

Eighth Annual Meeting of the

❧ **MUSIC THEORY SOCIETY OF THE MID-ATLANTIC** ❧

*Penn State University in University Park, Pennsylvania
Friday and Saturday March 26–27, 2010*

FRIDAY, MARCH 26

Penn Stater Conference Center Hotel

12:00–1:00 REGISTRATION (Conference Room 108)

1:00–2:00 Cadential Successes and Failures (Conference Room 108)

Eric McKee, Penn State University, Chair

1:00–1:30 ***Winner of the Dorothy Payne Award for Best Student Paper***
Improvisational Memory, Formula, and the Pedagogy of Extemporized
Binary-Form Dance Movements
Michael Callahan, Eastman School of Music

1:30–2:00 The Consequences of Cadential Failure and Virtuoso Rhetoric
in Liszt's B-Minor Sonata
Kale Good, Boyer College of Music and Dance, Temple University

2:00–2:15 BREAK

2:15–3:45 Mathematical Music Theory (Conference Room 108)

Richard Randall, Carnegie Mellon University, Chair

2:15–2:45 The Anomalous PPVLs: A Transformational Oversight
Peter Leibensperger, CUNY Graduate Center

2:45–3:15 Contour Vector Space
Rob Schultz, University of Massachusetts Amherst

3:15–3:45 Scalar Transposition, Fractional Pitch-Classes, and Harmonic Sequences
Jason Yust, University of Alabama

3:45–4:00 BREAK

FRIDAY, MARCH 26, cont.
Penn Stater Conference Hotel

4:00–5:00 Studies in Meter (Conference Room 108)
Daniel Zimmerman, University of Maryland, Chair

4:00–4:30 Dueling Dissonances: The Quest for Tonal and Rhythmic Resolution in the First Movement of Robert Schumann's Piano Sonata no. 2, op. 22
Samantha Inman, Eastman School of Music

4:30–5:00 Tenuto Ostinato? Listening Strategies for Ligeti's *Fanfares*
Philip Duker, University of Delaware

5:15 RECEPTION (Deans Hall Lobby)

6:00 MTSMA BANQUET (Deans Hall)

SATURDAY, MARCH 27
Penn State University

8:00–9:00 EXECUTIVE BOARD MEETING (112 Borland Hall)

9:00–10:30 Composers at Work After 1945 (112 Borland Hall)
Taylor Greer, Penn State University, Chair

9:00–9:30 The Hidden Serial Structures of Luciano Berio: Analysis, Aesthetics, and Practice
Irna Priore, University of North Carolina, Greensboro

9:30–10:00 Shapey's Mother Lode Worksheet as Compositional Space
Christian Carey, Westminster Choir College of Rider University

10:00–10:30 Augmented Canons and Eternal Time in the Music of Steve Reich
Sean Atkinson, University of Texas at Arlington

10:30–10:45 BREAK

10:45–11:45 Performing Chopin (112 Borland Hall)
Eric Wen, Curtis Institute and Mannes College of Music, Chair

10:45–11:15 Instrumental Gesture in Chopin's Étude in A-flat op. 25 no. 1
Eugene Montague, The George Washington University

11:15–11:45 Projected Tension in Chopin Performance
Mitch Ohriner, Indiana University

SATURDAY, MARCH 27, cont.
Penn State University

11:45–1:15 LUNCH; BUSINESS MEETING (Zoller Cafeteria, Visual Arts Bldg.)

1:15–2:45 Keynote, “Iconicity in African Musical Thought and Expression.”
Prof. Kofi Agawu, Princeton University (112 Borland Hall)

2:45–3:00 BREAK

3:00–4:00 Sequences in Context (112 Borland Hall)
Kip Wile, Peabody Institute, Johns Hopkins University, Chair

3:00–3:30 Linear Fragmentation and Sequential Repetition in Rachmaninoff’s
Orchestral Music
Stephen Gosden, Yale University

3:30–4:00 Open or Closed? Poulenc’s Major-Third Cycles of Minor Triads
David Heetderks, University of Michigan

4:00–5:00 Analyzing Expression: Composers and Narrators (112 Borland Hall)
Edward Latham, Temple University, Chair

4:00–4:30 Seriously Funny, or Beethoven as Humorist
Ian Wyatt Gerg, University of Texas

4:30–5:00 Narrative Performance Analysis in Instrumental Classical Music
David Cospers, University of Virginia

