

SOCIETY FOR MUSIC THEORY

Fifteenth Annual Conference

Holiday Inn Crowne Plaza Hotel
Kansas City, Missouri
October 14 – October 18, 1992

PROGRAM

WEDNESDAY, 14 OCTOBER

4:00–6:00 Registration
7:00–10:00 Meeting of the SMT Publications
Committee
7:00–10:00 Meeting of the Publication Awards
Committee

THURSDAY, 15 OCTOBER

8:30–5:00 Registration
8:30–12:00 Meeting of the Executive Board
12:00–2:00 Executive Board Lunch
12:00–4:00 Exhibits Open

2:00–5:00 SESSIONS

THE SECOND VIENNESE SCHOOL

William E. Benjamin, University of British Columbia, chair

"Schoenberg's 'Intricate Structure': An Analytic Approach to his String Quartet in D Minor, Op. 7
Maria A. Niederberger, University of California, Davis

"Chromatic Completion, Aggregates, and Referential Sonorities in Schoenberg's *Die glückliche Hand*"
Joseph Auner, State University of New York at Stony Brook

"A Theory of Intervallic Segregation/Intervallic Concentration for Schoenberg's Post-tonal Music"
Gene Biringer, Texas Tech University

"The Variety of Order Relations in Webern's Music: Studies of Passages from the *Quartet*, Op. 22 and *Variations for Orchestra*, Op. 30"
Dora A. Hanninen, Eastman School of Music

AMERICAN MUSIC

John Rahn, University of Washington, chair

"Ives's Cyclic Universe"

Philip Lambert, Baruch College and the Graduate Center, City University of New York

"Of Neumes and New Music: Charles Seeger's Theory of Musical Form"

Taylor A. Greer, Pennsylvania State University

"Theory, Analysis, and the 'Problem' of Minimal Music"

Jonathan W. Bernard, University of Washington

"Typical Chord Successions in the Music of John Adams"

Timothy Johnson, Mount Holyoke College

5:30–7:00 OPENING RECEPTION (NO HOST)

8:00–11:00 SPECIAL EVENING SESSIONS

8:00–10:00 MAKING A PLACE FOR WOMEN VIII

GENDER ASSUMPTIONS: OUR STUDENTS, OUR TEACHERS, OUR COLLEAGUES

Discussion of explicit and implicit gender-based assumptions about student and faculty behavior and how these assumptions affect our activities as teachers and scholars. Discussion will be focused on several articles.

*Committee members: Judy Lochhead, State University of New York at Stony Brook, chair; Maureen Carr, Pennsylvania State University; Ellie Hisama, City University of New York; Martha Hyde, State University of New York at Buffalo; Alexis Johnson, Brandeis University; Marianne Kielian-Gilbert, Indiana University; Elizabeth West Marvin, Eastman School of Music; John Rahn, University of Washington; Deborah Stein, New England Conservatory of Music; and Robert Zierolf, University of Cincinnati.

8:00-11:00

**COGNITION RESEARCH AND ITS APPLICATIONS TO
AURAL-SKILLS PEDAGOGY**

William E. Lake, Bowling Green State University, chair

•*Topics covered in this session include:* "Short-term memory," Gary Karpinski, University of Oregon; "Interval identification," John Hanson, State University of New York at Binghamton; "Scale-degree functions," Steve Larson, Temple University; "Tonal melodies," William E. Lake, Bowling Green State University; "Atonal melodies," Jeff Gillespie, Indiana University; "Timbre," Mark Lochstampfer, University of Rio Grande; and "Rethinking aural training," Kate Covington and Charles Lord, University of Kentucky.

FRIDAY, 16 OCTOBER

8:00-9:00 Meeting of the Committee on the
Status of Women
8:00-4:00 Exhibits Open
8:30-5:00 Registration

9:00-10:30 SESSIONS

THE EIGHTEENTH CENTURY

David Smyth, Louisiana State University, chair

"The Tonic in the Development as a Convention of Sonata Form: A New Examination of Haydn's Symphony No. 55"

Peter A. Hoyt, University of Pennsylvania

"Retrospection and Reduction: Telemann's Middleground Reductions of the *Zwanzig kleine Fugen*"

Ronald Rodman, Carleton College

TOWARD MUSICAL MODERNISM

Marie Rolf, Eastman School of Music, chair

"A System of Pentatonic Organization in a Debussy Prélude"

David Kopp, Brandeis University

"The Harmonic Language of Nikolai Roslavets, an Early Atonal Russian Composer"

Terry B. Ewell, West Virginia University

10:40-12:10 SESSIONS

ANALYSIS AND EARLY MUSIC

Benito Rivera, Indiana University, chair

"Sources, Compositional Revisions, and Analysis: A Fourteenth-Century Perspective"

Sarah Fuller, State University of New York at Stony Brook

"An Analytic Approach to Seventeenth-Century Music: Exploring Inganni in *Fantasia Seconda* (1608) by Girolamo Frescobaldi"

Gene S. Trantham, Westminster Choir College

SCHOPENHAUER AND MUSIC

Lewis Rowell, Indiana University, chair

"The Metaphysics of Annihilation: Wagner, Schopenhauer, and the Ending of the *Ring*"

Warren Darcy, Oberlin Conservatory of Music

"Linear Counterpoint as Redemption Metaphor from *Tristan to the Survivor from Warsaw*"

Timothy Jackson, Connecticut College

12:00-1:00 Meeting of the Cognition Group

1:00-2:00 LECTURE RECITAL

"Tuning, Tonality, and the Norwegian Hardingfele"

David Loberg Code, Western Michigan University

2:00-5:00 SESSIONS

SONG

Arthur Komar, University of Cincinnati, chair

"Chromatic Third-Relations and Tonal Structure in the *Trois poèmes de Mallarmé* of Debussy"

Avo Somer, The University of Connecticut

"Love Forever Lost: Musical Expression and the Plagal Domain in two Songs from Tchaikovsky's *Six Romances*, Op. 28"

Joseph C. Kraus, University of Nebraska-Lincoln

"The Pop Album as Song Cycle: Paul Simon's 'Still Crazy After All These Years'"

Peter Kaminsky, Louisiana State University

"Voice Leading and Harmony in the Early Music of The Beatles"

Walter Everett, University of Michigan

METHODOLOGY

David Lewin, Harvard University, chair

"Boulez's Elegant Operation: Pitch-class Set Multiplication in *Le Marteau sans maître*"

Stephen Heinemann, Bradley University

"New Directions in the Theory and Analysis of Musical Contour"

Robert Morris, Eastman School of Music

"Categories and Prototypes in Music: Diatonic Intonation and Functional Harmony"

Eytan Agmon, Bar-Ilan University

"Similarity Relations in Music Analysis"

Eric J. Isaacson, Ithaca College

8:00-11:00 SPECIAL EVENING SESSIONS

THEORY AND EVIDENCE: AN INTERFACE WITH COGNITIVE PSYCHOLOGY

Allan Keiler, Brandeis University, moderator

"Convergent Methods in Music Cognition"

Edward C. Carterette, University of California at Los Angeles

"Form and Memory"

W. Jay Dowling, University of Texas at Dallas

"How Do You Know You Hear It That Way?"

Joseph Dubiel, Columbia University

"Music Psychology: Influences from Music Theory"

Carol L. Krumhansl, Cornell University

"Tonal Motive *versus* Tonal Syntax: Some Questions Regarding Perception"

Patrick McCreless, University of Texas at Austin

COMPOSITIONAL DEVELOPMENTS IN ELLIOTT CARTER'S RECENT MUSIC

Robert Morgan, Yale University, chair

"Long-range Polyrhythms and Elliott Carter's Recent Music"

John Link, City University of New York

"The Role of Octave Equivalence in Elliott Carter's Recent Music"

Andrew Mead, University of Michigan

"Music's Mirror: Text-Music Relationships in Elliott Carter's Settings of Elizabeth Bishop"

Anne Shreffler, University of Chicago

"Compositional Rhetoric and Elliott Carter's *String Quartet No. 4*"

Reynold Simpson, University of Missouri-Kansas City

...this session continues in next column

Performances of four Carter works:

•*Canon for 4, Homage to William* (1984) for flute, clarinet, violin, and cello

•*Riconoscenza per Goffredo Petrassi* (1984) for solo violin

•*Enchanted Preludes* (1988) for flute and cello

•*Scrivo in Vento* (1991) for solo flute

performers:

•Robert Battey, cello, University of Missouri-Kansas City

•Marilyn Bliss, flute, City University of New York

•Jane Carl, clarinet, University of Missouri-Kansas City

•Merton Shatzkin, violin, University of Missouri-Kansas City

SATURDAY, 17 OCTOBER

8:00-9:00 Breakfast Meeting for Representatives of the Regional Theory Societies

8:00-4:00 Exhibits Open

8:30-5:00 Registration

9:00-10:30 SESSIONS

FORM IN THE LATE NINETEENTH CENTURY I: BRAHMS

Christopher Lewis, University of Alberta, chair

"Brahms and Schenker: A Mutual Response to the Sonata Form Tradition"

Peter H. Smith, University of Notre Dame

"Sonata-Allegro as Recapitulation: Brahms' Op. 111 String Quintet, Movement I"

Nadine Hubbs, Wayne State University

PEIRCEAN APPROACHES TO MUSIC SEMIOTICS

Jean-Jacques Nattiez, Université de Montréal, chair

"Pursuing Interpretants: Toward a Peircean Semiotics of Music"

William Dougherty, Plymouth State College

"The Problem of Musical Expression: Reconstructing Expressive Competencies in Beethoven"

Robert Hatten, Pennsylvania State University

10:40-12:10 SESSIONS

FORM IN THE LATE NINETEENTH CENTURY II: MAHLER

Christopher Lewis, University of Alberta, chair

"Breakthrough' as a Critique of Form: Mahler's First Symphony"

James Buhler, University of Pennsylvania

"Mahler's Double Expositions"

Richard A. Kaplan, Louisiana State University

RHYTHMIC STUDIES

Joel Lester, City University of New York, chair

"Thematicized Hemiolias, Rhythmic Normalization, and the Metric Consonance/Dissonance Metaphor"

Richard L. Cohn, The University of Chicago

"Quasi-diatonic Rhythmic Sets in the Music of Scott Joplin"

Marc C. Wooldridge, Northwestern College

1:20-1:30 SMT Awards Ceremony

1:30-2:30 KEYNOTE ADDRESS

"History of Theory: Margin or Centre?"
Ian Bent, Columbia University

2:40-5:40 INVITED SPECIAL SESSION

TOWARDS A FEMINIST MUSIC THEORY

Janet Schmalfeldt, Yale University, chair

"Feminist/Music Theory: What Might a Feminist Want?"
Suzanne Cusick, University of Virginia

"A Woman's Work"

Marion Guck, Washington University

"Of Poetic and Poiesis, Pleasure and Politics—Music Theory and Modes of the Feminine"

Marianne Kielian-Gilbert, Indiana University

"Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism"

Susan McClary, McGill University

5:45-6:30 SMT Annual Business Meeting

SUNDAY, 18 OCTOBER

8:00-9:00 Joint Meeting of 1992 and 1993 Program Committees

9:00-12:00 SESSIONS

IDEOLOGY IN THE HISTORY OF THEORY

Eugene Narmour, chair

"Goethe, Boretz, and the 'Sensuous Idea'"

Gary W. Don, University of Washington

"An Idea and its Politics: Hugo Riemann's Treatment of Harmonic Function"

Daniel Harrison, University of Rochester

"Concealment and Revelation in Schenker's Rhetoric"

Robert Snarrenberg, Washington University

"*Dissonantia* and Ideology: The Foundations of the Tradition of Western Polyphony"

David E. Cohen, Tufts University

RECENT COMPOSERS

Peter Westergaard, Princeton University, chair

"Tradition and Innovation: The Music of Toru Takemitsu"

Steven Nuss, Queens College/CUNY Graduate Center

"Structural-Formal Tension in the Music of Seymour Shifrin"

George Fisher, Columbia University

"Something Old, Something New: György Ligeti's *Konzert für Klavier und Orchester* (1987)"

Jane Piper Clendinning, Florida State University

"Tonal Stratification and Conflict in the Music of Britten"

Philip Rupprecht, Yale University

12:00-2:00 Joint Meeting of 1992 and 1993 Local Arrangements Committees

CALL FOR PAPERS

The sixteenth annual conference of the Society for Music Theory will be held jointly with the American Musicological Society in Montreal, Quebec, November 4-7, 1993. The deadline for proposal submissions is February 1, 1993; the formal Call for Papers will be mailed in early fall with the SMT election ballot. For more information, contact William Caplin, chair, 1993 SMT Program Committee, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, Quebec, CAN H3A 1E3.