

WORKSHOP DESCRIPTIONS

Workshop I (Seth Monahan, Eastman School of Music)

Untangling the Form of Mahler's "Das Trinklied vom Jammer der Erde" (1908)

At the largest level, the song that opens Mahler's *Das Lied von der Erde* is perfectly clear in its design: analysts have universally seen "Das Trinklied vom Jammer der Erde" falling into four large sections, beginning at mm. 1, 90, 203, and 329. But there is far less consensus on how we should understand their internal organization—or their collective relation to preexisting forms. Some have heard a broad sonata-form pattern, replete with two theme groups and a full-scale development; others have heard a sonata-strophic hybrid or expressly rejected a sonata-form angle. This workshop invites a multiplicity of perspectives on this challenging movement, with special interest in (a) its ostensible dialogue with sonata-form tradition; (b) its use of rotational design on multiple levels, and (c) the role, if any, that the song's text might play in our understanding of the form.

Workshop II (Nathan John Martin, University of Michigan)

Schubert's "Ganymed" and "Die junge Nonne"

Schubert's songs "Ganymed," D. 544 and "Die junge Nonne," D. 828 both depict experiences of rapture—openly erotic in the former, spiritual (or at least spiritualized) in the latter. At first glance the songs seem only topically, not musically, related. Closer inspection, though, suggests a number of parallels. In this analytical workshop we will consider, in particular, how the extreme states projected in both songs' texts are refracted in their unusual formal dispositions. Topics for discussion may include: the role of progressive tonality, how to understand through-composed (or modified strophic) forms, whether Adorno's category of "breakthrough" (*Durchbruch*) is appropriate to either song, text–music relations, models and precedents for Schubert's procedures, relations between inter- and intra-thematic levels (and whether this distinction is operative in this repertoire), phrase-level organization and articulation.

Workshop III (Steven Vande Moortele, University of Toronto)

Complex Themes and Theme Complexes from Schubert to Schoenberg

In this workshop we will probe the possibilities and limits of applying theoretical models designed for the analysis of classical phrase structure to later music, focusing on techniques composers from the nineteenth and early twentieth centuries use to nest smaller themes within larger ones in order to build increasingly ambitious thematic structures. The principle is familiar from the classical "compound period," in which the antecedent and consequent of a sixteen-measure period both take the form of an eight-measure sentence or hybrid. In music from the third decade of the nineteenth century onward, however, the idea of "themes within themes" takes many new and different forms. Some of these can be described by modifying existing classical categories (e.g., sentence presentations that take the form of periods, large-

scale sentences with sentential basic ideas, two non-parallel thematic structures that are grouped together into a compound theme, etc.), while many more defy straightforward classification. Moreover, “complex themes” such as these are not always easy to distinguish from what I propose to call “theme complexes,” or series of distinct themes that, taken together, project the outlines of a larger, overarching thematic structure. Examples will be drawn from works by composers as diverse as Schubert, Mendelssohn, Liszt, Mahler, and Schoenberg.

Workshop IV (William E. Caplin, McGill University)

The Finale of Beethoven’s Ninth Symphony: Its Form Reexamined

Can the new *Formenlehre* shed light on the form of Beethoven’s Ninth Symphony finale, a movement that has elicited such a wide range of interpretations? That is the topic of this workshop, which will reconsider a variety of formal analyses offered by theorists and historians on this seemingly intractable work. Following a review of the central options set forth by previous scholars—with special attention to the traditional “theme and variations” view, Sander’s “sonata-form” view, Levy’s “multi-movement cyclical” view, and Webster’s “through-composed” view—we will work through the individual sections of the finale (generally adhering to Webster’s formal outline) and see to what extent more recent theories of musical form can help bring these differing perspectives into focus. Special attention will be devoted to the Coda, whose organization is more amenable to detailed phrase-structural analysis than many of the earlier sections of the movement.