Stuart Duncan, Hartt Music Theory Colloquium

Stuart Duncan, Ph.D. candidate music theory, Yale University, will give a presentation entitled "Where's that vocal entry? Metric and Hypermetric Play in Benjamin Britten, 1943-1945" for the Hartt Music Theory Colloquium on Tuesday, March 8, 2016, at 12:15 PM in Room 21 at The Hartt School, University of Hartford. His presentation is open to all students and faculty of the University.

Benjamin Britten's vocal music of 1943–1945 represents an apex in the composer's captivation with metric conflict. Serenade for Tenor, Horn, and Strings (1943), The Holy Sonnets of John Donne (1945), and Peter Grimes (1945), diverse in their musical construction and distinct in the types of texts set, share a central compositional concern: the employment of sustained metric conflict as a means of emphasizing structural junctures or poetic ideas. Although this music has been the subject of form- and pitch-based analyses, it has yet to be examined from a metric perspective. This presentation explores how vocal entries problematize meter, generating local and hypermetric conflicts with the accompaniment for expressive and text-interpretative purposes.

Stuart Duncan is currently adjunct professor of music theory at the University of Connecticut and is in the final stages of completing his Ph.D. in music theory at Yale University. In addition to receiving a doctorate in composition from Cornell University, Stuart has published articles in numerous scholarly journals and has a forthcoming book chapter in The Oxford Handbook of Social Justice in Music Education. He is currently writing a book chapter on meter in Peter Grimes for a forthcoming Britten publication and is developing a co-authored manuscript on social justice and music education in prisons. He is also active as an organist and choir director.

Stuart Duncan's presentation is being sponsored by the music theory program of The Hartt School, University of Hartford and is a part of the Hartt Music Theory Colloquium which is a platform for undergraduate and graduate music theory majors and minors to present their analytical work and for visiting scholars to present their research and ideas.