

PROGRAM

and

ABSTRACTS

Thirty-Eighth Annual Meeting

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SOCIETY FOR MUSIC THEORY

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has not taken hold in the same way. But of course, theorists are used to adopting worthwhile theoretical ideas from authors without assuming their entire worldview.

By reconsidering Russell historically, we can begin to understand why parts of his idiosyncratic theory have flourished while others seem to have fallen by the wayside. The paper begins by briefly outlining Russell's contributions, tracing their adoption, and then considers what we might gain by reincorporating some of his original intention of the *Concept* into modern scholarship.

**Constructionist and interpretative claims on polytonality:
reframing the theorizing activity on twentieth-century multi-
layered harmony**

José Oliveira Martins (CITAR - Universidade Católica Portuguesa)

Twentieth-century *polytonality* is one of the most “under-theorized” as well as contested labels for a compositional practice, attributed to significant passages or complete movements in the music of Bartók, Stravinsky, Milhaud, Ravel, Britten, among many others. Despite recent investigations into the global pitch structure of polytonal compositions, the reception of the contested label reflects the tension between the *constructionist* aspects of the style, in which composers deliberately combine distinct layers resonant with tonality, and perceptual and *interpretative* claims, in which listeners-as-analysts resist and argue for perceptual and logical limitations of a musical conception that suggests split and concurrent tonal systems or centers. The larger significance of such contention, however, reveals the serious challenge polytonality posed to a much-valued repertoire: to invite distinct conceptual entities into the composition, whose diverging systemic forces undermined the coherence and completeness of “masterworks.”

In contrast, the paper approaches polytonality by revisiting some of the theorizing activity on the subject in the 1920s to 40s by composers such as Koechlin, Milhaud, Casella and Bartók, which has subsequently been either dismissed or appropriated by the post-Schenkerian and set-theoretical approaches developed in the second part of the century. It is argued that notions of polytonality in the 1920s draw from a number of compositional phenomena, which actively explored new compositional arrangements and listening strategies. The paper inventories early accounts of polytonal practice into five key components, examines examples discussed by the above authors, and argues that polytonality casts a much wider net on compositional

practice than traditionally granted, which could then be applicable to works of composers such as Lutoslawski and Ligeti.

Sunday Morning, 1 November

BEGINNINGS AND ENDINGS

Seth Monahan (Eastman School of Music), Chair

Of Beginnings and Endings: P as Agent of Closure in Haydn's Sonatas

Samantha M. Inman (University of North Texas)

Haydn's themes often serve a variety of functions over the course of a movement. This idea often surfaces in discussions of his well-known "monothematic" sonatas, which feature a secondary theme (S) based on the primary theme (P). However, a lesser-known manifestation of this same principle involves the insertion of P-based material between S and C (closing material) in a sonata recapitulation. As outlined in *Elements of Sonata Theory*, Hepokoski and Darcy typically classify such a passage as a Coda-Rhetoric Interpolation (CRI). However, most P-based sections appearing late in Haydn's recapitulations differ from a CRI by neither adopting coda-rhetoric nor functioning as true interpolations that suspend the progress of the recapitulation.

In Haydn's sonatas, a P-based passage falling between S and C in a recapitulation often plays an integral role in the achievement of both tonal and rhetorical closure of the movement. These statements typically fall into one of three categorizes. The first entails a seemingly "extra" P statement, the second uses the additional P-statement to compensate for an earlier iteration that had been truncated or weakened, while the last reorders a trimodular block (TMB) to place the P-based portion last. Combining Sonata Theory with Schenkerian analysis, this paper illustrates each schema in turn through analysis of three representative string quartet movements by Haydn: Op. 50, No. 5/IV, Op. 50, No. 3/I, and Op. 64, No. 4/I. In each case, the P-based module proves crucial to the final stages of the sonata.