

Friday, March 17  
Mannes College  
150 West 85<sup>th</sup> Street

**8:00 am REGISTRATION**

Coffee or tea

**8:45 OPENING MESSAGE**

Joel Lester, Dean, Mannes College

**DURATION OF PRESENTATION**  
APPROXIMATE DISCUSSION  
TIME

**9:00—11:15 HISTORICAL ISSUES I**

*Schenker and the Well-Tempered Clavier*

Ian Bent, Emeritus Professor, Columbia University

25

10

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

Antonio Cascelli, University of Southampton

25

10

*The Triad of the True, the Good, the Beautiful: Schenker's Musical Ethics and His Studies with Robert Zimmermann*

Wayne Alpern, Mannes College

25

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

William Pastille, St. John's College

25

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**11:30—1:15 BACH**

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

Olli Väisälä, Sibelius Academy, Helsinki

25

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

Christopher Park, Mannes College

25

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*Intention, Improvisation, and Inevitability*

Steve Larson, University of Oregon

25

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**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

25

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

Allen Cadwallader and Warren Darcy, Oberlin College Conservatory

25

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

*Expositions of Schubert and Brahms*

Peter Smith, University of Notre Dame

25

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

Edward Laufer, University of Toronto

25

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**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

25

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*The Mystical versus the Beautiful*

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

15

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

Milton Babbitt and Allen Forte, special guests,  
in a conversation moderated by Joseph N. Straus

Saturday, March 18  
Tishman Auditorium  
New School University  
66 West 12<sup>th</sup> Street

**8:30**

Coffee or tea

**9:00—10:45 MOZART**

**DURATION OF PRESENTATION**  
APPROXIMATE DISCUSSION  
TIME

*Form, Structure, and Musical Drama in Two Mozart Expositions*  
Lauri Suurpää, Sibelius Academy, Helsinki

25

10

*Another Recurring Pattern in Mozart's Music: Obligatory Register in Two of Mozart's Expositions*  
Jan Miyake, Oberlin College Conservatory

25

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*Structural Register and Multi-Movement Form in Mozart*  
James Baker, Brown University

25

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**11:00—1:15 HISTORICAL ISSUES II**

*Angelika Elias: An Introduction through Schenkerian Analysis*  
Michaela Rejack, Ohio State University

25

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*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

25

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*An Early Portrait of Schubert's "Ihr Bild"*  
William Drabkin, University of Southampton

25

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*Schenker's Analyses of Beethoven's Piano Sonata Op. 106, First Movement*  
Wayne Petty, University of Michigan

25

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**1:15—2:30 LUNCH**

**2:30—3:30 CELEBRATING THE 100TH ANNIVERSARY OF  
HARMONIELEHRE**

45

15

*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

25

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*Beyond Interruption: Motion between the End of the Antecedent and the Beginning of the Consequent*  
Yosef Goldenberg, Hebrew University of Jerusalem

25

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*"Plays of Opposing Motion": Contra-Structural Melodic Impulses in Voice-Leading Analysis*  
Frank Samarotto, Indiana University Bloomington

25

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*The Augmented-Sixth Chord as Support for Scale-Degree 3 in the Urlinie*  
Eric Wen, Curtis Institute of Music

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**8:00 CONCERT**

Sunday, March 19  
Mannes College  
150 West 85<sup>th</sup> Street

**8:30**

Coffee or tea

**9:00—10:45 BRAHMS**

**DURATION OF PRESENTATION**  
APPROXIMATE DISCUSSION  
TIME

*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

25

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*Texture and Structure in Brahms's String Quartet in A Minor, Op. 51, No. 2, Finale*  
David Gagné, Queens College & Graduate Center, CUNY

25

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*The First Movement of Brahms's String Quintet Op. 111 and Sonata-Form Tradition*  
Ryan McClelland, University of Toronto

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**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

25

10

*E Pluribus Unum: Large-Scale Connections in the Opening Scenes of Don Giovanni*  
Carl Schachter, Mannes College; Juilliard School

25

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**12:30—1:30 LUNCH**

**1:30—3:15 RAVEL AND BEYOND**

*The Tonality/Atonality Divide Reconsidered*  
David Loeb, Mannes College

25

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*The Problem(s) of Prolongation in . . . Ravel*  
Sigrun Heinzelmann, Graduate Center, CUNY; University of Massachusetts Amherst

25

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*Ravel's Impressionist Style and Schenkerian Analysis*  
Noam Sivan, Mannes College

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**3:30—5:00 ROUNDTABLE: SCHENKER AND HIS CORRESPONDENCE**

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

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*Schenker's Concept of a Beethoven Sonata Edition*  
Nicholas Marston, King's College, Cambridge

15

*"Niemals also ist der Verleger ein 'Mäzen' des Künstlers": Schenker and the Music-Publishing World*  
Ian Bent, Emeritus Professor, Columbia University

15

*Schenker's Letters to Felix Salzer*  
Hedi Siegel, Hunter College, CUNY; Mannes College

15

*A Schenker Exhibition of 1928, and an Autobiographical Letter*  
William Drabkin, University of Southampton

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20-30