

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

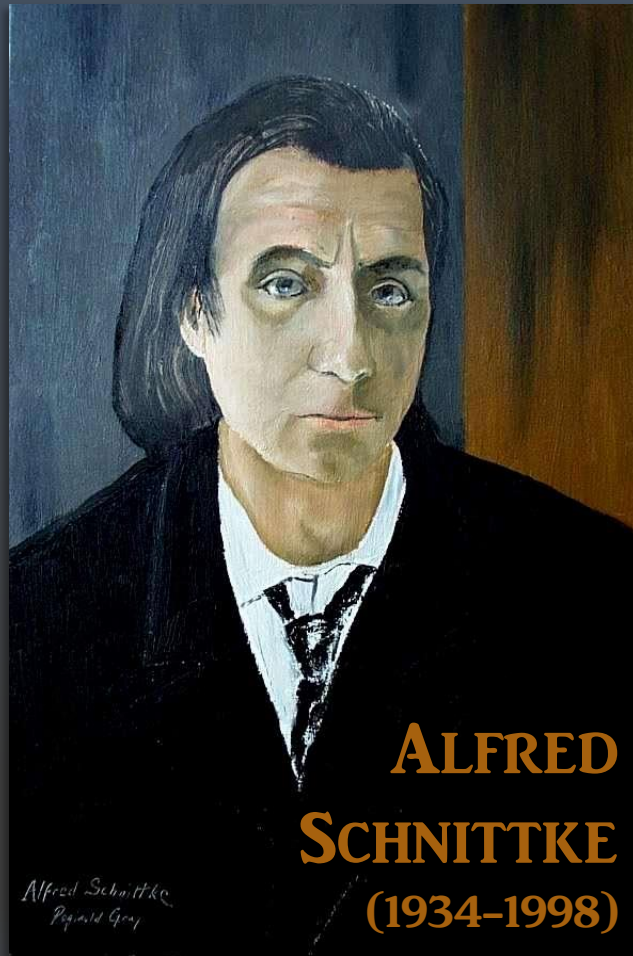
LUCIANO BERIO: SINFONIA, MVT. III



- 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 HARMMEYER: ORGAN SYMPHONY, MVT. I

Kyrie I: intonation

Manual *p* Kyrie eleison

Pedal *sempre legato*

Detailed description: This musical score is for the 'Kyrie I: intonation' section. It features three staves: a treble clef staff for the Manual, a bass clef staff for the Manual, and a separate bass clef staff for the Pedal. The Manual part begins with a rest followed by a melodic line starting on G4, moving stepwise up to D5. The Pedal part consists of a series of sustained notes, starting on G2 and moving up stepwise to D3, with a 'sempre legato' instruction. The tempo is marked 'p' (piano).

37

Detailed description: This score block covers measures 37 to 41. It features three staves: treble clef, bass clef, and a lower bass clef. The treble staff contains a melodic line with some chromaticism. The middle bass staff has a rhythmic accompaniment of eighth notes. The lower bass staff has sustained notes. The music is in a minor key.

Kyrie I: c. melisma II

42

f

Detailed description: This score block covers measures 42 to 46. It features three staves: treble clef, bass clef, and a lower bass clef. The treble staff has a melodic line with a 'crescendo' (c.) marking and a forte (*f*) dynamic. The middle bass staff has a rhythmic accompaniment. The lower bass staff has sustained notes. The music is in a minor key.

Origins

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

Organ Symphony

- Tonal/Modal
- Multi-Referential

JACKSON HARMMEYER: ORGAN SYMPHONY, MVT. I

Kyrie I: intonation Kyrie eleison (melisma)

Manual

p *Kyrie eleison*

sempre legato

Pedal

The image displays a musical score for an organ, divided into Manual and Pedal parts. The Manual part is written on a grand staff (treble and bass clefs) in 4/4 time. It begins with a rest, followed by a melodic line for 'Kyrie eleison'. The Pedal part is written on a single bass clef staff in 4/4 time, playing a series of sustained notes. The score is divided into sections: 'Kyrie I: intonation', 'Kyrie', and 'eleison (melisma)'. The Manual part is marked *p* and *Kyrie eleison*. The Pedal part is marked *sempre legato*. The score is written in a key signature of one flat (B-flat).



JACKSON HARMMEYER: ORGAN SYMPHONY, MVT. I

37

Kyrie

Kyrie

Kyrie (Kyrie)

Kyrie

(Kyrie)

Kyrie

42

Kyrie I: c. melisma II

eleison

eleison

eleison

eleison

Kyrie

The image displays a musical score for an organ. It is divided into two systems. The first system, starting at measure 37, features a treble and bass staff. The treble staff contains a melodic line with notes and rests, with the word 'Kyrie' written above it. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, also with 'Kyrie' written below it. A third staff below shows a sustained bass note with '(Kyrie)' written below it. The second system, starting at measure 42, features a treble and bass staff. The treble staff contains a melodic line with notes and rests, with the word 'eleison' written above it. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, also with 'eleison' written below it. A third staff below shows a sustained bass note with 'Kyrie' written below it. The score is in a key with one flat (B-flat) and a common time signature.



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