

**Friday, March 9**

**REGISTRATION AND COFFEE** (8:15 – 8:55AM)

**INTRODUCTORY ADDRESS AND WELCOME** (8:55 – 9:00AM)

Dr. Kevin Karnes (Emory University), Chair of the Music Department

**SESSION 1: Robert and Clara** (9:00–10:30AM)

Karen M. Bottge (University of Kentucky), Chair

**Minor-Third Alternatives to Monotony in Schumann's Early Piano Music**

Benjamin K. Wadsworth (Kennesaw State University)

**Multiply-Interrupted Structure in Clara Schumann's "Liebst du um Schönheit"**

Michael Baker (University of Kentucky)

***In Modo d'una Tragedia:***

**Narrative Reversal and Failed Transcendence in the Second Movement of Schumann's Piano Quintet**

Emily S. Gertsch (Florida State University)

**Coffee break 10:30 – 10:45AM**

**SESSION 2: Considerations of Popular Music** (10:45 – 12:15PM)

Jason Solomon (Agnes Scott College), Chair

**"I know not what are the words": Charles Ives and Verbal Borrowings**

Chelsey Hamm (Indiana University)

**Lydian Tonality in 1970s Rock Music**

Brett Clement (University of Cincinnati-College Conservatory of Music)

**Reconsidering the Notion of "Cadence" Based on Evidence From Pop-Rock Music**

Drew Nobile (City University of New York Graduate Center)

**Lunch break 12:15 – 1:30PM**

**SESSION 3: Schoenberg, Berio and Carter** (1:30 – 3:00PM)

Tomoko Deguchi (Winthrop University), Chair

**Tripartite Structures in Schoenberg's *A Survivor from Warsaw***

Joe Argentino (McMaster University)

**Berio's Constellations**

Irna Priore (University of North Carolina-Greensboro)

**A Methodological Approach to "Synthesizing" Pitch-Class Sets:**

**Adjacent Subset Vectors and Elliott Carter Synthesis Subset Vectors**

Jason Hobert (University of Kentucky)

**Coffee break 3:00 – 3:15PM**

**SESSION 4: Music and Language in the Baroque and Beyond** (3:15 – 4:45PM)

Robert Hatten (University of Texas at Austin), Chair

**Aspiring Toward Heaven: Tonal, Motivic, and Narrative Structure in "Jesu, meine Freude," BWV 227**

Jennifer M. Smith (Florida State University)

**Passepieds and Pendants: Interpreting Characterization through Aria Pairs in the Late Baroque**

Greg Decker (Bowling Green State University)

**A Listener's Perception of Irony in Music: A View from Beethoven**

Janet Bourne (Northwestern University)

**GRADUATE STUDENT WORKSHOP** (5:00 – 7:00PM)

Nancy Rogers (Florida State University), Leader

**CONCERT and RECEPTION** (5:00 – 6:00 PM)

**DINNER** (7:00 PM)

**Saturday, March 10**

**Registration and Coffee** (8:30 – 9:00AM)

**SESSION 5: Meter and Hierarchy** (9:00 – 10:30AM)

Guy Capuzzo (University of North Carolina-Greensboro), Chair

**Voice-Leading and Temporal Multiplicity in Brahms's Intermezzo in A Major, Op. 118, no. 2**

Diego Cubero (Indiana University)

**Evolving Metric Conflict in Liszt: A Generalized Intervallic Perspective**

Robert Wells (Eastman School of Music)

**Ornamentation in Atonal Music: Some Unmethodological Musical Interpretations**

Michael Buchler (Florida State University)

**Coffee break 10:30 – 10:45AM**

**SESSION 6: Tonal Music in the Twentieth Century** (10:45 – 12:15PM)

David Thurmaier (Florida Gulf Coast University), Chair

**Failure and Success as Narrative Process in Vaughan Williams' *Phantasy Quintet***

Sacha Peiser (University of Connecticut)

**Semitonal Voiceleading and Non-Traditional Tonality in the "Elegy" from Britten's *Serenade for Tenor, Horn, and Strings***

Anna Stephan-Robinson (West Liberty University)

**Representations of the "Other" in Adams's *Nixon in China***

Sean Atkinson (University of Texas at Arlington)

**Lunch break 12:15 – 2:00PM**

**MTSE BUSINESS MEETING** (2:00 – 3:00PM)

Yayoi Uno Everett (Emory University), President, MTSE, presiding

**KEYNOTE: Beyond "Beyond Analysis"** (3:00 – 4:30PM)

Robert Hatten (University of Texas at Austin)