

SCHEDULE

FRIDAY, APRIL 3

12:30-1:30: Registration and Refreshments (Grand Tier III, Center for the Arts)

Session 1: Lines, Layers, and Spaces

Session Chair: Vincent Benitez, The Pennsylvania State University

1:30 Illuminating Micropolyphony: Biblical Allusions Communicated through Manipulations of Pitch Space and Text in Sandström's *Agnus Dei*

Winner of the Dorothy Payne Award for Best Student Paper

Jeff Yunek (Florida State University)

2:00 Order and Chaos in Stravinsky's *Concertino* (1920) for String Quartet
Maureen Carr (The Pennsylvania State University)

2:30 György Ligeti's *Continuum*: A Case Study in Positive and Negative Space Analysis

Patricia Burt (University of Maryland, College Park)

3:00-3:30 Break and Refreshments

Session 2: Harmony and Form

Session Chair: Tomoko Deguchi, Winthrop University

3:30 Analysis of Bulgarian Choral Obrabotki

Kalin S. Kirilov (University of Massachusetts Amherst)

4:00 "It's Fun to Have Fun, But You Have to Know How": Harmonic Adventures in Rachmaninov's Piano Preludes

Timothy Shaw (Philadelphia Biblical University)

4:30 The Incompetent Pianist: Humor in the First Movement of Beethoven's Piano Sonata Op. 31, No. 1

Hui-Wah Au (Appalachian State University)

5:00-5:30 MTSMA Advisory Board Meeting (GAMUT)

5:00-5:45 Reception (Grand Tier II, Center for the Arts)

6:00-7:45 Banquet and Award Presentation (Meese Conference Room, Mason Hall)

8:00 Virginia Opera: The Barber of Seville (Center for the Arts Concert Hall)

SATURDAY, APRIL 4

8:00-8:30 Executive Board Meeting (Grand Tier III, Center for the Arts)

8:30-9:00 Continental Breakfast (Grand Tier III, Center for the Arts)

Session 3: Bridging Musical Worlds

Session Chair: Patricia Burt, University of Maryland, College Park

9:00 Bridging Musical Worlds: Charles Wuorinen's *Percussion Symphony* and
Guillaume Dufay's *Vergine Bella*

David J. Weisberg (William Paterson University)

9:30 Twentieth-Century Organum: Middleground Voice-leading in Britten's *War Requiem*

David Forrest (Texas Tech University)

10:00 Echoes of *Petrushka* in Shostakovich's Second Piano Trio

Daniel Zimmerman (University of Maryland, College Park)

10:30-10:45 Break and Refreshments

Session 4: Interdisciplinary Topics

Session Chair: Carl Wiens, Nazareth College

10:45 *Il Cembalo de' colori, e la Musica degli occhi*: Newtonian Optics and Modal
Polarity in Early-Eighteenth-Century Music

Bella Brover-Lubovsky (Hebrew University / Jerusalem Academy of Music and Dance)

11:15 Debussy and the Three Machines of the Proustian Narrative

Michael Klein (Temple University)

11:45 On the Edge of Modernism: Anthroposophy, Expressionism and Viktor
Ullmann's *Der Sturz des Antichrist*

Rachel Bergman (George Mason University)

12:15-1:30 Lunch (Meese Conference Room, Mason Hall)

1:30-2:00 Business Meeting

Session 5: Twentieth-Century Theory and Analysis

Session Chair: Sonia Vlahcevic, Virginia Commonwealth University

2:00 Form and Transformation in the "Nocturne" from Britten's *Serenade for Tenor,
Horn and Strings*

Michael Baker (University of Kentucky)

2:30 Interval Class Succession Graphs in Edison Denisov's *Sonata for Alto Saxophone*
Zachary Cairns (Eastman School of Music)

3:00 Conflicting Lines, Cohesive Structures: Multiple-Directed Linearity in Witold
Lutoslawski's Third Symphony
James Ogburn (University of Pittsburgh)

3:30-3:45 Break and Refreshments

Session 6: Melodic Foundations

Session Chair: Steven Strunk, Catholic University

3:45 Ordered Step Motives in Jazz Composition
Keith Salley (Shenandoah University)

4:15 Finding Slonimsky in John Adams's Recent Instrumental Works
Alexander Sanchez-Behar (Ashland University)