

*As  
Schnittke  
Died*



**Alfred Schnittke**

EDITED BY ALEXANDER FAYATKIN  
WITH A FOREWORD BY  
MIRIAM MOSKOWITZ

# Schnittke Reader

**Paul Mathews**



## **Schnittke Reader:**

A Schnittke Reader Alfred Schnittke, 2002-08-16 This compilation assembles previously published and unpublished essays by Schnittke and supplements them with an interview with cellist and scholar Alexander Ivashkin The book is illustrated with musical examples many of them in Schnittke's own hand In A Schnittke Reader the composer speaks of his life his works other composers performers and a broad range of topics in 20th century music The volume is rounded out with reflections by some of Schnittke's contemporaries

**Alfred Schnittke's Concerto Grosso no. 1** Peter J. Schmelz, 2019-05-17 Concerto Grosso no 1 is one of Alfred Schnittke's best known and most compelling works sounding the surface of late Soviet life while resonating with contemporary compositional currents around the world such as postmodernism It marked a decisive point in Schnittke's development of the approach he called polystylism which aimed to contain in a single composition the wide range of contemporary musical styles including jazz pop rock or serial music Thanks to it and his other similar compositions Schnittke became one of the most performed and most recorded living composers at the end of the twentieth century Peter J Schmelz's Alfred Schnittke's Concerto Grosso no 1 represents the first accessible and comprehensive study of this composition The novel structure of the book engages with the piece conceptually historically musically and

phenomenologically with the six movements of the composition framing the six chapters Augmenting and complicating the insights of existing English Russian and German publications on the Concerto Grosso no 1 the book adds new information from underused primary sources including Schnittke's unpublished correspondence and his many published interviews It engages further with his sketches for the piece and with contemporary Soviet musical criticism resulting in a more objective historical account of this rich multifaceted composition its influences and its impact on music making in the USSR and worldwide

*Performing Pain* Maria Cizmic, 2012-01-12 Time after time people turn to music when coping with traumatic life events Music can help process emotions interpret memories and create a sense of collective identity In *Performing Pain* author Maria Cizmic focuses on the late 20th century in Eastern Europe as she uncovers music's relationships to trauma and grief The 1970s and 1980s witnessed a cultural preoccupation in this region with the meanings of historical suffering particularly surrounding the Second World War and the Stalinist era Journalists historians writers artists and filmmakers frequently negotiated themes related to pain and memory truth and history morality and spirituality during glasnost and the years leading up to it *Performing Pain* considers how works by composers Alfred Schnittke Galina Ustvolskaya Arvo Part and Henryk Gorecki musically address contemporary concerns regarding history and suffering through composition performance and reception Taking theoretical cues from psychology sociology and literary and cultural studies Cizmic offers a set of hermeneutic essays that demonstrate the ways in which people employ music in order to make sense of historical traumas and losses Seemingly postmodern compositional choices such as quotation fragmentation and stasis create musical analogies to psychological and emotional responses to trauma and grief and the physical realities of their embodied performance focus

attention on the ethics of pain and representation Furthermore as film music these works participate in contemporary debates regarding memory and trauma A comprehensive and innovative study *Performing Pain* will fascinate scholars interested in the music of Eastern Europe and in aesthetic articulations of suffering **Arvo Pärt's *Tabula Rasa*** Kevin C. Karnes, 2017-09-27 One of today's most widely acclaimed composers Arvo Pärt broke into the soundscape of the Cold War West with *Tabula Rasa* in 1977 a work that introduced his signature tintinnabuli style to listeners throughout the world In the first book dedicated to this pathbreaking composition author Kevin C. Karnes tells the story of *Tabula Rasa* as one of Pärt and of Europe itself traced over the course of a quarter century that saw momentous transitions in European culture and politics history and memory Beginning at the site of the work's creation in the Estonian SSR and drawing extensively upon a range of previously unexamined archival materials Karnes recounts Pärt's discovery of tintinnabuli amidst his experiments with the music of the Western and Soviet avant-gardes He examines *Tabula Rasa* in relation to modernist conceptions of musical structure the ascetic practice of Orthodox Christianity postwar experiences of electronic music and the polystylistic approaches to composition that have become emblematic of the Soviet 1970s Tracing the export of *Tabula Rasa* to the West and Pärt's emigration in 1980 the book reveals intersections of critical commentary with visions of the end of history that attended the collapse of European communism to suggest that it was in this confluence of listening discovery and geopolitical reordering that enduring lines of conversation about Pärt and his music took shape **The Oxford Handbook of Faust in Music**

Lorna Fitzsimmons, Charles McKnight, 2019-07-08 Since its emergence in sixteenth-century Germany the magician Faust's quest has become one of the most profound themes in Western history Though variants are found across all media few adaptations have met with greater acclaim than in music Bringing together more than two dozen authors in a foundational volume *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries The Handbook's three-part organization enables readers to follow the evolution of Faust in music across time and stylistic periods Part I explores symphonic choral chamber and solo Faust works by composers from Beethoven to Schnittke Part II discusses the range of Faustian operas and Part III examines Faust's presence in ballet and musical theater Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves the volume suggests that rather than merely retelling the story of Faust these musical compositions contribute significant insights on the tale and its unrivalled cultural impact

**Performing Knowledge** Daphne Leong, 2019 *Performing Knowledge* explores the relationship between musical performance and analysis through a unique collaboration between a music theorist and a cast of internationally renowned performers investigating major musical works of the twentieth century Ravel Schoenberg Bartók Schnittke Milhaud Messiaen Babbitt Carter and Morris The book is a brave crossing of disciplinary divides between scholarship and practice a theory text enlivened by the voices of performers who create interpret and articulate structure **Postmodernity's Musical Pasts**

Tina Frühauf, 2020 *Postmodernity's Musical Pasts* covers topics from classical to popular and neo traditional musics to concerns of the disciplines of musicology. Such varied topics mirror the eclectic and diverse nature of the postwar era itself.

**Orchestration** Paul Mathews, 2006 *Orchestration: An Anthology of Writings* is designed to be a primary or ancillary text for college level music majors. Although there are several how to textbooks aimed at this market, there is little available that traces the history of orchestration through the writings of composers themselves. By collecting writings from the nineteenth century to today, Mathews illuminates how orchestration has grown and developed as well as presenting a wide variety of theories that have been embraced by the leading practitioners in the field. The collection then traces the history of orchestration beginning with Beethoven's *Orchestra* with writings by Berlioz, Wagner, Gounod, Mahler and others; the 19th century Mahler, Gevaert, Strauss, the fin de siècle on the edge of musical modernism; writings by Berlioz, Jadassohn, Delius and Rimsky-Korsakov; early modern Busoni, Schoenberg, Stravinsky, Grainger and others; and high modern Carter, Feldman, Reich, Brant. Many of these pieces have never been translated into English before; some only appeared in small journals or the popular press and have never appeared in a book, and none have ever been collected in one place. The study of orchestration is a key part of all students of music theory and composition. *Orchestration* provides a much needed resource for these students, filling a gap in the literature.

**Such Freedom, If Only Musical** Peter J. Schmelz, 2009-03-04 Following Stalin's death in 1953 during the period now known as the Thaw, Nikita Khrushchev opened up greater freedoms in cultural and intellectual life. A broad group of intellectuals and artists in Soviet Russia were able to take advantage of this, and in no realm of the arts was this perhaps more true than in music. Students at Soviet conservatories were at last able to use various channels, many of questionable legality, to acquire and hear music that had previously been forbidden, and visiting performers and composers brought young Soviets new sounds and new compositions. In the 1960s, composers such as Andrey Volkonsky, Edison Denisov, Alfred Schnittke, Arvo Pärt, Sofia Gubaidulina, and Valentin Silvestrov experimented with a wide variety of then new and unfamiliar techniques, ranging from serialism to aleatory devices, and audiences eager to escape the music of predictable sameness typical to socialist realism were attracted to performances of their new and unfamiliar creations. This unofficial music by young Soviet composers inhabited the gray space between legal and illegal. *Such Freedom, If Only Musical* traces the changing compositional styles and politically charged reception of this music and brings to life the paradoxical freedoms and sense of resistance or opposition that it suggested to Soviet listeners. Author Peter J. Schmelz draws upon interviews conducted with many of the most important composers and performers of the musical Thaw and supplements this first-hand testimony with careful archival research and detailed musical analyses. The first book to explore this period in detail, *Such Freedom, If Only Musical* will appeal to musicologists and theorists interested in post-war arts movements, the Cold War and Soviet music, as well as historians of Russian culture and society.

**YEAR OF WONDER: Classical Music for Every Day** Clemency Burton-Hill, 2017-10-05 Exclusively for iBooks Discover and Share the Year of Wonder Playlists on

Apple Music Year of Wonder is an absolute treat the most enlightening way to be guided through the year Eddie Redmayne Classical music for everyone an inspirational piece of music for every day of the year celebrating composers from the medieval era to the present day written by award winning violinist and BBC Radio 3 presenter Clemency Burton Hill Have you ever heard a piece of music so beautiful it stops you in your tracks Or wanted to discover more about classical music but had no idea where to begin Year of Wonder is a unique celebration of classical music by an author who wants to share its diverse wonders with others and to encourage a love for this genre in all readers whether complete novices or lifetime enthusiasts Clemency chooses one piece of music for each day of the year with a short explanation about the composer to put it into context and brings the music alive in a modern and playful way while also extolling the positive mindfulness element of giving yourself some time every day to listen to something uplifting or beautiful Thoughtfully curated and expertly researched this is a book of classical music to keep you company whoever you are wherever you re from The only requirements for enjoying classical music are open ears and an open mind Clemency Burton Hill *On Russian Music* Richard Taruskin,2009 This volume gathers 36 essays by one of the leading scholars in the study of Russian music An extensive introduction lays out the main issues and a justification of Taruskin s approach seen both in the light of his intellectual development and in that of the changing intellectual environment Music, Neurology, and Neuroscience: Historical Connections and Perspectives ,2015-02-12 Music Neurology and Neuroscience Historical Connections and Perspectives provides a broad and comprehensive discussion of history and new discoveries regarding music and the brain presenting a multidisciplinary overview on music processing its effects on brain plasticity and the healing power of music in neurological and psychiatric disorders In this context the disorders that plagued famous musicians and how they affected both performance and composition are critically discussed as is music as medicine and its potential health hazard Additional topics including the way music fits into early conceptions of localization of function in the brain its cultural roots in evolution and its important roles in societies and educational systems are also explored Examines music and the brain both historically and in the light of the latest research findings The largest and most comprehensive volume on music and neurology ever written Written by a unique group of real world experts representing a variety of fields ranging from history of science and medicine to neurology and musicology Includes a discussion of the way music has cultural roots in evolution and its important role in societies Rethinking Lyric Communities Irene Fantappiè,Francesco Giusti,Laura Scuriatti,2024-10-28 In contemporary Western societies lyric poetry is often considered an elitist or solipsistic literary genre Yet a closer look at its history reveals that lyric has always been intertwined with the politics of community formation from the imagining of national and transnational discursive communities to the use of poetry in episodes of collective action protest and social resistance Poetic forms have circulated between languages and traditions from around the world and across time But how does lyric poetry address or even create communities and of what kinds This volume takes a global perspective to investigate poetic

communities in dialogue with recent developments in lyric theory and concepts of community In doing so it explores both the political potentialities and the perils of lyric poetry *Historical Dictionary of Modern and Contemporary Classical Music* Nicole V. Gagné, 2019-07-17 The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour With new talents emerging and different technologies developing as we move further into the 21st century no one can predict what paths music will take next All we can be certain of is that the inspiration and originality that make music live will continue to bring awe delight fascination and beauty to the people who listen to it This book cover modernist and postmodern concert music worldwide from the years 1888 to 2018 This second edition of *Historical Dictionary of Modern and Contemporary Classical Music* contains a chronology an introduction and an extensive bibliography The dictionary section has over 500 cross referenced entries on the most important composers musicians methods styles and media in modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music *Carl Nielsen Studies* Niels Krabbe, 2008 These volumes provide a forum for the spectrum of historical analytical and aesthetic approaches to the study of Nielsen s music from an international line up of contributors In addition each volume features reviews and reports on current Nielsen projects and an updated Nielsen bibliography *Chamber Music* Mark A. Radice, 2012-01-19 Intended for the music student the professional musician and the music lover *Chamber Music An Essential History* covers repertoire from the Renaissance to the present crossing genres to include string quartets piano trios clarinet quintets and other groupings Mark A Radice gives a thorough overview and history of this long established and beloved genre typically performed by groups of a size to fit into spaces such as homes or churches and tending originally toward the string and wind instruments rather than percussion Radice begins with chamber music s earliest expressions in the seventeenth century discusses its most common elements in terms of instruments and compositional style and then investigates how those elements play out across several centuries of composers among them Mozart Bach Haydn and Brahms and national interpretations of chamber music While *Chamber Music An Essential History* is intended largely as a textbook it will also find an audience as a companion volume for musicologists and fans of classical music who may be interested in the background to a familiar and important genre *The Cambridge Companion to Mahler* Jeremy Barham, 2007-12-13 In the years approaching the centenary of Mahler s death this book provides both summation of and starting point for an assessment and reassessment of the composer s output and creative activity Authored by a collection of leading specialists in Mahler scholarship its opening chapters place the composer in socio political and cultural contexts and discuss his work in light of developments in the aesthetics of musical meaning Part II examines from a variety of analytical interpretative and critical standpoints the complete range of his output from early student works and unfinished fragments to the sketches and performing versions of the Tenth Symphony Part III evaluates Mahler s role as interpreter of his own and other composers

works during his lifelong career as operatic and orchestral conductor Part IV addresses Mahler's fluctuating reception history from scholarly, journalistic, creative, public and commercial perspectives with special attention being paid to his compositional legacy

**The Penguin Companion to Classical Music** Paul Griffiths, 2004-10-07 This superbly authoritative new work provides a comprehensive A-Z guide to some 1000 years of Western music. It explores in detail the lives and achievements of a vast range of composers as well as looking at such key topics as music history from medieval plainchant to contemporary minimalism, performers, theory and jargon. Through Griffiths skilfully blends lightly worn scholarship with personal insight whether examining the emotional colouring that different musical keys achieve or charting the rise and development of the symphony.

**Historical Dictionary of Choral Music** Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers. Throughout the ages people have wanted to sing in a communal context. This desire apparently stems from a deeply rooted human instinct. Consequently, choral performance historically has often been related to human rituals and ceremonies, especially rites of a religious nature. *Historical Dictionary of Choral Music* Second Edition contains a chronology, an introduction and an extensive bibliography. The dictionary section has more than 1,300 cross-referenced entries on composers, conductors, choral ensembles, choral genres and choral repertoire. This book is an excellent resource for students, researchers and anyone wanting to know more about choral music.

The Practice of Practising Alessandro Cervino, 2011 *The Practice of Practising* is primarily concerned with considering practicing as a practice in itself, a collection of processes that determines musical creativity and significance.



## Unveiling the Power of Verbal Artistry: An Mental Sojourn through **Schnittke Reader**

In a world inundated with monitors and the cacophony of immediate connection, the profound energy and psychological resonance of verbal artistry often fade into obscurity, eclipsed by the regular barrage of sound and distractions. However, nestled within the lyrical pages of **Schnittke Reader**, a captivating work of fictional splendor that pulses with natural feelings, lies an wonderful trip waiting to be embarked upon. Written with a virtuoso wordsmith, this mesmerizing opus books visitors on a mental odyssey, gently revealing the latent possible and profound influence embedded within the intricate web of language. Within the heart-wrenching expanse of the evocative analysis, we shall embark upon an introspective exploration of the book is key styles, dissect their fascinating writing model, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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