Musical Ghosts

References and Associations in the Works of Luciano Berio and Alfred Schnittke, and an Original Composition

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Musical Ghosts, Collage, Polystylism

A Collage by Hannah Höch

- Theme and variations
- Collage: Divergent elements maintain individuality within new work
- Schnittke: Polystylism is more than mere collage...
- Quotation vs. Allusion
- References to other music are not always audible
- Purpose for borrowing varies

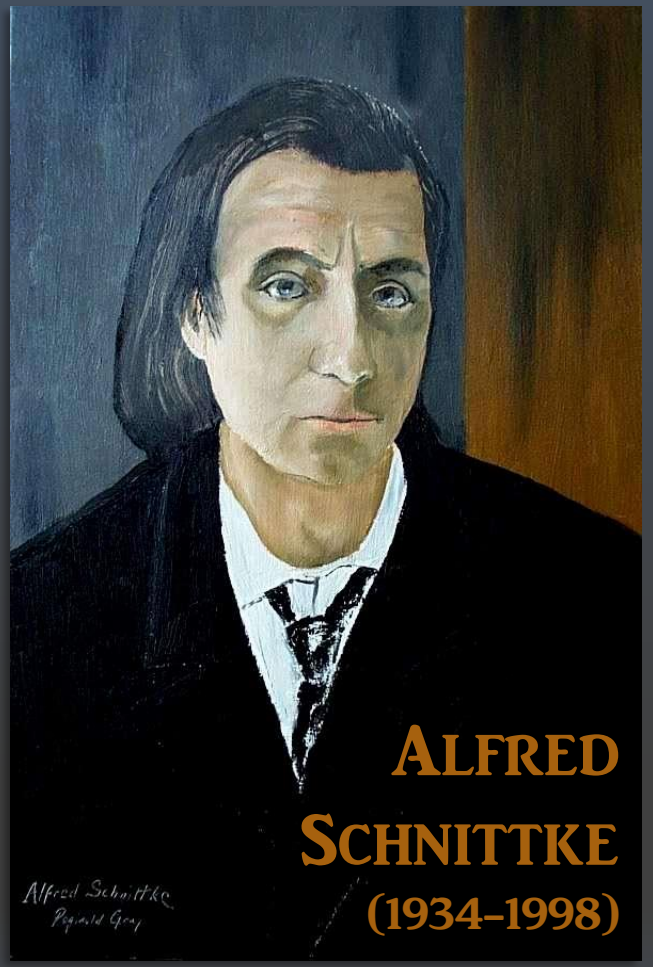
Historical Examples of Musical Referencing

- Renaissance paraphrase and parody masses – chants, motets, songs
- Baroque organ chorales – Lutheran hymn tunes
- Gustav Mahler: Symphonies as autobiographical – himself
- Charles Ives: Symphony No. 2 – American folksongs
- Igor Stravinsky: Pulcinella – Pergolesi; Dumbarton Oaks – Bach
- Alban Berg: Violin Concerto – Bach chorale "Es ist genug"
- Dmitri Shostakovich: Symphony No. 10 – codes and D-S-C-H motif
- Lukas Foss: Phorion – Bach Prelude in E major for solo violin
- John Adams, Michael Gordon – various Beethoven works
- Many other examples throughout music history

Luciano Berio: Sinfonia, Mvt. III

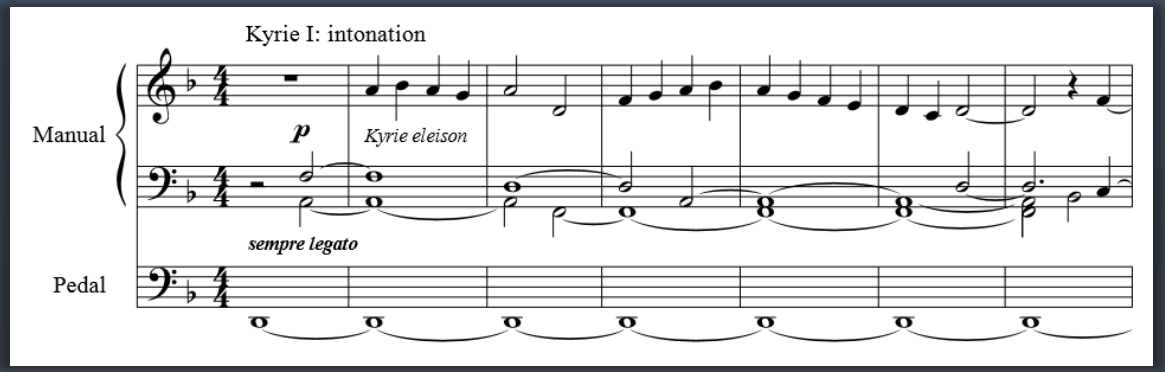
- Five movements; composed 1968-69
- Famous example of musical collage
- Not afraid to mix traditional and avant-garde
- Quote: Mahler as river…
- Schnittke's comments on Sinfonia

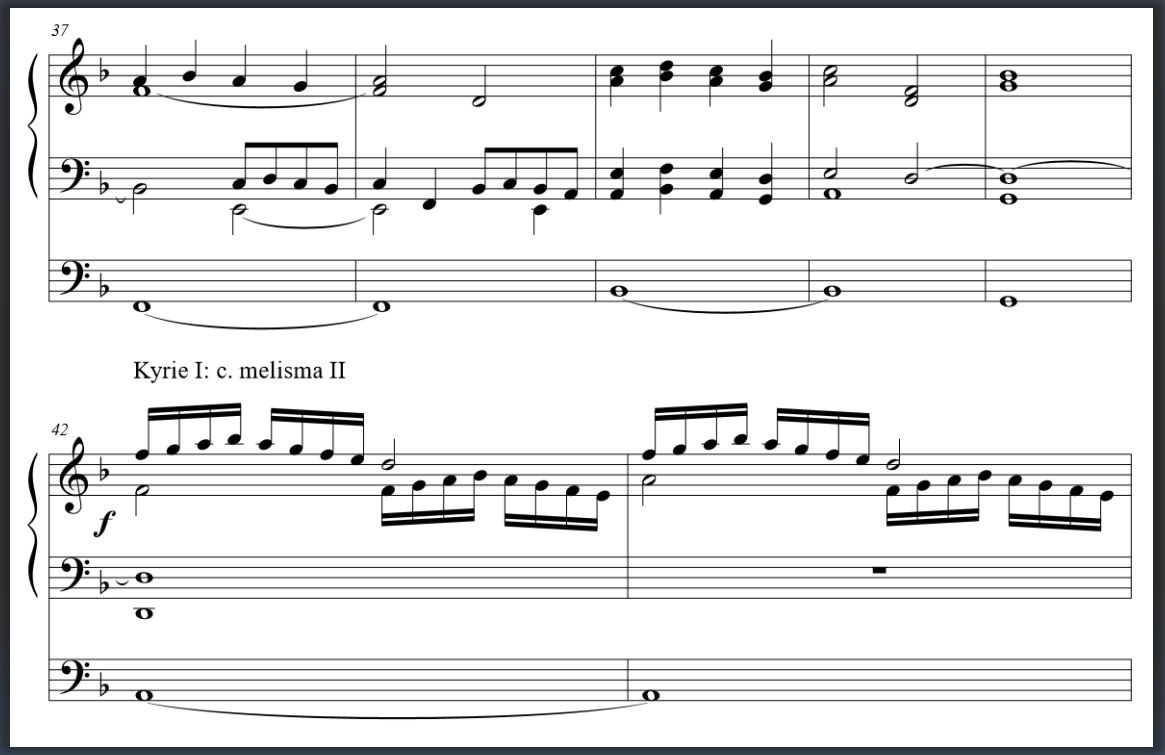
Alfred Schnittke: Piano Quintet, Mvt. II



- Five movements; composed 1972-76
- Quote: Everything appears possible…
- Composed upon his mother's death
- Waltz connected to Vienna
- Family German, but lived in Russia except from 1946-48 when in Vienna
- The unattainable past: Ravel and Strauss

Jackson Harmeyer: Organ Symphony, Mvt. I





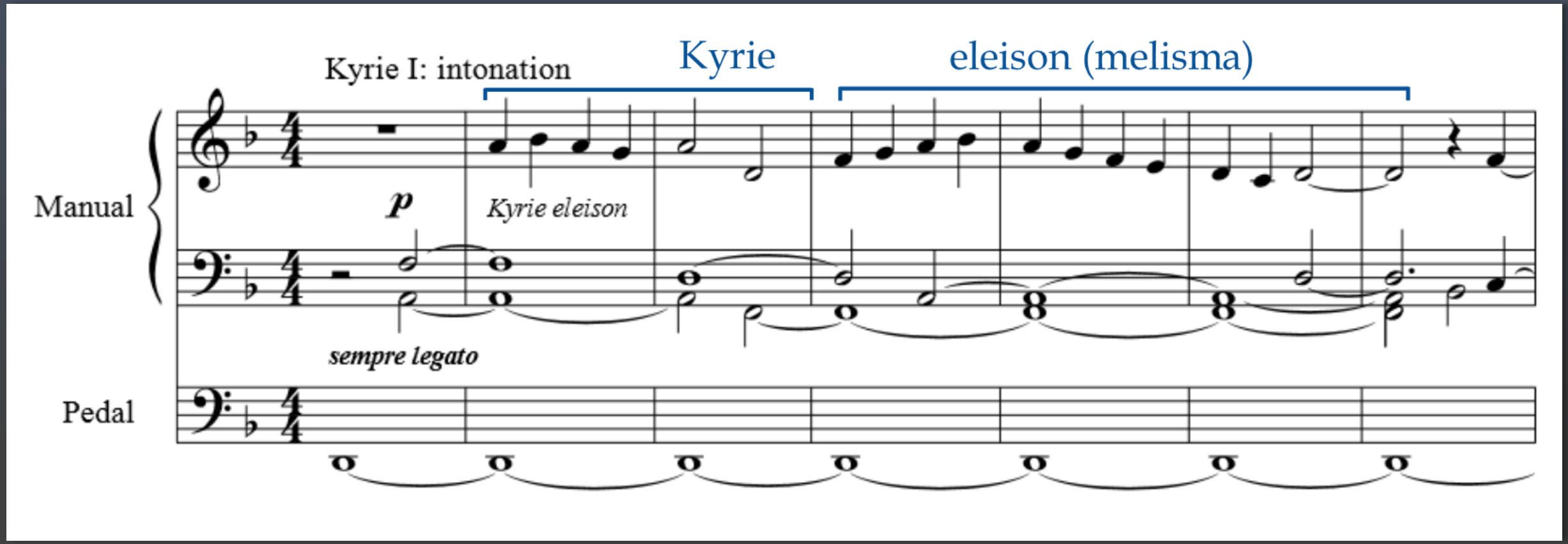
Origins

- Generative / "Referential Music"
- Schnittke and His Polystylism
- Wagner and Leitmotif Structure
- "Tonal Logic" in Atonal Music

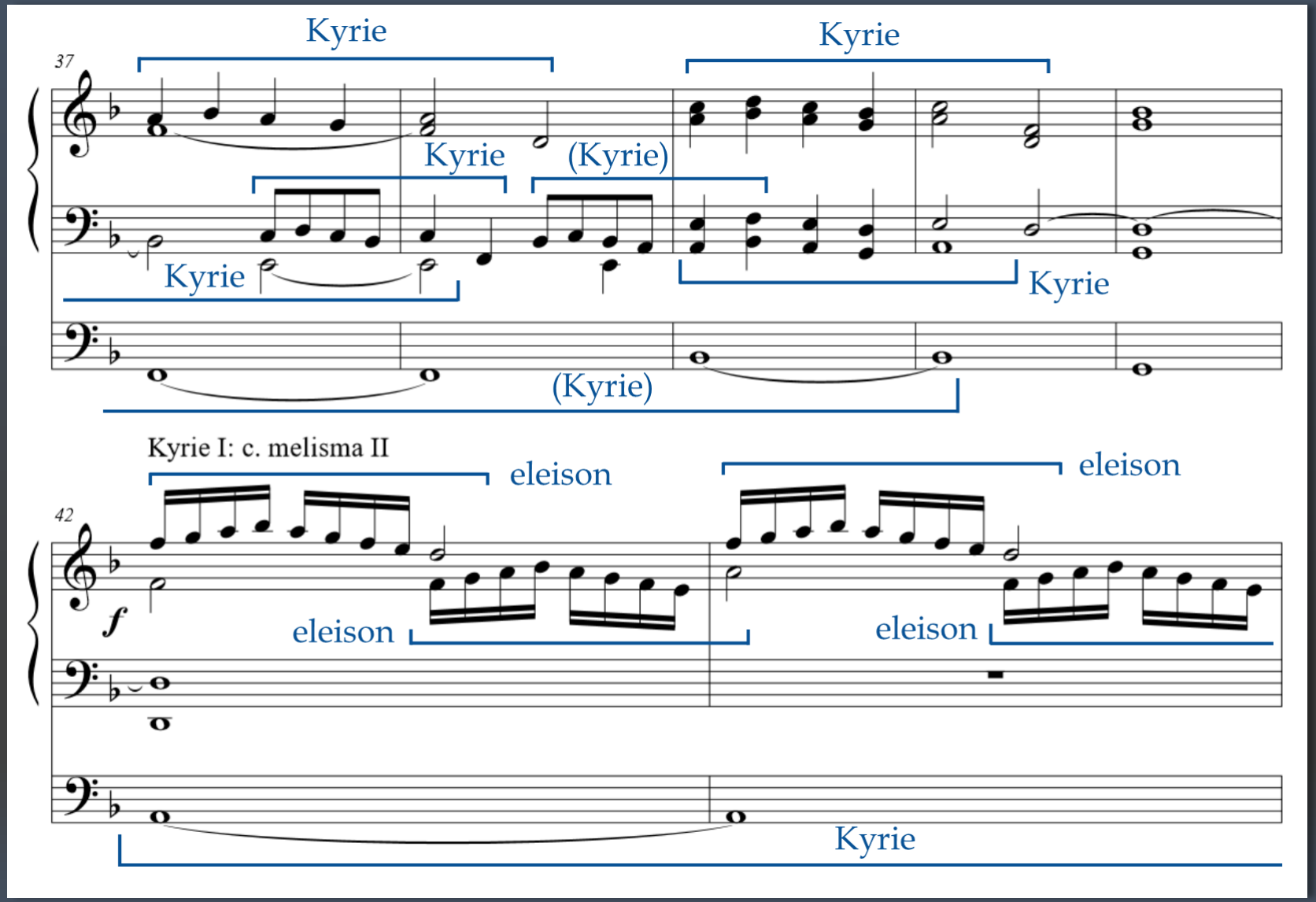
Organ Symphony

- Tonal/Modal
- Multi-Referential

Jackson Harmeyer: Organ Symphony, Mvt. I



Jackson Harmeyer: Organ Symphony, Mvt. I



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