



Fourth International  
Schenker Symposium  
March 17-19, 2006

**MANNES COLLEGE THE NEW SCHOOL FOR MUSIC**

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In 1906, Heinrich Schenker brought out his first major theoretical work, the *Harmonielehre*. This was of course not only a seminal contribution in its own right, but it was also the first part of his epoch-making series of three treatises, *Neue musikalische Theorien und Phantasien*, that culminated in *Der freie Satz*, published posthumously in 1935. In a very real sense, 2006 constitutes the hundredth anniversary not only of an important book, but also of the beginning of the Schenkerian theoretical and analytical enterprise. In March of this auspicious anniversary year, Mannes College will host the Fourth International Schenker Symposium.

The seven years that have elapsed since the 1999 Symposium have witnessed important developments in the field of Schenkerian research. Archival studies of Schenker's work, already well underway in 1999, have branched out in directions that could not have been foreseen. Reports on these studies will form an important part of the Symposium. In particular, Ian Bent's ongoing project of publishing electronically Schenker's voluminous and revealing correspondence will be explained and demonstrated in a group of papers. And Robert Wason will speak on the *Harmonielehre* itself—about its initial publication, about attempts by Schenker to have a revision brought out, and about the checkered career of its translation into English. Another area of research that has flourished in recent years comprises Schenker's world-view, political stance, and philosophy and their relation both to his musical ideas and to currents of thought prevalent in Austria and, to some extent, throughout Europe during his lifetime. Several papers dealing with these issues will be presented in the Symposium, notably those by Wayne Alpern and William Pastille.

Like the 1999 Symposium, this one will be truly international, with scholars from seven countries among its contributors. Compared to 1999, there is at present a much greater opportunity for interested musicians and scholars to learn about Schenker in places outside the English-speaking world. Workshops dealing with Schenkerian analysis and music theory conferences including Schenkerian papers have recently taken place in several European countries. The awakening of interest in Schenker in German-speaking countries is an especially welcome and important recent development.

As in the previous three conferences, the Symposium will include papers explicating and extending the theory, sometimes in directions distant from Schenker's own practice. There will also be papers devoted to the detailed analysis of a small group of works or even single works. Such monographs form an important

part of Schenker's own body of published works and those of his earlier followers: Schenker on Brahms's Handel Variations, for example, Ernst Oster on the "Moonlight" Sonata and Chopin's *Fantaisie-Improptu*, or William J. Mitchell on the Tristan Prelude. In recent years, at least in the United States, it has become rather difficult to find a place for such Schenkerian monographs either in published form or as papers read at conferences. This is unfortunate, for it means that the explication of detail, which forms such a fascinating part of the analytic enterprise, is necessarily short-changed. Starting with the first one in 1985, the Mannes Symposia have consistently made a place for these studies.

This Symposium will take place at two locations, as in 1999. The Friday and Sunday sessions will be held in the Mannes Concert Hall at 150 West 85th Street, the site of the 1985 and 1992 meetings. The Saturday sessions will take place in the architecturally significant Tishman Auditorium of The New School at 66 West 12th Street. This unusual and beautiful auditorium, built around 1930 by the Viennese modernist architect Joseph Urban, has been a venue for important musical events throughout seventy-five years.

In August of 1986, Felix Salzer died. He had lived long enough to serve as the honorary chair of the selection committee for the 1985 Symposium, though the precarious state of his health did not permit him to attend. In this twentieth anniversary year of his passing, it is fitting to look back with gratitude on Dr. Salzer, who was so largely responsible for transmitting Schenker's approach to English-speaking musicians and eventually to musicians throughout the world. Mannes College, where Salzer was active for many years, was the first school to provide a home for Schenker. The college and its Dean, Joel Lester, extend a warm welcome to musicians and scholars who are interested in attending this Fourth International Schenker Symposium.

NEUE  
MUSIKALISCHE THEORIEN  
UND PHANTASIEN

VON  
EINEM KÜNSTLER

ERSTER BAND: HARMONIELEHRE



**Friday, March 17**

**Mannes College The New School for Music**  
**150 West 85th Street**

**8:00 a.m. REGISTRATION**

Coffee or tea

*H. Sch.*

**8:45 OPENING MESSAGE**

Joel Lester, Dean, Mannes College

**9:00–11:15 HISTORICAL ISSUES I**

*Schenker and the Well-Tempered Clavier*

Ian Bent, Emeritus Professor, Columbia University

*The Importance of Chopin's Music in the Development of Schenker's Analytical Thought*

Antonio Cascelli, University of Southampton

*The Triad of the True, the Good, the Beautiful:*

*Schenker's Musical Ethics and His Studies with Robert Zimmermann*

Wayne Alpern, Mannes College

*Aesthetic Education: The Origins of Schenker's Musical Politics*

William Pastille, St. John's College

**11:30–1:15 BACH**

*Bach's Inventions: Structure, Register, Figuration, and the "Development of Inventions"*

Olli Väisälä, Sibelius Academy, Helsinki

*E-flat and Its Extra-Musical Meaning in Two of Bach's Cello Suites*

Christopher Park, Mannes College

*Intention, Improvisation, and Inevitability*

Steve Larson, University of Oregon

**1:15–2:30 LUNCH**

**2:30–4:50 FORM**

*Formal Conflicts and Metaphor in Scriabin's Op. 22*

Martin Kutnowski, Saint Thomas University, Fredericton

*Schenkerian Analysis and Sonata Theory: Intersections between Two Analytical Perspectives*

Allen Cadwallader and Warren Darcy, Oberlin College Conservatory

*Harmonic Cross Reference and the Dialectic of Articulation and Continuity in Sonata Expositions of Schubert and Brahms*

Peter Smith, University of Notre Dame

*On Chopin's Ballades (Opp. 23, 47, 52)*

Edward Laufer, University of Toronto

**5:00–6:00 TRANSMISSION OF THE APPROACH**

*Schenkerian Pedagogy in the Salzer and Oster Teaching Lines: An Oral History Approach*

Stephen Slottow, University of North Texas

*The Mystical versus the Beautiful*

L. Poundie Burstein, Hunter College & Graduate Center, CUNY; Mannes College

**6:00 WINE AND HORS D'OEUVRES RECEPTION**

Milton Babbitt and Allen Forte, special guests, in conversation with Joseph N. Straus

**Saturday, March 18**

**Tishman Auditorium, The New School  
66 West 12th Street**

**8:30 a.m.**

Coffee or tea

**9:00–10:45 MOZART**

*Form, Structure, and Musical Drama in Two Mozart Expositions*

Lauri Suurpää, Sibelius Academy, Helsinki

*Another Recurring Pattern in Mozart's Music: Obligatory Register in Two of Mozart's Expositions*

Jan Miyake, Oberlin College Conservatory

*Structural Register and Multi-Movement Form in Mozart*

James Baker, Brown University

**11:00–1:15 HISTORICAL ISSUES II**

*Angelika Elias: An Introduction through Schenkerian Analysis*

Michaela Rejack, Ohio State University

*A Tale of Two Songs—Hindemith's "Vom Tode Mariä I" (1922-23) and Reinhard Oppel's "Die Gunst des Augenblicks" (1925):*

*Studies of Schenker's Influence on Contemporary Composers*

Timothy Jackson, University of North Texas

*An Early Portrait of Schubert's "Ihr Bild"*

William Drabkin, University of Southampton

*Schenker's Analyses of Beethoven's Piano Sonata*

*Op. 106, First Movement*

Wayne Petty, University of Michigan

**1:15–2:30 LUNCH**

**2:30–3:30 CELEBRATING THE 100TH ANNIVERSARY OF**

**HARMONIELEHRE**

*From Harmonielehre to Harmony: Schenker's Theory of Harmony and Its Americanization*

Robert Wason, Eastman School of Music

**3:45–6:00 VOICE LEADING AND HARMONY**

*Disintegrating Dominant Prolongation: A New Look at the*

*Deceptive Cadence*

Norman Carey, Eastman School of Music

*Beyond Interruption: Motion between the End of the Antecedent and the Beginning of the Consequent*

Yosef Goldenberg, Hebrew University of Jerusalem

*"Plays of Opposing Motion": Contra-Structural Melodic Impulses in Voice-Leading Analysis*

Frank Samarotto, Indiana University, Bloomington

*The Augmented-Sixth Chord as Support for Scale-Degree 3 in the Urlinie*

Eric Wen, Curtis Institute of Music

**8:00 CONCERT**

Lang Student Center, The New School

55 West 13th Street

**Sunday, March 19**

**Mannes College The New School for Music  
150 West 85th Street**

**8:30 a.m.**

Coffee or tea

**9:00–10:45 BRAHMS**

*Brahms's Fused Formal Spaces and Their Analytical Implications:*

*The Finale of the C Minor Quartet, Op. 51, No. 1*

Boyd Pomeroy, Georgia State University

*Texture and Structure in Brahms's String Quartet in A Minor, Op. 51, No. 2, Finale*

David Gagné, Queens College & Graduate Center, CUNY

*The First Movement of Brahms's String Quintet Op. 111 and Sonata-Form Tradition*

Ryan McClelland, University of Toronto

**11:00–12:30 OPERA**

*Men Who Love Too Much: Operatic Heroes and the Metric and Tonal Disturbances That Follow Them*

Deborah Burton, Florida International University

*E Pluribus Unum: Large-Scale Connections in the Opening Scenes of Don Giovanni*

Carl Schachter, Mannes College; Juilliard School

**12:30–1:30 LUNCH**

**1:30–3:15 RAVEL AND BEYOND**

*The Tonality/Atonality Divide Reconsidered*

David Loeb, Mannes College

*The Problem(s) of Prolongation in . . . Ravel*

Sigrun Heinzelmann, Graduate Center, CUNY;

University of Massachusetts, Amherst

*Ravel's Impressionist Style and Schenkerian Analysis*

Noam Sivan, Mannes College

**3:30–5:00 ROUNDTABLE: SCHENKER AND HIS**

**CORRESPONDENCE**

*Introduction: The Schenker Correspondence, and the Online Project*

Ian Bent

*Schenker's Concept of a Beethoven Sonata Edition*

Nicholas Marston, King's College, Cambridge

*"Niemals also ist der Verleger ein 'Mäzen' des Künstlers": Schenker and the Music-Publishing World*

Ian Bent, Emeritus Professor, Columbia University

*Schenker's Letters to Felix Salzer*

Hedi Siegel, Hunter College, CUNY; Mannes College

*A Schenker Exhibition of 1928, and an Autobiographical Letter*

William Drabkin, University of Southampton