tragedy**  
**Chair: Chelsey Hamm, Christopher Newport University**  
**Location:** PAHB 151 (Music Box)
- 3:00 "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*
- 3:30 Strategic Incompletion in Clara Schumann's *Lieder*  
*Michael Baker, University of Kentucky*
- 4:00 Realizing Tragedy in Christopher Rouse's Cello Concerto:  
The Presence of Arnalta, Orpheus, and a Worm  
*Mike Morey, University of North Texas*

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