

AN AMERICAN ENCOUNTER WITH POLYSTYLISM:  
SCHNITTKE'S CADENZAS TO BEETHOVEN

Aaron Rapaport

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Approved by:

Advisor: Severine Neff

Reader: Allen Anderson

Reader: Lee Weisert

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## **ABSTRACT**

**AARON RAPAPORT: An American Encounter with Polystylism:  
Schnittke's Cadenzas to Beethoven  
(Under the direction of Severine Neff)**

This thesis explores the early reception of Alfred Schnittke in America. Writers on Schnittke's music have continually focused on the most distinct development of his compositional practice: polystylism. However, considerations of polystylism as a method for obtaining compositional coherence have hitherto been few. This thesis examines Schnittke's 1977 cadenzas to Beethoven's Violin Concerto because they are some of the earliest pieces that brought Schnittke to American attention from critics who felt that the cadenzas were inappropriate to the Concerto. The importance of these cadenzas as America's introduction to the composer has not yet been discussed. Furthermore, an analysis based on interpretations of the musical logic of Charles Ives's quotations suggests that Schnittke's motivic integration and compositional structure in the cadenzas demonstrate modern (nineteenth-century) musical concerns, resulting in a unified composition that adheres to the forms of traditional cadenzas.

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All musical examples of Alfred Schnittke's cadenzas used with kind permission of  
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## INTRODUCTION

As early as 1958, German-Russian composer Alfred Schnittke (1934–1998) had begun making forays into what would become his most easily recognizable compositional technique: polystylism. However, up until the 1980s, the vast majority of American listeners were unaware of these ventures. Because of a number of restrictions from the U.S.S.R.’s Union of Composers, it was difficult for composers to bring new compositions from the Soviet Union to the West. Aside from a couple of American performances made possible by the efforts of musicians who slipped in works from the Soviet Union, American audiences for the most part became exposed to his music through the efforts of violinist Gidon Kremer, an ardent proponent of the music of Schnittke and other Soviet composers. Through his recordings and concert tours in the early 1980s, Western audiences were introduced to the polystylistic techniques that made Schnittke’s music immediately identifiable. The reactions to these performances were greatly varied, and it was clear that his music had made an impact in the American musical community. This thesis will examine America’s exposure to Schnittke’s music as well as the early history of his polystylistic development, and will take as a case study cadenzas performed for American audiences by Kremer in a “17-concert, 13-city U.S. tour” in 1983.<sup>1</sup>

The importance of Schnittke as a composer is still not yet fully established. As recently as 1996, his music was “the most played and most recorded of any living composer

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<sup>1</sup> Daniel Cariaga, “British Influence in the Southland,” *Los Angeles Times*, 6 Nov. 1983, U56.

working in an advanced medium.”<sup>2</sup> However, at present it seems that although his general style and import is recognized by many musicologists, much of his large and diverse output is forgotten or unexplored. The aspects of his compositions that are remembered are, on the one hand, polystylism, and on the other, the great distress that his pieces gave the leaders of the Composers’ Union by the praise they garnered in the West. It is interesting that a composer acknowledged as one of the leading artists in the world less than two decades ago would not have led to a rapidly growing field by now. Although it is not the central goal of this thesis to address or lament the paucity of Schnittke studies, I hope that to some extent it may inspire other musicologists to rethink and reexamine his pieces, as well as analyses, critiques, and other writings on his work.

It is also not my intention to argue whether Schnittke is a modern or postmodern composer. His musical style underwent definitive changes over his nearly fifty years as a composer,<sup>3</sup> and many of his works are so radically different that it is often ineffective to label his works as belonging to one category or the other. This point deserves emphasis because my thesis presupposes a “modern” use of musical material in Schnittke’s cadenzas, while the technique of juxtaposing quotations and vastly different stylistic idioms is often interpreted as a postmodern practice. Neither category adequately describes Schnittke’s music or style writ large because his pieces often maneuver between both types. The demonstration of certain values and techniques in a single composition does not imply that these characteristics are evident in all or even many of his other works. One of the most interesting aspects of Schnittke is the constant reinvention of his own compositional devices.

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<sup>2</sup> Harold C. Schonberg, *The Lives of the Great Composers*, 3rd ed. (New York: W. W. Norton & Company, 1997), 615.

<sup>3</sup> One of Schnittke’s earliest works, now lost, is a concerto for accordion and orchestra, which dates to 1948–49. Alexander Ivashkin, *Alfred Schnittke* (London: Phaidon Press Limited, 1996), 28, 37.

The first chapter of this thesis serves as a necessarily brief introduction to Schnittke's early polystylistic techniques from his student compositions in the 1950s to his *Symphony No. 1* (1969–72). In this chapter, I also adopt a theory borrowed from scholars on the synthesizing role of quotations in the music of Charles Ives, a favorite composer of Schnittke's, for understanding one of the many functions of polystylism and quotation in Schnittke's cadenzas. The second chapter provides an overview of the early exposure of his music in the United States in the 1980s and focuses specifically on criticisms aimed at performances and a recording of Schnittke's cadenzas written for Beethoven's Violin Concerto, Op. 61. The final chapter investigates the compositional construction of Schnittke's first and third cadenzas and demonstrates how the same values that critics used to deride the cadenzas as lacking are not only present, but are crucial to understanding the piece.

This work differs from those of other writers on Schnittke's polystylism in that it stresses the importance of his cadenzas to Beethoven in terms of America's exposure to a new Soviet artist and considers the significance behind the organization of compositional material in strictly musical terms. Therefore, writings such as Jean-Benoît Tremblay's dissertation, "Polystylism and Narrative Potential in the Music of Alfred Schnittke," which asserts that extra-musical programs largely govern the use of different quotations, motives, and styles, will not be considered for two reasons.<sup>4</sup> The first is that there is currently no evidence that the cadenzas have a programmatic basis. Schnittke himself described his musical goals as "first, to write a cadenza, second, to connect these quotations in Beethoven's style so that they would get arranged in something tied together almost without

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<sup>4</sup> Jean-Benoît Tremblay, "Polystylism and Narrative Potential in the Music of Alfred Schnittke," PhD Diss., University of British Columbia, 2007.

transposing.”<sup>5</sup> The second is that most of the compositional material of the cadenzas that shaped his reception in America derives from Beethoven’s Violin Concerto or from other works by Beethoven, Brahms, Bartók, Shostakovich, and Berg. Thus certain aspects that have been interpreted as having programmatic significance—such as the tango and self-quotation—are absent from the cadenzas. However, this thesis does not attempt to contradict or dissuade such extra-musical readings, for in fact evidence based on the combination and placement of motives suggests much broader extra-musical possibilities. The motivic and structural roles of polystylism and quotation have, to a degree, been left unexamined in interpretations of Schnittke’s music. It is these aspects that I wish explore.<sup>6</sup>

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<sup>5</sup> Dmitri Shul’gin, *Gody Neizvestnosti Alfreda Shnitk: besedy s Kompozitorom* (Moscow: 1993), 74. I would like to thank Oleg Timofeyev for generously giving his time to translate this interview.

<sup>6</sup> For previous research on this topic, see: Cybèle D’Ambrosio, “A Postmodern Perspective on Quotation in Schnittke’s String Quartet, No. 3,” M.F.A. Thesis, Mills College, 1999. Michael Dustin Hicks, “The New Quotation: Its Origin and Functions,” PhD Diss., University of Illinois at Urbana-Champaign, 1984. Valentina Kholopova, “Alfred Schnittke’s Works: A New Theory of Musical Content” in *Seeking the Soul*, edited by George Odam (London: Guildhall School of Music & Drama, 2002), 38–45. Kirsten Peterson. “Structural Threads in the Patchwork Quilt: Polystylistics and Motivic Unity in Selected Works by Alfred Schnittke,” PhD Diss., University of Connecticut, 2000.

## CHAPTER 1: Polystylism

### Defining Polystylism

One of the most characteristic features of the music of Alfred Schnittke is that it evokes music from various time periods. More specifically, it frequently confronts the listener with greatly contrasting musical styles often in close proximity. Indeed, this component was so integral to his musical logic that he created the term polystylism to describe it.<sup>7</sup> For the most part, Schnittke's music has been characterized by this expression in articles, reviews, and music history textbooks. The primary concern of scholars has been determining why he locates musical styles of great historical distance near or layered over one another.<sup>8</sup>

In his essay, "Polystylistic Tendencies in Modern Music," Schnittke pointed out that polystylism is one of the "subtle ways of using elements of another's style."<sup>9</sup> He used the

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<sup>7</sup> The first appearance of the term in print is in "Polystylistic Tendencies in Modern Music," an essay presented at the Seventh International Music Congress in Moscow, 8 October 1971, later republished in *A Schnittke Reader*, edited by Alexander Ivashkin, trans. John Goodliffe (Bloomington, IN: Indiana University Press, 2002) 87–90. See Peter J. Schmelz, *Such Freedom, if Only Musical: Unofficial Soviet Music during the Thaw* (New York: Oxford University Press, 2009), 255.

<sup>8</sup> In an interview for an article in *The New York Times*, Schnittke described his own use of polystylism. "When I use elements of, say, Baroque music, I do it not simply because I want to juxtapose different styles, but because I feel it's what I have to do in the piece at hand. Sometimes I'm tweaking the listener. And sometimes I'm thinking about earlier music as a beautiful way of writing that has disappeared and will never come back; and in that sense, it has a tragic feeling for me. I see no conflict in being both serious and comic in the same piece. In fact, I cannot have one without the other. They are two sides of the same consciousness." See Allan Kozinn's "An Eclectic Mix, Through a Contemporary Prism," *The New York Times*, 1988, H23. This interpretation may be appropriately termed anxiety of style. See: Harold Bloom, *Anxiety of Influence: A Theory of Poetry*, 2nd ed., (New York: Oxford University Press, 1997). Joseph Straus refers to it as "... a more general phenomenon: it refers to a feeling that some past era, as a whole, represents a never-to-be-reattained artistic pinnacle." Joseph Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge: Harvard University Press, 1990), 18. This interpretation has often been cited in texts as the main or only reason for why Schnittke uses polystylism (see, for instance, Robert P. Morgan, *Twentieth Century Music*, (New York: W.W. Norton & Company, Inc., 1991), 415), to the possible detriment of his music.

<sup>9</sup> Schnittke, "Polystylistic Tendencies in Modern Music," 87.

word polystylism, or polystylistics, to refer to the interaction of a common idiom with more than one foreign musical style, and he cited several works as examples of this technique, such as *Apollo Musagetes* (1928) by Igor Stravinsky and *Votre Faust* (1961–68) by Henri Pousseur. He recognized the various methods by which composers have reinvented past music in contemporary perspectives through the literal quotation of content and taking as a subject an intersection of one musical idiom with an unfamiliar style, for instance, “the reproduction of the form, rhythm, and texture of music of the seventeenth and eighteenth centuries, and earlier periods, by the neoclassicists or devices taken from choral polyphony of the fourteenth through sixteenth centuries in serial and postserial music.”<sup>10</sup>

At the most fundamental level, polystylism refers to the juxtaposition of styles of different historical periods within a work. It requires more than a sole adaptation of a past work in a present idiom, as in Stravinsky’s *Pulcinella* (1920). The defining traits of polystylism are multiplicity of styles and perceived anachronism of at least some of the musical elements. The combination of styles from different musical periods is a characteristic of the music of several postmodern composers.<sup>11</sup> Although many eighteenth- and nineteenth-composers have written music in styles that were out of fashion, far fewer have incorporated the juxtaposition of various stylistic idioms within the same work.<sup>12</sup> It should also be

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<sup>10</sup> Ibid., 88.

<sup>11</sup> Some of the works of Charles Ives, Bernd Alois Zimmerman, Luciano Berio, Henri Pousseur, and George Rochberg, Peter Maxwell Davies, and others may be considered ‘polystylistic.’

<sup>12</sup> A notable example of a nineteenth-century work that incorporates polystylism to some degree is Louis Spohr’s Symphony No. 6, Op. 116, which dates to 1839 and includes the subtitle “Historische Symphonie im Styl und Geschmack vier verschiedener Zeitabschnitte” [“Historical Symphony in the Style and Taste of Four Different Periods”]. In this work, each movement takes as its musical framework a different stylistic idiom from a particular musical period: the first movement is based on the late Baroque style advanced by Bach and Handel (around 1720), the second is set on the Viennese Classical sound developed by Haydn and Mozart (1780), the third movement scherzo takes a Beethovenian style as its basis (1810), and the subject for the finale is the “Allerneueste Periode,” or “New Style,” the musical language of grand opera (1830). See notes to “Spohr: Symphonies Nos. 3 & 6. Hyperion: CDA67788,” *Presto Classical Limited*,

mentioned that geographic location plays a much less significant part in this kind of musical procedure, and criticisms and interpretations of polystylism seem to assume historical periods are strictly Western European. This is interesting because Schnittke's pieces do not adhere only to quotations of Western European tradition, but also often incorporate Russian popular music and American jazz.

### **The Origins of Schnittke's Polystylism**

Polystylism in Schnittke's work underwent considerable development throughout his life. An early source of Schnittke's interest in past styles comes from his tutelage under composer and teacher Philip Gershkovich (1908–88), a former student of Anton Webern.

Most outstanding, however, were the analytical sessions in his [Gershkovich's] tiny Moscow apartment that he devoted to Bach's fugues and inventions and to the piano sonatas of Mozart and Beethoven. Gershkovich gave an extremely intensive analysis (inherited from Webern) of the logic of classical music from a very broad historical perspective. He found many features typical of modern music in Beethoven's or Bach's structures, in Mozart's musical development and in Wagner's harmonies, and so demonstrated that there is no separate musical logic applicable to any one period of musical history. Like Webern, he asked young composers to adhere to universal ideas and principles in their works. In one of his brilliant articles ... "The Tonal Sources of Schoenberg's Dodecaphony," [he] showed how much of the apparently 'new' could be found in 'old' classical music. Gershkovich's discoveries of the 'new' in classical music became a cornerstone for Schnittke's music of the 1970s and 80s in which he combines diverse stylistic elements and finds new resources in well-known musical idioms – his polystylism.<sup>13</sup>

The roots of polystylism are apparent even in Schnittke's works written before and during his study with Gershkovich, which reveal a clash of styles. These works include his oratorio *Nagasaki* (1958, completed as his final student project at the Moscow Conservatory), his first opera *The Eleventh Commandment* (1962), his Violin Sonata No. 1 (1963), and the Violin Concertos Nos. 1 and 2 (1957, revised 1963; 1966). *Nagasaki* and *The Eleventh Commandment* (1962) exemplify the traits of polystylism in several ways. The

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<<http://www.prestoclassical.co.uk/r/Hyperion/CDA67788>> (accessed: 6 July 2012) I thank fellow graduate student Molly Barnes for this suggestion.

<sup>13</sup> Ivashkin, 87–88.

former has outer sections written in a traditionally tonal idiom, but the middle section “was an attempt to imitate the explosion of the atom bomb, with howling trombones, an atonal structure and tone clusters.”<sup>14</sup> They incorporate traditional tonal techniques as well as dissonances appropriate to twentieth-century musical developments. *The Eleventh Commandment*, his first stage work, used “different stylistic material ... for different dramatic situations ... Schnittke in fact used the kind of ‘collage’ that is typical of his later works.”<sup>15</sup> The Violin Sonata No. 1 demonstrates polystylism in a similar way to George Rochberg’s String Quartet No. 3 (1971): the sonata’s outer movements are very chromatic or atonal (in Schnittke’s case, they are serial), while the third movement is distinctly tonal.

During his period of study with Gershkovich in the early 1960s, Schnittke began writing film music. Film music was an outlet for him to pursue experimental music prohibited for performance in the Soviet Union because “music censorship was not as strict for films as it was for the music evaluated by the Soviet Composers’ Union, which had to discuss all newly composed scores.”<sup>16</sup> His earliest film scores experimented in atonal music, while one, *The Adventures of a Dentist* (1965), directed by Elem Klimov, was composed in an almost entirely Baroque style.<sup>17</sup>

Schnittke’s style became noticeably more polystylistic in his score to a film by Andrey Khrzhanovsk called *Glass Harmonica* (1968).<sup>18</sup> The film was a nineteen-minute

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<sup>14</sup> Ibid., 69.

<sup>15</sup> Ibid., 85.

<sup>16</sup> Ibid., 106.

<sup>17</sup> Ibid., 114.

<sup>18</sup> See: Sven Ahnert, “Alfred Schnittke: Skizze einer Metamorphose von der Filmmusik zur abstrakten Klangdramatik” in *Alfred Schnittke zum 60. Geburtstag: Eine Festschrift*, edited by Jurgen Köchel (Hamburg: Sikorski, 1994), 73–75.

cartoon collage of images and sounds from throughout the history of Western civilization.<sup>19</sup> Refraining from the use of words entirely, the film instead relies on imagery and music to convey its message. Cartoons were the ideal medium for avant-garde directors and film music composers because they were much less strictly monitored by the Soviet government. The film's imagery was entirely borrowed from previous sources, while the music was newly composed. However, Schnittke alludes to various styles through idiomatic chord progressions and orchestration. In this score, he shows more interest in contrasting stylistic idioms (gestures, timbres, etc.) than the harmonic languages of different periods, while both idioms and musical languages are treated in his Symphony No. 1 and Concerto Grosso No. 1.

Cinematic developments in Russian filmmakers were very different from those in other Western nations. In works such as *October* (1928), Sergei Eisenstein's (1898–1948) seminal development of the montage—scenes in which various images are quickly shown in succession—juxtaposes various images, ideas, and creations in a close spatial and temporal proximity for the viewer. Eisenstein's montage effect confronts the viewer with a consistent philosophical subject throughout location and time. Although this technique was avoided by filmmakers with whom Schnittke worked, the idea of colliding artifacts and beliefs once distanced in history and geography was an important contribution to Russian cinema and artistic thought. In addition, Eisenstein's visual imagery, which often consists of expressionistic contrasts of black and white, was also influential to Schnittke and the filmmakers with whom he worked, such as Andrei Tartovsky and Larissa Shepitko. Often the lighting effects, for instance, contrasting a lit object against a black background, symbolized a conflict between good and evil.

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<sup>19</sup> Georgi, Stefan. Trans. J. & M. Berridge. Liner notes to Schnittke's Film Music, Vol. 2: Frank Strobel: Rundfunk-Sinfonieorchester Berlin (Capriccio Records, SACD 71041, 2006), 9.

The polystylistic method was used in a striking manner in Schnittke's first large work to receive a great deal of controversy, Symphony No. 1 (1969–72), and it is from this work that many listeners came to recognize polystylism.<sup>20</sup> Unfortunately, the work is known more for its reputation and “idea” than its actual content. The work was premiered in 1974 in a small town over 250 miles outside of Moscow called Gorky, now Nizhny Novgorod. It contributed to Schnittke's reputation in the West as one of the most eclectic, unruly figures of the Soviet avant-garde. Because the premiere took place in a small town outside of Moscow, most people who were aware of the piece had never actually heard it. It received Western performances only much later. The Gorky premiere was met with a “stormy but for the most part extremely enthusiastic” response,<sup>21</sup> and quickly gained a reputation in the West as being a large symphonic work that throws together work from all different stylistic periods seemingly arbitrarily. One recent source still calls it a “crazed mish-mash of a work.”<sup>22</sup> An article in *The Washington Post* stated that the First Symphony is “an intriguing collage of sounds that include jazz improvisations, a quote from Beethoven's Fifth Symphony, an eighteenth-century concerto movement that undergoes an identity crisis and emerges with multiple personalities, many solos by orchestral members and a wide range of ostensibly

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<sup>20</sup> Outside of the film music and Symphony No. 1, Schnittke continued polystylistic exploration in his Violin Sonata No. 2, “Quasi una Sonata” (1968). See Ivashkin, 95. Unlike the music for *The Glass Harmonica*, the sonata incorporated different harmonic languages, with a much reduced focus on stylistic idioms. This may have been because an orchestra more easily lends itself to timbral exploration than a violin and piano. Nevertheless, timbral effects remained a subject of Schnittke's music and writings and constituted an essential fabric in much of his music. See “Timbral Relationships and Their Functional Use: The Timbral Scale,” “*Klangfarbenmelodie*—‘The Melody of Timbres,’” “Timbral Modulations in Bartók's *Music for Strings, Percussion, and Celesta*,” and “The Principle of Uninterrupted Timbral Affinities in Webern's Orchestration of Bach's *Fuga (Ricercata) a 6 voci*” in Alfred Schnittke, *A Schnittke Reader*, edited by Alexander Ivashkin, trans. John Goodliffe (Bloomington, IN: Indiana University Press, 2002).

<sup>21</sup> Ivashkin, 120.

<sup>22</sup> Staines, Joe., ed. *The Rough Guide to Classical Music*, 5th ed. (New York: Rough Guides Ltd., 2010), 477.

random but carefully calculated sounds.”<sup>23</sup> Renowned musicologist Richard Taruskin has written that the piece is “a grim riot of allusion and outright quotation (much of it self-quotation) in which Beethoven jostles Handel jostles Mahler jostles Tchaikovsky jostles Johann Strauss, and thence into ragtime and rock, with parts for improvising jazz soloists.”<sup>24</sup> Alex Ross seems to be addressing this symphony when he describes Schnittke’s use of polystylism as “gathering up in a troubled stream of consciousness the detritus of a millennium of music: medieval chant, Renaissance mass, Baroque figuration, Classical sonata principle, Viennese waltz, Mahlerian orchestration, twelve-tone writing, aleatory chaos, and touches of modern pop.”<sup>25</sup> A more neutral review comes from J. Peter Burkholder: “His Symphony No. 1 (1969–72) incorporates passages from works by Haydn, Beethoven, Chopin, Tchaikovsky, Grieg, Johann Strauss, and Schnittke himself. For listeners familiar with works of these composers, such music embodies a contrast not only of styles but of historical periods.”<sup>26</sup>

Alexander Ivashkin underscores the role of Schnittke’s work in film in the creation of the symphony. “He worked on the score for four years. At the same time he was writing music for the documentary *The World Today*, directed by Mikhail Romm. This film was planned as a panoramic overview of twentieth-century history. Schnittke, together with the director and his team, examined literally thousands of documentary fragments ... ‘If I had

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<sup>23</sup> Joseph McLellan, “Baroque Delights: ‘Pimpinone,’ Telemann’s Gem of an Opera,” *The Washington Post*, 2 Feb. 1992, G2.

<sup>24</sup> Richard Taruskin, “A Post-Everythingist Booms,” *The New York Times*, 12 July 1992, 20. An edited version of this article appears in: Richard Taruskin, “After Everything” in *Defining Russia Musically: Historical and Hermeneutical Essays* (Princeton: Princeton University Press, 1997) 99–104; elements of this article are included in: Richard Taruskin, “After Everything: Polystylistics” in *The Oxford History of Western Music: Music in the Late Twentieth-Century* (New York: Oxford University Press, 2010), 464–472.

<sup>25</sup> Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (New York: Picador, 2007), 576.

<sup>26</sup> Donald J. Grout, Claude V. Palisca, J. Peter Burkholder, *A History of Western Music*, 8th ed., (New York: W. W. Norton & Company, 2009), 979.

not seen all these shots in the film, I would never have written this symphony,' Schnittke wrote in the preface to his score."<sup>27</sup> His role as a composer for avant-garde films that explored different time periods—combining different eras, artworks, philosophies, and styles in close temporal location—was immeasurable in his development as a composer of polystylism.

The years spent working on his first symphony coincided with his formulation of the idea of polystylism in "Polystylistic Tendencies in Modern Music" (c. 1971). After the premiere, Schnittke's polystylistic works, such as his cadenzas (1975–77) to Beethoven's Violin Concerto, Op. 61, and his Concerto Grosso No. 1 (1977) expressed a growing concern with the possible coherent features of juxtaposed music, both in the choice of works or styles and in how they may be combined or altered. For example, the Concerto Grosso maintains strict movement divisions (Preludio, Toccata, Recitative, Cadenza, Rondo, Postludio), a unique character and usually a consistent tempo for each movement, and the motivic material presented in the first movement is structurally important in the fifth and sixth. A number of other structural features, such as the presence of the musical cryptogram B-A-C-H in several movements, are also evident in this work. While the Symphony No. 1 was also arranged in a traditional symphonic form, the unity was supported by the complex timbral and quotational polyphony. Schnittke's works in the late 1970s reveal a shift in focus from panorama or montage to the creation of compositions that listeners would recognize as maintaining a coherent musical form.

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<sup>27</sup> Ivashkin, 117–118.

## A Framework for Understanding the Coherence of Polystylism

Perhaps the first composer to use coherent polystylism as Schnittke described it in “Polystylistic Tendencies in Modern Music” was Charles Ives. Ives’s juxtaposition of American Modernism with traditional (usually popular but occasionally art) music prefigures similar techniques of the musical avant-garde in the 1950s and 1960s. Many scholars have written about musical intertextuality in Ives’s music, and several have attempted to explain his use of musical intertextuality.<sup>28</sup> These analyses have paved the way for innovative study on the postmodern use of musical borrowing.<sup>29</sup> Two of these studies on Ives’s music, those by Christopher Ballantine and Dennis Marshall, are valuable for understanding Schnittke’s polystylistic techniques.

Ballantine has described musical borrowing in Ives’s music as musical symbols whose common association communicates a specific attitude toward the referent.<sup>30</sup> The styles and quotations in Schnittke’s music do not refer to ideas as concrete as Ives’s programmatic

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<sup>28</sup> Jonathan Kramer has asserted that it is a way for Ives to create a multiplicity of musical time through associations evoked by the borrowed material. (Jonathan D. Kramer, “Postmodern Concepts of Musical Time,” *Indiana Theory Review*, Fall 1996: 17/2, 21–62.) See also: Jonathan D. Kramer, “The Nature and Origins of Musical Postmodernism,” in *Postmodern Music: Postmodern Thought*, edited by Judy Lochhead and Joseph Auner (New York, Routledge: 2002), 13–26. J. Peter Burkholder writes that Ives “sought to communicate the experience of Americans like himself, especially their experience of and emotional involvement with the music of their everyday life ... Ives celebrates what American music means to Americans and thus, in a broader sense, what anyone’s music means to them.” J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing*, (J. Peter Burkholder, 1995), 424.

<sup>29</sup> Igor Stravinsky asked, “Was I merely trying to refit old ships while the other side—Schoenberg—sought new forms of travel? ... But the true business of the artist *is* to refit old ships. He can say again, in his way, only what has already been said.” Quoted in Joseph Straus, 2. Harold Bloom’s essential study *The Anxiety of Influence* remarks on intertextuality as a mode of overcoming the anxiety of the Western canon. Elliott Schwartz and Daniel Godfrey propose three interesting theories. The first, after Karl Aage Rasmussen and Stravinsky, is that composers have felt that originality is impossible, which lead to the feeling that only possible new music is rearrangement of previously composed music. (Elliott Schwartz and Daniel Godfrey, *Music Since 1945: Issues, Materials, and Literature* (New York: Schirmer Books, 1993), 261–262). The second is that musical borrowing is a conflation of past, present, and future, which may spell a positive message of unity and tradition or a less uplifting perspective of nostalgia or musical decline. Lastly, they propose that it may be seen as a commentary on the sound world of the twentieth century, given the abundance of music playing devices, and recordings of many different styles of music.

<sup>30</sup> Christopher Ballantine, “Charles Ives and the Meaning of Quotation,” *The Musical Quarterly*, Vol. 65, No. 2 (Apr., 1979), 168.

imagery or physiological associations, such as memories or lived experiences. This level, which is fundamental to an understanding of Ives's musical quotations, does not operate in the same degree in Schnittke's music. However, I nonetheless wish to adopt an aspect of Ballantine's theoretical framework. He asserts that:

... For every quoted musical fragment in a piece [by Ives], one can discover a process consisting formally of three aspects:

1. An extraneous fragment is "chosen."
2. A dialectic – which may include a distortion of the fragment – exists between the fragment, with its semantic associations, and the new musical context.
3. The new context has primacy over the fragment, by providing the structure through which the fragment, its associations, and its interrelations are to be understood.<sup>31</sup>

As in Ives's music, Schnittke's use of musical borrowing is predicated on the desire to transform the musical fragment, to use it in order to achieve something new. By removing it from its original context and placing it in a new one, he transforms the original material.<sup>32</sup>

The second way in which Schnittke's music may be considered is through formal unity. Despite the apparent inconsistency between the disparate quotations and styles, Dennis Marshall asserts that Ives's use of precomposed material was motivated by a search for musical unity. In "Charles Ives's Quotations: Manner or Substance?" he argues that the purely musical relationships between quotations contribute to the works' unified structure. Although it is well known that Ives uses precomposed material for programmatic associations, Marshall argues that he "is conscious of their musical characteristics and

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<sup>31</sup> Ibid., 169.

<sup>32</sup> As in Ives's music, Schnittke's juxtaposition of the original material from different time periods is a dialectic process. However, Schnittke's music has been largely criticized as undialectical. Taruskin claims that "Mr. Schnittke's tower of Babel proclaims not universal acceptance but more nearly the opposite, an attitude of cultural alienation in which nothing can claim allegiance ... [A] simplicity so unearned and perfunctory suggests no resolution, merely dismissal." Richard Taruskin, 20. Taruskin's sentiment is shared by scholars who feel that the conflicts between musical styles in Schnittke's use of polystylism exist for the sake of dichotomy rather than for synthesis.

interrelationships from the very beginning of the creative process, and these borrowed elements form a part of the real substance of his musical art.”<sup>33</sup>

Robert P. Morgan argues along a similar line. As he explains:

... Ives manages to integrate everything into a series of continuously unfolding phrases that, despite their diverse origins, form a larger unity. He does this in part by techniques of rhythmic and pitch cohesion (overlapping phrases, linear connections, etc.), and in part by a web of interrelated motivic associations encompassing all the different materials ... Ives’s use of quotation led him to an entirely new approach to composition, conceived as a joining of heterogeneous elements into a larger synthesis—an approach that might be described as ‘combinational.’ The individual components that make up the music—drawn from a wide range of sources, some borrowed and some purely original—are juxtaposed both sequentially and simultaneously. Musical form becomes a matter of balancing and reconciling these divergent elements, and an important aspect of the expressive content derives from the unexpected associations called up by their conjunction. Thus, although the materials Ives uses are usually quite ‘ordinary,’ the way he uses them gives them a new and unexpected life; they are transformed by their surroundings. Unity in Ives, then, is not just a matter of relationships among the materials ... A unity is also imposed upon the materials from without, by the consistency of Ives’s attitude toward them and their appearance within a larger encompassing framework.<sup>34</sup>

Morgan’s description shows that the musical fragments of Ives’s music were not chosen only for their programmatic content. Musical quotation in Ives’s music is a mode of constructing musical unity. Schnittke’s use of quotation and style can be interpreted in this way as well.<sup>35</sup>

That Schnittke was concerned with the issue of unity is evident in his own writings.

In an essay from the 1970s on the third movement of Luciano Berio’s *Sinfonia* (“In ruhig fließender Bewegung”), which is almost entirely constructed out of precomposed material from Western classical composers of different time periods, Schnittke holds much of the work as an example of formal unity. Through an analysis of the relationship between the Scherzo of Gustav Mahler’s Second Symphony (which plays almost the entire length of the

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<sup>33</sup> Dennis Marshall, “Charles Ives’s Quotations: Manner or Substance?” *Perspectives of New Music*, Vol. 6, No. 2 (Spring–Summer, 1968), 56.

<sup>34</sup> Morgan, 143.

<sup>35</sup> Scholars have often linked postmodern composers with a shift away from a desire to employ structural unity in their music. Jonathan Kramer regards “... [Showing] disdain for the often unquestioned value of structural **unity**” (emphasis Kramer’s) as one possible feature of postmodern music. (Jonathan D. Kramer, “Postmodern Concepts of Musical Time,” 21). Schnittke is an exception in this regard because his music functions to a large extent on formal unity.

movement) and various musical quotations above the Scherzo, Schnittke justifies Berio's choice and placement of many musical quotations in its development of a coherent and logical music structure.<sup>36</sup> As will be shown, his desire for musical unity and rational musical logic is clear in his own musical works as well.

However, the coherent and juxtaposed components of Schnittke's works are not mutually exclusive. Rather, both are integral to a new meaning. Schnittke may have referred to this when he described the origin of polystylism: "The breakthrough into the polystylistic method proper originated in the particular development in European music of a tendency to widen musical space. The tendency toward organic unity of form, which supplemented this dialectically, revealed laws by which one could conquer this new musical space."<sup>37</sup> The dialectical nature of both stylistic juxtaposition and organic unity make them inseparable, necessary features of his music. The dialectical transformation of musical material through the juxtaposition of styles from different periods and the concern for formal unity in Schnittke's music form the basis for my reading of his musical work in the 1970s and early 1980s, when he gained recognition in the West.

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<sup>36</sup> Alfred Schnittke, "The Third Movement of Berio's *Sinfonia*: Stylistic Counterpoint, Thematic and Formal Unity in Context of Polystylistics, Broadening the Concept of Thematicism," in *A Schnittke Reader*, edited by Alexander Ivashkin, trans. John Goodliffe (Bloomington, IN: Indiana University Press, 2002), 216–224.

<sup>37</sup> Schnittke, "Polystylistic Tendencies in Modern Music," 89.

## CHAPTER 2: American Reception and the History of the Cadenzas

### American Constructions of Schnittke's Anti-Soviet Identity

By the time Schnittke's fiftieth birthday was approaching in the early 1980s, he was still relatively obscure in America and Britain. According to newspaper sources in 1982, he was "little-known"<sup>38</sup> and "hardly known outside of his homeland."<sup>39</sup> His music had received few national or international performances by this time. His 1965 work "Dialog" for cello and seven instrumentalists was one of the earliest of his works performed in either the United States or England.<sup>40</sup> Yet by 1982, there was an entire Schnittke retrospective concert, which was organized by Continuum, an avant-garde performance group led by Joel Sachs and Cheryl Seltzer at Alice Tully Hall in New York.<sup>41</sup> Radio broadcasts were the primary means of sharing his music to American audiences, and they began as early as 1970.<sup>42</sup> By 1985, Schnittke had begun to receive noticeable attention. In a review of the New York Philharmonic's premiere of Schnittke's "In Memoriam..." (1977–78), he was "often mentioned as the most talented Soviet composer of the postwar generation, [but] has been

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<sup>38</sup> Theodore W. Libbey Jr., "Music: Continuum Recalls Schnittke," *The New York Times*, 11 Jan. 1982, C15.

<sup>39</sup> Edward Rothstein, "Evening with a Lively Composer from Soviet Russia," *The New York Times*, 8 Jan. 1982, C24.

<sup>40</sup> The work, which received its world premiere in Warsaw in 1967, was performed in 1971 at an International Society for Contemporary Music festival in London, while the piece had its American premiere at a Juilliard "20<sup>th</sup> Century Music" series concert in 1979. See Peter G. Davis, "Five Modern Works at Juilliard," *The New York Times*, 30 Jan. 1977, 49.

<sup>41</sup> Libbey, C15.

<sup>42</sup> See Appendix B for a select list of performances and broadcasts in the United States from 1970–1985.

known in this country mostly by reputation.”<sup>43</sup> Indeed, those in Soviet music circles knew that Schnittke was one of the most radical and defiant of the Soviet composers, and his rebellion against norms was a very attractive image for critics writing about his music and Soviet-American relations.

As early as 1982, Schnittke’s music was being used as an American example of Soviet resistance. In an article in *The New York Times*, Edward Rothstein dwelled on the composer’s avoidance of Socialist Realism in his music, despite apparent popularity in the Soviet Union: “‘polystylistic’ pastiche would be a Socialist Realist compromise in lesser hands...Schnittke’s compositions then, may be successful in the Soviet Union, but they aren’t being heard too closely.”<sup>44</sup> The Vienna premiere of his *Faust Cantata* in 1983 received an article in *The Washington Post* with the title “‘Faust’ Exults in Exile: Moscow-Banned Oratorio Scores in World Premiere.”<sup>45</sup> The press had used the performance as an example of free speech and Soviet opposition, as it made central the fact that the cantata had been banned in Moscow and the original Russian performance called off, despite the standing ovation it received in Vienna. In actuality, the *Faust Cantata* was performed in Moscow in 1983, at the contemporary music festival Moscow Autumn, albeit not without attempts by the Composers’ Union to prevent rehearsals.<sup>46</sup> The Western press, however, used Schnittke as a model of heroism or as a political prisoner, judging him not by the merit of his music but by his social situation.

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<sup>43</sup> Donal Henahan, “Music: The Philharmonic in a Schnittke Premiere,” *The New York Times*, 27 Sep. 1985. C20.

<sup>44</sup> Rothstein, C24.

<sup>45</sup> Diane Foulds, “‘Faust’ Exults in Exile: Moscow-Banned Oratorio Scores in World Premiere,” *The Washington Post*. 20 June 1983, C1, C6.

<sup>46</sup> Ivashkin, 179.

Schnittke's work drew attention in Britain only slightly after his popularity in America. One 1988 article in *The Guardian* commented on the pressure of Soviet leaders to recognize Schnittke as a major composer, as "it cannot have escaped attention at that level that the increasing number of foreign successes of Alfred Schnittke and Sofia Gubaidulina are bringing in both valuable hard currency and artistic acclaim."<sup>47</sup> He was mentioned in a 1989 article as a "major world figure" who "is no longer being shunted to one side."<sup>48</sup> In both instances, however, the focus is less on the music than the social situation.

In addition, before this picture of Schnittke became dominant, reviews of his music had tended to be more negative. Ron Fein, a contributor to *The Washington Post*, comments on a 1982 performance of Schnittke's Concerto Grosso No. 1 that it "comes off as a rude combination of disjunct styles, mildly distressing in the early movements, progressively more oppressive and less concerned with reconciling its polarities ... Moods changed so frequently that a listener with a limited attention span would have been impressed."<sup>49</sup> A performance by Gidon Kremer of Schnittke's cadenzas to Beethoven's Violin Concerto "kicked up a small critical fuss in American-music journalism, and the question has been whether Beethoven's Classical language can live easily alongside a more cosmopolitan dialect – which is what Mr. Schnittke's cadenzas unashamedly speak."<sup>50</sup> In a review of the 1982 retrospective concert by ensemble Continuum, Theodore W. Libbey Jr. wrote:

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<sup>47</sup> Gerard McBurney, "Musical Chairman Knows the Game Backwards – How Music is Administrated in the Soviet Union, and the Piper Who Has Contrived to Call the Tune Ever Since 1948," *The Guardian*, 13 Dec. 1988, "Britain and the USSR," 21.

<sup>48</sup> Edward Greenfield, "New Voice of Russia," *The Guardian*, 25 Aug. 1989, "Records: Classical," 27.

<sup>49</sup> Ron Fein, "Continuum," *The Washington Post*, 1 Nov. 1982, C13.

<sup>50</sup> Bernard Holland, "Concert: Gidon Kremer with English Chamber Orchestra," *The New York Times*, 11 Nov. 1983, C9.

The program notes by Joel Sachs, a co-director of Continuum, asked the reader to believe that Mr. Schnittke was ‘one of the truly distinctive composers of our time.’ Yet the music argued against him, both by its failure to be imaginative and develop a context for the pseudo-pregnant gestures it abounded in ... and by the monotony it achieved in its attempts to be outwardly discontinuous. Even in terms of sheer sound and effect, there were few revelations and a lot of meretricious fooling around. Indeed, this listener was forced to wonder at times if he wasn’t being put on by Mr. Schnittke, Mr. Sachs and the rest of Continuum, and that the response they intended the listener to have was delight at the utter awfulness of the whole thing.<sup>51</sup>

Before he had become established as a political dissident, Schnittke’s music had been judged more or less on its own terms, whereas later characterizations of the composer’s social situation informed and shaped critical interpretations of his music. Around 1988, Schnittke’s popularity escalated. *The New York Times* issued a long article on the composer by Allan Kozinn, and one year later a major article by Gerald Larner in *The Guardian* entitled “Alfred the Great” was published. Writers began to call him “iconoclastic,”<sup>52</sup> “one of the Soviet Union’s most inventive composers,”<sup>53</sup> and “widely hailed in recent years as the successor to Shostakovich among Soviet composers.”<sup>54</sup> His popularity was influenced by portrayals of him as “a composer whose vivid imagination and willingness to experiment have often put him in trouble with the conservative Soviet musical establishment.”<sup>55</sup>

In the early to mid-1990s, a reactionary group voiced their opinions against Schnittke. In 1992, Richard Taruskin published the article entitled “A Post-Everythingist Booms” in *The New York Times* (see page 10 above), decrying the popularity of Schnittke’s music as

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<sup>51</sup> Libbey, C15.

<sup>52</sup> Lesley Valdes, “‘Making Music Together,’ Despite Confusion, Widens Smiles in Boston,” *Knight-Ridder Newspapers*, 17 Mar. 1988. Accessed from: Chicago Tribune Featured Articles. <[http://articles.chicagotribune.com/1988-03-17/features/8803010393\\_1\\_soviet-artists-contemporary-composer-sarah-caldwell](http://articles.chicagotribune.com/1988-03-17/features/8803010393_1_soviet-artists-contemporary-composer-sarah-caldwell)> (accessed: 12 July 2012).

<sup>53</sup> Allan Kozinn, “U.S. and Soviet Artists Offer Schnittke Works,” *The New York Times*, 21 Mar. 1988, C12.

<sup>54</sup> Will Crutchfield, “An Evening of Chamber Works by Alfred Schnittke,” *The New York Times*, 29 May 1988, 48.

<sup>55</sup> Joseph McLellan, “Comrades in Culture: In Boston, Expanded Plans for Soviet Arts Fest,” *The Washington Post*, 1988, B2.

only superficially distinct from that of Soviet composers, and argues that Schnittke is “an avant-gardist on the surface, but deep down, still a Soviet.”<sup>56</sup> In a 1996 review of British television program and book “Leaving Home,” Philip Hensher claims that Schnittke has been inappropriately invoked as a voice of innovation and depth of meaning, whereas in reality he is simply a “one-note composer,” as Hensher “cannot see anything distinctive or novel in his music, and very little that is really accomplished.”<sup>57</sup> In the late 1980s, Schnittke’s success was questioned in an article in *The New Yorker* by Andrew Porter: “Both in the Soviet Union and in the West, people make a fuss over Schnittke. So far, I have not been able to hear why. He seems to me a composer of modest talent: honorable and industrious; curious to pick up new ideas, push them, and discover whither—even if *ad absurdum*—they may lead. There is little that is fecund, richly inventive, personal.”<sup>58</sup> In a 1991 article, Porter claims:

In the postwar decades, the best music coming out of Russia—from Prokofiev, Shostakovich, Schnittke, Gubaidulina—has compelled listeners to weigh content and context ... We know now that Shostakovich was no conformist and hear now that he built resistance and protest into scores that were nevertheless performed with acclaim in Stalin’s Russia. Schnittke’s music gets an especially sympathetic hearing—and sometimes, I think, too much praise—because in context he has been a resister, a protester, and has survived both professional and physical affliction. I hear his later works with mixed feelings: admiration of his natural creativity is tempered by uneasiness at his eager, almost overready adoption of whatever sound effects and musical procedures reach him from the West ...<sup>59</sup>

Paul Griffiths put this matter more succinctly in a 1994 article for *The New Yorker*, remarking on the 1971 performance of “Dialog” at the ISCM festival that it “seemed at the time a cautious blend of Shostakovich and Schoenberg—a piece that wouldn’t have been considered remarkable if it hadn’t been written in a Soviet Union culturally stifled since the

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<sup>56</sup> Taruskin, “A Post-Everythingist Booms,” 20, 24.

<sup>57</sup> Philip Hensher, “Clichés of the One-Note History,” *The Times Literary Supplement*, 25 Oct. 1996, “Arts,” 19.

<sup>58</sup> Andrew Porter, “Preludes to Felicity,” *The New Yorker*, 13 June 1988, 93.

<sup>59</sup> Andrew Porter, “Dear Hall, Beloved Place,” *The New Yorker*, 20 May 1991, 97.

ejection of Khrushchev, in 1964.”<sup>60</sup> Griffiths exposes what he sees as the source of Schnittke’s popularity: the social condition and praise from anti-Soviet sentiment in the West. Critics of Schnittke’s music reacted strongly against assessing the music in the context of Soviet oppression and censorship, noticeably at the end of and after the dissolution of the Soviet Union. Schnittke had been used as a political and social hero in the U.S., and this biased reading was a source of antipathy for reviewers. Although Taruskin framed Schnittke’s identity in an opposite light by calling him “still a Soviet,” Hensher, Porter, and Griffiths attacked the reading of Schnittke’s music through a context-based framework. These samples demonstrate three waves of reception to his music: the first (early to mid-1980s) judged Schnittke’s music in more or less its own terms, the second (mid-1980s to early 1990s) interpreted the music as a means of social protest and as an expression of free speech, and the third argued that the music is unsuccessful in its own terms and should not be appreciated simply because of his social situation.

### **A Russian Rises to Fame**

Schnittke’s recognition by 1988 in America owes much to his colleagues in Russian performance, as well as to interpretations of him as part of the “unofficial” music group of the Soviet Union, his distinctive polystylistic music, and inclusion of his music in prominent festivals such as a “Composer’s Portrait” Concert at the 1988 Berlin Festival,<sup>61</sup> the 1985 Cabrillo Festival of Contemporary Music in California,<sup>62</sup> and the Making Music Together Festival in Boston, an event that took place from March 11 to April 2 in 1988, bringing

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<sup>60</sup> Paul Griffiths, “Schnittke’s Seventh,” *The New Yorker*, 7 Mar. 1994, 91.

<sup>61</sup> Ivashkin, 192.

<sup>62</sup> “Music Archives: Decade III: 1980s,” *Cabrillo Music Festival of Contemporary Music*. <[http://www.cabrillemusic.org/past\\_season/about/decade-III-1980s.html](http://www.cabrillemusic.org/past_season/about/decade-III-1980s.html)> (accessed: 3 July, 2012).

nearly 300 Soviet performing artists to America and which featured over 100 American premieres of Soviet compositions.<sup>63</sup> In 1980, however, Gidon Kremer recorded Schnittke's Concerto Grosso No. 1 with Tatyana Grindenko and the London Symphony, conducted by Gennady Rozhdestvensky, which was released by Vanguard Records.<sup>64</sup> This was the first major recording of the composer, and in the early 1980s, it was the only Schnittke recording available for broadcast; it was played by radio stations such as New York's WXQR<sup>65</sup> and Washington D.C.'s WETA-FM.<sup>66</sup> In 1982, Kremer recorded Beethoven's Violin Concerto with cadenzas by Schnittke, released by Phillips Records, in which atonality and quotations from other pieces are prevalent. The next year, he toured America with the work. The recording and performances became the source for "a small critical fuss in American-music journalism."<sup>67</sup> The cadenzas were reviewed by at least five different critics, all widely ranging in opinion, and the controversy surrounding its performance and reception served as the subject of an interview question in a later article on the violinist.<sup>68</sup>

The value of this recording in helping build Schnittke's career should not be understated. Indeed, one reviewer commented, "The first music by Shnitke [sic] that most American listeners are likely to hear will be his cadenzas for the Beethoven Violin Concerto," and it has helped make him popular because "Shnitke [sic] has made the concerto

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<sup>63</sup> McLellan, "Comrades in Culture: In Boston, Expanded Plans for Soviet Arts Fest," B2.

<sup>64</sup> John Rockwell, "The Disks Are In, But the Jury Is Out on Sibelius," *The New York Times*, 30 Nov. 1980, D68.

<sup>65</sup> "Radio," *The New York Times*, 28 Sept. 1980, D44.

<sup>66</sup> Howe.

<sup>67</sup> Holland, C9.

<sup>68</sup> Allan Kozinn, "Fame Is a Burden for Gidon Kremer," *The New York Times*, 30 Dec. 1984, H25.

controversial again.”<sup>69</sup> Gidon Kremer was a champion of Schnittke’s pieces throughout the 1980s, and to a great degree, Schnittke’s works would not have been performed in America had it not been for Kremer’s support.<sup>70</sup> In both recordings and performances in Europe and America, Kremer and other compatriots helped bring the music of Schnittke, Sofia Gubaidulina, and Edison Denisov (what Taruskin calls the “Big Troika”)<sup>71</sup> to international attention, much to the chagrin of the Composers’ Union. Other supporters of his music include Gennady Rozhdestvensky, Kim Kashkashian, Mstislav Rostropovich, Oleg Kagan, and Valery Polyansky. It was largely through the employment of Russian performers that Soviet music was heard in the West in the first place. Newly composed Russian music was nearly impossible to obtain in the West, since the Composers’ Union used many strategies to enforce restrictions on music of which they disapproved. Usually, one could only obtain a copy of a score through direct communication with the composer, which explains why Schnittke’s music was well known in Russia but required the aid of performers, articles, and festivals in the West. Schnittke’s explosion in popularity in the late 1980s can be attributed in large part to Kremer’s performances and the controversies surrounding the recordings and performances.

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<sup>69</sup> Joseph McLellan, “Roll Over Beethoven: The Cadenzas of Alfred Shnitke,” *The Washington Post*, 8 Jan. 1984, D4.

<sup>70</sup> Allan Kozinn, “Fame Is a Burden for Gidon Kremer,” H17, H25.

<sup>71</sup> Richard Taruskin, “Where is Russia’s New Music? Iowa, That’s Where” in *On Russian Music* (Berkeley: University of California Press, 2009), 381, and Taruskin, “After Everything: Polystylistics” in *The Oxford History of Western Music: Music in the Late Twentieth Century*, 464.

## Introduction and History of Schnittke's Cadenzas

America's first exposure to these cadenzas came about through the 1982 recording by Gidon Kremer and Sir Neville Marriner and the Academy of St. Martin-in-the-Fields.<sup>72</sup> This recording, along with that of the Concerto Grosso No. 1, allowed the cadenzas to be one of the earliest accessible pieces of Schnittke's music in America. As in the Concerto Grosso, the cadenzas juxtapose the musical languages of tonality and atonality in a way that is easily recognizable as polystylism, and the intrusions of atonality into works of acknowledged tonal masters was seen as controversial. In the fall of 1983, Gidon Kremer toured America with Sir Charles Mackerras and the English Chamber Orchestra, where they performed the Violin Concerto with Schnittke's cadenzas at 17 concerts in 13 cities.<sup>73</sup> By November 1983, his work had become the subject of several newspaper articles, which were either complimentary or highly negative.<sup>74</sup> In a 1984 interview, Kremer justified his performances and recording, but acknowledged that listeners were "concerned and disturbed."<sup>75</sup>

The cadenzas were written at the request of violinist Mark Lubotsky (b. 1931), a fellow student of Schnittke's at the Moscow Conservatory. In his description of the genesis of the cadenzas, Lubotsky inextricably links the cadenzas to the inclusion of the timpani, which is apparent in Beethoven's cadenzas written for his version of the concerto for piano.<sup>76</sup>

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<sup>72</sup> Richard Freed, "The Changed Seasons," *The Washington Post*, 2 June 1982, B2.

<sup>73</sup> Cariaga, U56.

<sup>74</sup> Writes one newspaper contributor: "Of particular interest will be Kremer's playing of the two controversial cadenzas written by Alfred Schnittke for the Beethoven work [violin concerto]." Cariaga, U56.

<sup>75</sup> Allan Kozinn, "Fame is a Burden for Gidon Kremer," H17.

<sup>76</sup> Beethoven wrote cadenzas for the version of his Violin Concerto as a piano concerto, published as op. 61a. Although Beethoven did not write out cadenzas for the version for violin, he wrote out four for the piano version, and there currently exist many transcriptions of them for the violin (some of these transcribers are Joseph Hellmesberger Sr., Ottakar Nováček, Max Rostal, Michelangelo Abbado, Wolfgang Schneiderhan, and Joseph Swensen). The situation of transcription is complicated, however, by the fact that Beethoven included a

This was a topic of concern for transcribers who wanted authentic cadenzas for the Concerto, but who were working from a wild composition that was not well known among audiences. Transcribers did not know whether they should include Beethoven's timpani line. Lubotsky had transcribed Beethoven's cadenzas for the violin and preserved the timpani, however, his 1972 performance in Prague faced criticism by those who felt that the inclusion of the timpani was problematic.<sup>77</sup> Lubotsky had asked Schnittke how he felt about the role of the timpani, to which Schnittke said "that the very idea of a cadenza for violin and tympani was unacceptable. Tympani can combine with a piano (since the piano, he said with a laugh, is also partly a percussion instrument), but, as far as the violin is concerned, a large-scale cadenza entirely with tympani accompaniment is impossible." However, Lubotsky's request for Schnittke to compose a cadenza, his encounter with the transcription, and the challenge of making the timpani work with the violin motivated Schnittke to compose his cadenzas. As Lubotsky recounted, "Several months later I was delighted to get a phone call from Alfred, telling me that he had something for me. 'Don't be surprised,' he added, 'and don't be too hard on me. My apologies.'"<sup>78</sup>

Though controversial, Schnittke's Beethoven cadenzas were more readily programmed on American concerts than were his Symphony No. 1 or Concerto Grosso No.

1. In a practical sense, both the conductor and performers had much less to learn, so

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role for the timpanist in his op. 61a cadenza to the first movement. The question of whether or not to include the timpani in the violin transcriptions has been the subject of much consideration. In general, at least up until the 1980s, the transcriptions of the cadenzas for violin with timpani were unsuccessful, if only because audiences were generally unaware of Beethoven's piano cadenzas and the inclusion of the timpani in them. See Wolfgang Schneiderhan, 'Preface' to *Violin Concerto in D Major Op. 61 Cadenzas: Transcription after Beethoven's Original Cadenzas to the Piano Version by Wolfgang Schneiderhan* (Munich, DE: G. Henle Verlag, 1971), iv.

<sup>77</sup> Mark Lubotsky, "Schnittke as Remembered by Mark Lubotsky," in *A Schnittke Reader*, edited by Alexander Ivashkin, trans. John Goodliffe (Bloomington, IN: Indiana University Press, 2002), 253.

<sup>78</sup> Ibid., 253–254.

performances were easier and less costly to be arranged. Secondly, it was easy to recognize the confrontation of new and old in the work. However, even in the 1980s, atonal cadenzas had not yet been inserted into works of the Western canon, let alone recorded.<sup>79</sup> These three aspects—ease of programming, stylistic clarity, and originality—were the impetus for the strong attention given to these works. As noted by Ivashkin, “it was this cadenza that brought Schnittke the greatest renown in the West.”<sup>80</sup>

### **Brief History of the Cadenza and the Beethoven Violin Concerto Tradition**

In the late eighteenth and early nineteenth centuries, a cadenza was fundamentally an extended cadence whose function is to allow the performer to demonstrate technical mastery and improvisatory creativity. It was also a place to further explore the mood of the movement in which it was performed. Not having access to the improvised cadenzas of eighteenth- and nineteenth- century cadenzas, scholars have used source writings from the period to conclude that cadenzas were not places for harmonic exploration, quotation, collage, or anachronistic styles. Cadenzas could incorporate thematic material (becoming typical around 1779),<sup>81</sup> but they were not excessively long nor were they supposed to be the central feature of the concerto.<sup>82</sup>

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<sup>79</sup> Schnittke’s cadenzas for Mozart’s piano concertos (K. 39, K. 467, K. 491, and K. 503) are written in a late eighteenth century Viennese idiom.

<sup>80</sup> Ivashkin, 146.

<sup>81</sup> Eva Badura-Skoda and William Drabkin, “Cadenza: The Classical Period,” *Grove Music Online*. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/43023>> (accessed: 4 Apr. 2012).

<sup>82</sup> Harris Goldsmith, letter in “Kremer and Goldsmith on Schnittke (and Each Other)” in *High Fidelity–Musical America*, Feb 1983, 47.

One of the clearest writings on the eighteenth-century cadenza comes from a treatise by D.G. Türk called *Clavierschule* (1789). Because of the increasing practice of ever longer cadenzas, he drew up a list of rules that a cadenza should obey:

1. The cadenza should reinforce the impression made by the composition by providing a brief summary of it; this may be achieved by weaving some of the important ideas from the piece into the cadenza.
2. The cadenza should not be difficult for its own sake, but rather contain thoughts that are suited to the main character of the composition.
3. The cadenza should not be too long, especially in sad compositions.
4. Modulations should be avoided or used only in passing, and should never stray beyond the main keys established in the piece.
5. The cadenza, in addition to expressing a unified sentiment, must have some musical variety to maintain the listener's interest.
6. Ideas should not be repeated, either in the same key or in different keys.
7. Dissonances, even in single-voiced cadenzas, must be properly resolved.
8. A cadenza need not be learnt, but should show 'novelty, wit and an abundance of ideas'.
9. In a cadenza the performer should not stay in one tempo or metre too long, but should give the impression of 'ordered disorder'. A cadenza may be usefully compared to a dream, in which events that have been compressed into the space of a few minutes make an impression, yet lack coherence and clear consciousness.
10. A cadenza should be performed as though it had just occurred to the performer. Nevertheless, it is risky to improvise a cadenza on the spot, and much safer to write it down or at least sketch it in advance.<sup>83</sup>

These rules provide valuable insight into the function of the cadenza, and it is plausible that they applied equally to the cadenzas of the nineteenth century. To summarize Türk, a cadenza must not overshadow the concerto nor may it stretch beyond the boundaries of the concerto (in terms of harmonic language, key, dissonance treatment, etc.). It must be varied, creative, and fantasia-like, related in character to the concerto, tense but coherently ordered, and should appear to materialize instantaneously in the performer's mind as if by revelation. If one were to determine a cadenza's function based on Türk's rules, then one must accept that the cadenza operates as a fanciful configuration of tension that is restricted to the musical parameters of the piece to which it pertains. Türk's statement of ordered disorder should not be taken lightly, nor should it be ignored that cadenzas normally appear

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<sup>83</sup> Eva Badura-Skoda and William Drabkin, "Cadenza: The Classical Period."

after a fermata on a  $I_4^6$  chord. As we might currently put it, a cadenza is essentially a creative prolongation of a  $I_4^6$  - V - I cadence, hence *cadenza*.

It is likely true that “no other violin concerto surpasses Beethoven’s op. 61 in the number of musicians it has inspired to write cadenzas.”<sup>84</sup> <sup>85</sup> Currently, among the most popular cadenzas to this work are those by the violinists Joseph Joachim (who composed two versions) and Fritz Kreisler.<sup>86</sup> These cadenzas are tonal, virtuosic, lively, heroic in tone, and they clearly take Beethoven’s themes as the central focus of development. Because of this, they have been interpreted as stylistically appropriate to the Concerto. Most of the lesser known cadenzas also imitate this style.

Schnittke’s compositions were not the first cadenzas to Beethoven to be met with scrutiny. The standards of good cadenzas, as have been seen, are melodic interest, technical ability, and stylistic congruity to the concerto, the most important of which is stylistic congruity—a cadenza may be uninspired and simple, but still acceptable as long as it fits the style of the concerto. Robin Stowell, in his overview of the various cadenzas for Beethoven’s Concerto, believes they can be divided “conveniently into two main types: those which are largely compatible with the style and material of Beethoven’s Concerto, even if

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<sup>84</sup> Martin Wulfhorst, Preface to *Beethoven: Cadenzas to Ludwig van Beethoven’s Concerto for Violin and Orchestra*, Barenreiter Kassel: New York, 2009.

<sup>85</sup> There are too many to list comprehensively here, but among the most important are: Louis Spohr (1784–1859), Bernhard Molique (1802–1869), Ferdinand David (1810–1873), Jacob Dont (1815–1888), Hubert Léonard (1819–1890), Henri Vieuxtemps (1820–1881), Joseph Hellmesberger Sr. (1828–1893), Jacques Dupuis (1830–1870), Edmund Singer (1830–1912), Joseph Joachim (1831–1907), Ferdinand Laub (1832–1875), Henryk Wieniawski (1835–1880), Camille Saint-Saëns (1835–1921), Leopold Auer (1845–1930), August Wilhelmj (1845–1908), Henry Schradieck (1846–1918), Eugène Ysaÿe (1854–1931), Jenő Hubay (1858–1937), Ferruccio Busoni (1866–1924), Ottokar (Eugen) Nováček (1866–1900), Carl Flesch (1873–1944), Fritz Kreisler (1875–1962), and Nathan Milstein (1904–1992). Adaptations of Beethoven’s cadenzas from the concerto’s piano transcription, op. 61a, have been made by Joseph Hellmesberger Sr., Ottokar Nováček, Max Rostal, Michelangelo Abbado, Wolfgang Schneiderhan, and Joseph Swensen. Robin Stowell, *Beethoven: Violin Concerto*, (New York: Cambridge University Press, 1998), 93.

<sup>86</sup> According to Robin Stowell, “the cadenzas by the concerto’s greatest champions, Joachim and Kreisler, are the most often played.” Stowell, 94.

some of their harmonic, tonal and technical aspects belong to a different age; and those which, frankly, are not.”<sup>87</sup> For Strowell, most of the cadenzas, such as those by Joachim, Kreisler, David, Leonard, Singer, Auer, and Saint-Saëns are stylistically commensurate with the Concerto, while those by Vieuxtemps, Wieniawski, Hubay, and Ysaÿe are not.<sup>88</sup> His criticisms are aimed at their use of extended techniques, irrelevant subject matter, and stylistically inaccurate features used solely for virtuosity. Eugène Ysaÿe’s cadenza, for example, was written in an early twentieth-century idiom, as it is rhythmically and harmonically adventurous and very technically difficult for the performer. One critic has remarked that “Those cadenzas of his [Ysaÿe’s], monstrous excrescences on the movements, nailed on, not grafted in, have no form, being merely examples of madly difficult ways of playing the themes that have been reasonably and beautifully presented by Beethoven.”<sup>89</sup> Stylistic adherence is a significant criterion for a successful cadenza, and those by Joachim and Kreisler are defended as good matches for the musical style of the Concerto.<sup>90</sup>

### **Critical Reception of Schnittke’s Cadenzas**

Kremer’s recording and performances received both positive and negative reviews, but the majority of them were negative. Those who wrote to justify the cadenzas did so vehemently, whereas in general those who disparaged them did little to justify their claims, as though the

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<sup>87</sup> Ibid., 95.

<sup>88</sup> Ibid., 95.

<sup>89</sup> Ibid., 96.

<sup>90</sup> It should be mentioned, if only in passing, that this is somewhat paradoxical. The second of Joachim’s cadenzas and Kreisler’s cadenzas contain several features that would be inappropriate to a cadenza in the early nineteenth century. For instance, Kreisler’s unabashed parallel fifths in his first movement cadenza (mm. 15, 19, 21) and Joachim’s unresolving dissonances (mm. 50–51), and unexpected harmonic progressions (mm. 8–9, mm. 34–36) and modulations to distantly related keys would not have been met with approval by early nineteenth-century audiences.

cadenzas self-evidently did not fit Beethoven's Concerto. In either sense, they sparked debate, gained publicity, and marked Schnittke's first instance of recognized impact in America. Positive reviews came from newspaper contributors like Bernard Holland and Joseph McLellan, who praised Schnittke's power to unify themes and styles, as well as his ability to make the concerto shocking again. Among the negative critics were Fred Pleibel and Martin Bernheimer from the *Los Angeles Times*. Pleibel called the cadenzas an example of "masterpiece trashing" and a "fractured ... series of abominations" that include various snippets of pieces simply "thrown in."<sup>91</sup> Bernheimer deemed it "a bold, bizarre and convoluted exploration of unrelated keys, vaguely related motives, motivic digressions that embrace Shostakovich and, I think, P.D.Q. Bach, and dissonances that might have made the composer deaf before his time ... the anachronistic indulgence was grotesque ... one left the hall afflicted with an odd, lingering, provocative case of aesthetic indigestion."<sup>92</sup> Other writers, such as Lon Tuck and Richard Freed in *The Washington Post*, did not mention the stylistic discontinuity and criticized the cadenzas by claiming that they simply demonstrate poor compositional craft instead.

Perhaps the most intense critique came from Harris Goldsmith, whose review of Kremer's recording in the July 1982 issue of *High Fidelity–Musical America* harshly derided the cadenzas, calling them "incoherent," "intrusive," and "disastrous." Following his review, Kremer wrote a letter in response to Goldsmith, which elicited a letter of Goldsmith's own back to Kremer. Both were published in the February 1983 issue of *High Fidelity*, and they reveal what Goldsmith and Kremer think about the cadenzas.

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<sup>91</sup> Fred Pleibel, "On the Record: Son of Trash Masterpiece," *Los Angeles Times*, 12 Sep. 1982, U59.

<sup>92</sup> Martin Bernheimer, "Music Review: Kremer Plays Bizarre Beethoven Cadenzas," *Los Angeles Times*, 9 Nov. 1983, G1.

Goldsmith claims that “a cadenza has to be stylistically apt, and it has to go somewhere musically and dramatically.”<sup>93</sup> He sees the Schnittke cadenza *qua* cadenza as a failure because it is stylistically inappropriate to the rest of the Concerto. The use of quotation and atonality are anachronistic to the early nineteenth century. He compares it to another cadenza he finds inappropriate for the work for which it is set, Artur Schnabel’s cadenza to Mozart’s Piano Concerto No. 24 in C minor, K. 491, which he calls a “Schoenbergian flight of fancy.”<sup>94</sup> In this critique, Goldsmith is making a statement about a universal function of cadenzas. Inevitably, an assessment of his view must be concerned with how cadenzas function in Western classical music, and if they can be successful even if they are stylistically different from their concertos.

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<sup>93</sup> Goldsmith, 47.

<sup>94</sup> Ibid., 47. The cadenza to which Goldsmith refers is Schnabel’s cadenza to the first movement of the Mozart Concerto, which is currently available on numerous recordings. The recording was performed by Artur Schnabel with Walter Süsskind conducting the Philharmonia Orchestra, June 1948.

## CHAPTER 3: Analysis of Cadenzas

### Cadenza 1

In the cadenzas to Beethoven's Violin Concerto, Schnittke reconfigures various styles and quotations through juxtaposition and relation to the music's overall unity. The quotations he chooses have strongly related melodic content to each other as well as to the motives of Beethoven's Concerto, and so their placement reveals their musical relation. Moreover, the structure that he creates allows for the quotations and styles to gain a new semantic meaning.

Of the three cadenzas, the first has been the target of the most extensive criticism. Schnittke himself, in outlining the work to Dmitri Shul'gin, described it as essentially comprised of two sections. The first part (mm. 1–43) features no direct quotation and is composed in a tonal language similar to that of Beethoven's middle period.<sup>95</sup> The second part (mm. 43–117) features both original work and material borrowed from Beethoven, Bartók, Shostakovich, and Berg, and Brahms.<sup>96</sup> A good deal into this second section (mm. 98–117), Schnittke incorporates the timpani with the violin, and at this point the cadenza consists almost entirely of material from Berg, the only composer Schnittke chose for quotations of twelve-tone music.

The first section of Schnittke's cadenza is clearly tonal, written in the musical idiom of the early nineteenth century, and features interesting development of Beethoven's themes. The Violin Concerto's timpani motive (introduced by the solo timpani in m. 1), played by the

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<sup>95</sup> All measure numbers are used in reference to the 1980 Hans-Sikorski publication of the cadenzas. Measure 1 in the first cadenza begins at the double bar, after the opening measure of a whole-note on A.

<sup>96</sup> Shul'gin, 73–74.

violin on A, begins the cadenza. This idea permeates the thematic material of the first nineteen bars. Soon after the initial bare statement of the timpani motive, the violin sustains a whole-note on A, followed by a whole-note on B $\flat$  while it continues the motive. The violin begins to alternate between A and B $\flat$ , which leads to a suspension on G resolving to F $\sharp$  in a figure borrowed from the development section of Beethoven's Concerto (mm. 331–337). Measures 7–14 continue this combination of the Beethoven motive over the timpani theme. The downward stepwise motion (first as a half step, then as a whole step), refers back to the ascending half step of A-B $\flat$  in mm. 3–5, a clear inversion of the opening idea. The timpani motive is continued in mm. 17 and 19, and Schnittke's use of chromatic descent between the final notes of mm. 17 and 19 with mm. 18 and 20 maintains the opening chromatic gesture in inversion. Measures 16, 18, and 20–22 are based on a figure used by Beethoven immediately after the previous gestures in the development (mm. 337–339), incorporating the triadic outlining in descending arpeggios.

The arpeggios are directed in both ascending and descending motion in mm. 23–25, whose harmonic and melodic patterns are taken from the opening theme of Beethoven's Concerto (mm. 2–5). The melody notes A-B $\flat$ -G-F in mm. 23–24 is the minor-mode alteration of the opening A-B-G-F $\sharp$  melody (see Examples 1 and 3). Furthermore, the succeeding B $\flat$ -A-G-F in the cadenza mostly adheres to the following E-D-C $\sharp$ -D pattern that continues Beethoven's melody. The violin figurations bear some resemblance to the gestures at the end of the development section of the Concerto: for instance, m. 25 appears to be an inversion of the figure from mm. 357–361, and m. 26 resembles the arpeggiated triad triplets of mm. 319–320. The same opening theme of the Concerto is developed in a new way in

mm. 28–30 (see Example 2). The key has changed suddenly to G minor, while the violin figures include octave leaps and a different contour. The melodic pattern is much the same, however, bearing in mind the important melodic notes of each measure.

These quotations are played by the violin at this point because the material that has so far been developed takes place in the development section of the Concerto. Schnittke follows the music of the Concerto, returning to the first theme of the recapitulation (see Example 3). Measure 30 concludes this section by functioning as the dominant (its correlative being m. 369) in G minor, and because of this shift in key, it is borrowed from m. 325 of the Concerto, which also extends the dominant of G minor.



Example 1: Alfred Schnittke, Cadenzas to Beethoven's Violin Concerto, Cadenza 1: mm. 23–25. © With kind permission MUSIKVERLAG HANS SIKORSKI GMBH & CO. KG, Hamburg.



Example 2: Alfred Schnittke, Cadenzas to Beethoven's Violin Concerto, Cadenza 1: mm. 27–29. © With kind permission MUSIKVERLAG HANS SIKORSKI GMBH & CO. KG, Hamburg.

Example 3: Ludwig van Beethoven, Violin Concerto in D, Op. 61, Movement. 1: mm. 366–369.

Measures 32–38 adapt a new idea from the Concerto, the bassoon melody in the development section (mm. 309–315), transposed from E minor to G minor. Each measure of the bassoon theme, however, alternates with a measure divided into two outlined chords, the second of which begins with the ending pitch of the first figure. The theme is a sequence of a 3-2-1-2-3 pattern in a circle of fifths progression, accenting all four beats of the 4/4 measure, which connects back to the regular pulse of the timpani motive. Notably, in the Concerto, Beethoven alters the final chord of the progression from the expected relative major to the minor mediant (G minor instead of G major), while Schnittke keeps the relative major chord.

This leads up to the final part of the cadenza's first section, in which accented *fortissimo* quarter-note quadruple stops recall the timpani motive from the outset. This passage seems to be an original reworking of the timpani motive rather than a reference to a specific place in the Concerto. This chord progression modulates from G minor to D minor via E $\flat$  (mm. 39 and 41), an implied secondary dominant (m. 40), and vii $^{\circ 7}$  in D minor, which leads to an immediate cadence on what should be V of G minor, but what is instead the cadential  $\frac{6}{4}$  chord in D minor, now expressed as the tonic. The expected continuation, a dominant chord followed by a root position tonic chord, is omitted.

The second section of the cadenza begins immediately after the cadence in D minor. Schnittke starts this unit with a quotation from the second movement of Beethoven's Seventh Symphony, Op. 92, transposed to D minor (mm. 44–47). Only the first half of Beethoven's theme is used, and Schnittke writes for it to be played twice. The use of the Seventh Symphony initially appears unrelated to previous material, but it actually attains its reference to the opening two measures of the cadenza. As Schnittke indicated, the cadenza is divided into two sections, and as such the second section begins with a similarly declamatory

opening. The pitch A5 is the highest soprano voice of the violin line (and for the timpani motive, the only voice). The second part also contains many more instances of musical quotation than the first section, and it is appropriate that the section be initiated by a quotation.

Moreover, an additional level of quotation and reference is at play with the quotation of the opening theme of the *Allegretto* to Beethoven's Seventh Symphony.<sup>97</sup> The musicologist Wolfgang Osthoff has shown that the rhythmic and melodic pattern of the opening of the *Allegretto* of the Symphony is related to a typical opening of litanies, such as one "Sancta Maria."<sup>98</sup> Osthoff argues that Beethoven would have known this common beginning and the rhythm matches perfectly the introduction to "Sancta Maria." He furthermore demonstrates that this trope was well-known up to 100 years after his death. Schnittke's Catholic faith, which was central in his life, suggests a spiritual or religious meaning to this quotation.

Following the quotation of the Seventh Symphony's *Allegretto*, in mm. 48–49 the violin proceeds by playing the scale theme of Beethoven's Concerto (mm. 43–46 in the Concerto) in D major. However, the next two measures (mm. 50–51) state the second half of the theme in a greatly changed form (see Example 4), as it contains different chords and begins first by tonicizing the Neapolitan (in D minor:  $\flat\text{II} - \text{IV}_3^6 / \flat\text{II} - \text{V} / \flat\text{II} - \text{V}_5^6 / \text{V} / \flat\text{II} - \sharp\text{vi}^\circ - \text{V}$ ). The upper pitches of the final four chords are crucial to understanding this alteration: the pitch orders B $\flat$ , C, D, E comprise the opening intervals of the Bach chorale "Es ist genug"

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<sup>97</sup> I am grateful to Prof. Severine Neff for this suggestion.

<sup>98</sup> The manuscript is München, Bayerische Staatsbibl., Mus. MS 517, pp. 180/81. "There is a manuscript containing a total of 11 Loreto Litanies as melody (treble) with continuo. The settings of 'Si quaeris miracula,' indicate Dr. Robert Münster, making virtually certain the origin of this manuscript ... from a Franciscan monastery." Footnote to Wolfgang Osthoff, "Zum Vorstellungsgehalt des Allegretto in Beethovens 7. Symphonie," *Archiv für Musikwissenschaft*, 34. Jahrg., H. 3. (1977), 168.

(see Example 5), a quotation that features prominently in Berg's Violin Concerto. The purpose of highlighting the "Es ist genug" theme in the context of the Beethoven Violin Concerto is to show that the former is embedded in the latter. Schnittke explicitly stated that the order of G, A, B, C# in Beethoven's main theme constitutes the identical intervallic relationship of the first four notes of the "Es ist genug" chorale.<sup>99</sup> This four-note pattern is essential to Schnittke's organization of the cadenza.



Example 4: Alfred Schnittke, Cadenza to Beethoven's Violin Concerto, Cadenza 1: mm. 48–51. © With kind permission MUSIKVERLAG HANS SIKORSKI GMBH & CO. KG, Hamburg.

**Nº 5. Choral (Eigene Melodie)**

Soprano  
Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

Alto  
Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

Tenore  
Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

Basso  
Es ist ge - nug: Herr, wenn es dir ge - fällt, so span - ne mich doch

The image shows a choral score for Soprano, Alto, Tenor, and Bass, with piano accompaniment. The music is in G major (one sharp) and common time. The lyrics are "Es ist genug: Herr, wenn es dir gefällt, so spanne mich doch". The piano part features a complex, arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand.

Example 5: Johann Sebastian Bach, *O Ewigkeit, du Donnerwort*, BWV 60: No. 5 "Es ist genug": mm. 1–5.

Schnittke continues in mm. 52–57 by developing one of the primary themes from Beethoven's Concerto (mm. 77–80) in an arpeggiated figure composed in the key of F rather

<sup>99</sup> "... [T]he material of the ascending movement [of the Bach-Berg theme] within a sixth coincides with the secondary theme in Beethoven's Concerto ..." Shul'gin, 74.

than D or A. Measures 58–59 follow this by the first quotation of a composer other than Beethoven. The quotation comes from the first movement of Bartók's First Violin Concerto (1907–8, published in 1959), transposed up a whole step and with the initial pitches slightly altered (mm. 48–51 in the Concerto). The rhythmic values are adapted to a meter based on a quarter-note pulse, while the melody is only slightly altered and sounds very similar to Bartók's original figure. In addition, the tempo in the movement of Bartók's Concerto is much slower than in Schnittke's cadenza. The final two notes are also lowered by an octave.

This quotation operates on two levels of musical relationship. First, the outline of E-G $\sharp$ -B-D $\sharp$ -E resembles the beginning of Schnittke's preceding thematic development of Beethoven (pattern F-A-C-D-E-F-G-F). In this way it relates both to Beethoven and Schnittke's development of Beethoven. But additionally, this quotation relates to another passage in the violin line in the Concerto. Measures 134–135 in the Violin Concerto show a passage for the violin that begins with an ascending E major chord in the same register and has a similar melodic shape to the Bartók quote. It is also the only passage in the first movement where the soloist begins with an ascending E major chord in that register.

After the quotation of Bartók's First Violin Concerto, Schnittke's returns in G major with a development of one of Beethoven's main themes (mm. 77–80) in the violoncelli and first violins, with a slightly different pattern for the violin. Following this is a series of quotations: the first is the tone row from Berg's Violin Concerto (1935) as stated in mm. 15–18 of the first movement of his Concerto. After this comes a passage taken from mm. 62–64 of the first movement of Bartók's Second Violin Concerto (1937–38). Schnittke continues with a repeated triplet pattern on the three whole step ascent of the "Es ist genug" theme, followed by two quotations from the second movement of Shostakovich's Violin Concerto

No. 1, written from 1947–48 (mm. 392–394; mm. 36–39). Last, he includes the “Es ist genug” theme in a series of *fortissimo* triple and quadruple stops.

This sudden array of quotations may leave the listener dizzy and feeling as though they were thrown together arbitrarily. A thorough investigation suggests otherwise, however. Berg’s tone row (G-B $\flat$ -D-F $\sharp$ -A-C-E-G $\sharp$ -B-C $\sharp$ -D $\sharp$ -F) fits after Schnittke’s working of the Beethoven passage because the passage can function as an extended tonal sequence of rising minor and major triads, followed by ascending whole-notes (presumably back to the tonic G). The opening three notes to Berg’s tone row, G-B $\flat$ -D, can be viewed tonally in this context, signaling a harmonic shift from G major to G minor. It must be noted that the final four notes of Berg’s row entail the three whole-step ascent of the “Es ist genug” theme.

The last note of the tone row, F6, is also the first note of the Bartók quotation, which stands out in its chromaticism and rhythmic activity. This quotation is comprised of essentially two figures, the first of which is a chromatic descent in quintuplets, and the second of which is an ascent of whole step, whole step, half-step, and perfect fourth leap. This last pattern appears to be the central concern for Schnittke: in the ascending stepwise motion, he sees the potential for the “Es ist genug” theme. He raises the final note up by a half-step to complete this potentiality, thus creating the three ascending whole step pattern that constitutes the “Es ist genug” theme. By altering one note, he forces the theme onto Bartók’s passage and connects it with Berg, Bach, and Beethoven.

After the clear repetition of the “Es ist genug” theme, Schnittke shifts into the Scherzo of Shostakovich’s First Violin Concerto. Here, unusually, the connection is explicit from the beginning. The initial four notes of the first Shostakovich quotation constitute the inversion of the “Es ist genug” theme, three descending whole steps. Schnittke sequences this

by the second quotation, which follows so smoothly as to hardly sound different. The same pattern is repeated a whole step above the first quotation. Schnittke finally rounds this off with four forceful chords directly spelling out the “Es ist genug” theme much like he did at the beginning of the section. By doing this, Schnittke calls attention to the appearance of the “Es ist genug” theme in the Berg, Bartók, and Shostakovich quotations.

Measures 74 to 89 are sectioned off by a fermata (m. 73) and a breath mark (m. 90), as well as a change of texture. In these measures, Schnittke reveals the intrinsic connection between Beethoven’s timpani theme and Bach’s “Es ist genug” theme. He also refrains from altering the quotations here. Schnittke brings back the timpani theme in a development of mm. 28–31 of Beethoven’s Concerto. Four measures of this theme (mm. 74–77) continue into quotations from the third movement of Shostakovich’s First Violin Concerto (mm. 237–239), the first movement of Bartók’s Second Violin Concerto (mm. 373–376), the second movement of Berg’s Violin Concerto (mm. 41–42), a fusion of “Es ist genug” with the main theme of Beethoven’s Violin Concerto (mm. 43–44), and one last quotation from the first movement of Bartók’s Violin Concerto No. 2 (mm. 188–189) that features the “Es ist genug” theme in all three voices of triple stop action.

The connection between these quotations is more obvious here than anywhere else in the cadenza. The main connecting force between each of these quotations is the idea of a repeated chord in triple or quadruple stops to the rhythm or repetitive pulsing force of the timpani theme. This begins particularly clearly in measures 75 and 77. Rather than leaving the second through fourth beats empty, the violin plays the timpani motive. The connection is made explicit as Schnittke moves from the timpani theme directly to the same one in Shostakovich. In these measures (mm. 78–81), the rhythmic idea of Beethoven’s timpani

theme is preserved, as the four triple and quadruple stops are set to the same eighth-note pattern heard in the beginning of the cadenza. However, the three eighth-notes that follow the four quarter-note chords are crucial to the following quotations, for they reveal the development of the pattern. The Shostakovich quote is the only one that incorporates four essentially identical chords in a row. The motion of the three eighth-note chords, which brings new melodic material to develop, is continued in the other quotations.

The Bartók quotation (mm. 82–85) also incorporates repeated chords in quarter-note intervals, but now there are chords off the beat. The idea is still connected to the timpani theme in that there are four identical chords in a row, but they are now heard with syncopation. Schnittke includes the end of the quotation because it dramatically shifts the emphasis from stable repeated chords to alternating chords. It functions as a transition to the Berg quotation (mm. 86–87), in which each chord alternates with another. Its relation to the timpani theme is manifested purely in the connection from Bartók's gradual shift from identical to alternating chords.

The next two measures (mm. 88–89, see Example 6) are exemplary of Schnittke's skill with incorporating external themes in quotation without making them directly audible. Schnittke follows the previous quotations with a combination of the melody of the "Es ist genug" theme with the rhythm of the scale theme of Beethoven's Concerto. The rhythmic pattern of the scale theme in measure 88 to the first eighth-note of 89 (three quarter-notes, two eighth-notes, and a quarter-note) is essentially maintained, as is the stepwise ascent. However, Schnittke ascends by five whole steps, thus creating three instantiations of the "Es ist genug" theme, combined with the secondary theme of the Beethoven Concerto. The rest of m. 89 is a quotation from Bartók's Second Concerto (mm. 188–189) that is comprised of

five whole steps. All six chords are triple stopped second-inversion major triads that move in whole steps from A $\flat$  major to F $\sharp$  major. As with the preceding measure, there are numerous forms of the “Es ist genug” theme, but now the number has tripled from three to nine instances, three for each voice of the chord. In both measures 88 and 89, a six-note pattern is related to both the Beethoven Concerto, to Bach’s “Es ist genug” theme, and, by association, Berg’s Concerto. Schnittke himself remarked that the musical idea that extends the whole-note pattern across the interval of a sixth is “kind of Beethovenesque ... because the material of the ascending movement within a sixth coincides with the secondary theme in Beethoven’s Concerto.”<sup>100</sup>



Example 6: Alfred Schnittke, Cadenzas to Beethoven’s Violin Concerto, Cadenza 1: mm. 88–90. © With kind permission MUSIKVERLAG HANS SIKORSKI GMBH & CO. KG, Hamburg.

Considering the harmonic language, the section unmistakably moves from tonality to atonality. In Schnittke’s development of Beethoven’s material (mm. 74–77), the violin’s chords (B $\flat$  major, F dominant seventh, and D dominant seventh) are easily understood in a tonal language. The Shostakovich quotation includes B $\flat$  minor and G half-diminished seventh, also recognizable as indicative of harmonic motion in a tonal context, but with a more extended language. The quotation of Bartók’s Second Concerto, however, begins the shift away from tonal harmony. The violin begins by alternating between B major and D major, a flat-median relationship that is not as easily understood in a tonal context. This continues by moving from B major to E minor seventh and E dominant seventh, and then

<sup>100</sup> Shul’gin, 74.

uses B dominant seventh to shift to G<sup>#</sup> minor. The lack of expected resolution of both dominant seventh chords indicates a turn away from tonal harmony. The end of the Bartók quotation alternates G<sup>#</sup> minor with a quintal chord, G-D-A-D, the first in this section so far not understood in a tonal context. Tonality finally breaks down in Berg's serial setting, which alternates G-D-C<sup>#</sup>-B with G-D-F-E<sup>b</sup>, followed by the chords G<sup>#</sup>-A-E<sup>b</sup>-F and B-F<sup>#</sup>-D-B<sup>b</sup>.

Schnittke makes a masterful transition from the rhythmic and tonal stability of his development of Beethoven and quotation of Shostakovich to alternating chords, unpredictable rhythmic patterns, and tonal ambiguity and dissolution in Bartók and Berg. In addition, he integrates Beethoven's timpani theme and one of the main orchestral themes, as well as the "Es ist genug" theme. Each quotation logically flows into one another based on starting and ending pitches, texture, rhythmic pattern, and harmonic language. In these measures, Schnittke demonstrates a singular ability to write his own passages, to organize quotation, and to fuse themes to reveal both a relationship between musical ideas and a logical development that moves from a nineteenth-century musical idiom to atonality, all based around a family of themes.

The next few measures (mm. 90–97) are sectioned off by a breath mark and the strokes of the timpani from the orchestra. This segment is constructed from two passages in the second movement of Berg's Violin Concerto, the first of which is late in the Concerto (mm. 111–114), whereas the second occurs much earlier (mm. 18–22). Both incorporate the Bach-Berg theme, but the first does so much more obsessively. The ascending three-whole-note pattern repeats continuously until it expands into a larger scalar figure in m. 93. This partly indicates Schnittke's point of including the quotation: in this measure, the pattern shifts from three whole steps to a half-step followed by two whole steps, beginning on F<sup>#</sup>.

This sequence, F $\sharp$ , G, A, B is identical to the first four pitches that begin the scale theme of Beethoven's Concerto. The second quotation (mm. 94–97) is almost a response to the first: the register is much higher, the violin plays double stops,<sup>101</sup> and the gestures descend rather than ascend. The final two measures contain a virtuosic scalar passage that predictably includes many instances of the “Es ist genug” theme, although they are played too quickly for immediate audible recognition.

As the violin reaches its low A in m. 98, the timpani begins to play the Beethoven timpani motive on A. This signals what one might call the third, final section of the cadenza, which focuses on Berg quotations, the timpani motive, and the “Es ist genug” theme. The timpani plays the pitch A five times in quarter-note durations, another clear statement of the timpani theme. The violin responds (m. 99) with a quotation from the second movement Berg's Concerto (m. 35), which consists of five chords with A as the top note for each chord. The timpanist continues with five more quarter-note strikes on A (mm. 100–101). The violin then delivers a two-measure quotation (mm. 101–102) from a violin concerto not yet quoted: that of Brahms (composed in 1878). This is the secondary theme of the first movement of Brahms's Concerto (mm. 78–79), which first sounds four chords in D minor with A as the top pitch and then repeats the phrase a perfect fifth above in A minor. Here Schnittke also gives the option of an *ossia*, indicating that the player may instead perform two measures from Berg's Concerto (mm. 36–37) that also use A as the top pitch of the first measure and E as the top note of the second measure. Regardless of which option the performer takes, the measure after the Brahms quotation (m. 103) is the next measure from the Berg quotation used in the *ossia* (second movement, m. 38). Schnittke breaks this off abruptly with eight

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<sup>101</sup> Schnittke apparently added the lower voice to the violin line at m. 94, harmonizing the line with a minor seventh. The reason for this may be for textural contrast with the preceding quotation.

solo strikes of the timpani, growing from *pianissimo* to *forte*. The violin answers (mm. 106–109) with yet another quotation from Berg’s Concerto (second movement, mm. 33–34), moving swiftly from A3 to B6. This pitch set (A, B♭, G, F♯, D, E♭, A) is very similar to the melody notes of the opening measures of the cadenza (A, B♭, D, G, F♯; mm. 1–6),<sup>102</sup> potentially indicating a melodic and tonal connection between Schnittke and Berg, as well as the beginning and end of cadenza. The violin holds its high B as the timpani suddenly thunders with a *sforzando* tremolo on A. Neither the timpani nor the “Es ist genug” themes figure into this quotation. The violin continues the quotation until mm. 110–112, where it quotes mm. 61–64 of the second movement of Berg’s Concerto. This passage features no fewer than seven occurrences of the “Es ist genug” theme.

Finally, the last quotation occurs from mm. 113–116, which corresponds to mm. 57–60 of the second movement of Berg’s Concerto. This reference is notable for a number of reasons. First, it consists of a repeated four-note musical figure (the timpani theme and “Es ist genug” are both four-note motives). Three of its four notes are the starting pitches of Beethoven’s scale theme (F♯, G, A), which are also the first pitches of the violin’s return to the Concerto. But the passage is also highly chromatic and unstable because of the fourth note, F♯; the music is clearly shifting to a tonal language, but it does so by reminding the listener of the power of the earlier atonal section.

The cadenza ends almost as it began. The last stroke of dissonance is a major seventh sustained in the violin, an inversion of the prominent minor second between A and B♭ that began the cadenza. That the final interval is the inversion of the first reinforces the previous suggestion that one of the last Berg quotations in mm. 105–106 might connect back to the

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<sup>102</sup> I am grateful to Prof. Allen Anderson for pointing this out to me.

opening measures of the cadenza. This last melody, E<sup>#</sup>-A<sup>b</sup>-G (enharmonic minor third, minor second), may simply be an original return back to the Concerto, or it might relate to the final notes that Beethoven composed for the second cadenza, which lead directly to the third movement. The final melody of the second cadenza is G<sup>#</sup>-B-A (minor third, major second). Thus Schnittke's ending might be a chromatic alteration of this melody or it might be unrelated.

The sudden increase in dissonance of this last section, with the inclusion of the timpani on the dominant A connects Schnittke's cadenza to the classical tradition of the cadenza.<sup>103</sup> The most dissonant figures traditionally appear near the end of the cadenzas, often over a dominant pedal, to build tension and excitement for the resolution in the return to the tonic when the performer returns to the Concerto. A dominant pedal is created through the role of the timpani, and the increased dissonance form in the most dissonant passages from Berg's Concerto. The combination of a vastly increased atonal language, an increased dynamic, more virtuosic passages, and unaltered quotations show a concern for maintaining the same musical structure as that of traditional cadenzas.

The cadenza's first 43 measures could stand alone as an acceptable cadenza to the Violin Concerto, and there is very little that would be anachronistic. Aside from the overt minor second of B<sup>b</sup> against A in the third measure, there are few dissonances and the harmony can be entirely analyzed within a limited tonal framework. The section is mainly in G minor, uses typical progressions from the early nineteenth century musical tradition, and only briefly inflects different tonalities. Only the final cadence is abrupt and initiates the shift away from traditional harmony. In addition, the cadenza's initial motivic material is

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<sup>103</sup> I am grateful to Prof. Anderson for this suggestion.

transformed into a number of different figures, and the only material that is reworked is that from the first movement of Beethoven's Concerto. The first section falls entirely within the boundaries of music that would traditionally be acceptable alongside Beethoven's Concerto.

The second section (mm. 44–117), which may be segmented into various parts, primarily uses previously composed material that is organized in such a way as to draw connections with neighboring works and to themes of Beethoven and Bach. The integration of Beethoven's scale theme, his timpani motive, and the "Es ist genug" theme with the violin Concertos of Brahms, Bartók, Berg, and Shostakovich appear to be the main point of this unit. The overall motivic structure of this section appears to be governed by the relationship of the timpani motive and the "Es ist genug" theme. They too are related in their four-note construction, and Schnittke draws both out of the composers he quotes, as well as in his development of Beethoven's Concerto. Both themes become the integrating force behind the cadenza. Furthermore, the escalation of harmonic instability (leading to its dissolution), rhythmic and dynamic energy, and frequency and altered nature of quotation attest to a traditional structure of the cadenzas.

More than demonstrating the effect of Beethoven's influence on later composers, Schnittke demonstrates consistencies in the music of different composers and time periods. As such, the themes take on metaphorical meaning, signifying inevitability, endlessness, and sameness. By tying these musical motives together, Schnittke achieves something beyond logical unity of structure. The cadenza may exist as a statement not necessarily on the connected nature of the different composers or historical periods and cultures, but as a more metaphysical testimony on the cyclic nature of human history and how the present is

inextricably tied to the past. As such, the demonstration of recurring connections between themes speaks to a past that repeats itself endlessly.

If Lubotsky is correct, then that which drew Schnittke's interest into writing cadenzas was the effective incorporation of the timpani into a cadenza for Beethoven's Concerto. This concern resulted in a cadenza that integrated themes that crossed historical points. In this sense, Schnittke's use of the cadenza is different from those of the nineteenth century. He saw the advantage of Beethoven's leaving space for a cadenza in his Concerto and took advantage of the opportunity to create a work that comments on a piece in which it is embedded. In this context, the cadenza is the main focus of attention, despite the disappointment of listeners who wanted to hear Beethoven, not Schnittke. Nevertheless, Schnittke's work stands alone as a commentary on musical works, as a reflection on history, as a synthesis of thematic material, and as a metaphor for instability and inevitability.

But there is more to the cadenza than what falls within the bar lines Schnittke's composition, for the work is inserted within Beethoven's Concerto. The dissolution of a nineteenth-century musical idiom, the use of quotation to show continuity and history, the integration of motivic features in quotations of tonal and atonal works, and the psychological effect of displacing the listener from the style of the early nineteenth century may or may not be resolved when the violin begins Beethoven's scalar theme and the orchestra joins again. Lubotsky well articulates the effect that the disparate styles has on him: "I cannot listen calmly to, let alone play, the transition from the climactic catastrophe based on Berg's music to the celestial D major of the coda of Beethoven's Concerto. It is like a promise of peace and light after the impenetrable darkness, suffering, and horror of our age."<sup>104</sup>

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<sup>104</sup> Lubotsky, 254.

### “Es ist genug”?

The three-whole step motive (A-B-C<sup>#</sup>-D<sup>#</sup> in the original chorale) is essential in constructing unity in the Schnittke’s first cadenza. Schnittke makes explicit and subtle connections between the motive and the quotations. A significant question is whether or not Schnittke used this theme as anything other than a method of connecting themes. One is led to ask, is there an extra-musical program behind this cadenza?

Berg’s programmatic use of the quotation is a subject on which many authors have written, and the programmatic content of Berg’s Violin Concerto is well known. Did Schnittke incorporate the motive for its musical content, its original programmatic content from Berg (or Bach), or for new programmatic content? In “Polystylistic Tendencies in Modern Music,” Schnittke used Berg’s Concerto as an example of quotation in works from radically different styles. He also notes that it “has thematic links with the musical material of the work.”<sup>105</sup> He may or may not have known that the original chorale was not composed by Bach:<sup>106</sup> composer Johann Ahle (1651–1706) had written the hymn in 1662, which Bach arranged for his Cantata *O Ewigkeit, du Donnerwort*, BWV 60 in 1728.<sup>107</sup>

Schnittke distinctly used musical cryptograms in his music, such as the B-A-C-H theme in the Violin Sonata No. 2 and the same theme as well as a reference to Dmitri Shostakovich (a D-S motive) in the Concerto Grosso No. 1. According to Marina Lobanova, “The use of *DSCH*,” and, presumably, other musical cryptograms, “is not only a tribute to the

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<sup>105</sup> Schnittke, “Polystylistic Tendencies in Modern Music,” 87.

<sup>106</sup> In “Polystylistic Tendencies of Modern Music,” (c. 1971) Schnittke uses the “Es ist genug” motive as an example of quotation in Berg’s Violin Concerto, and he cites it specifically as a work by Bach, not by Ahle: “Berg, Violin Concerto—the direct quotation of a Bach chorale, which has thematic links with the musical material of the work.” Schnittke, “Polystylistic Tendencies in Modern Music,” 87. Furthermore, in relating the work to Shul’gin, he called the theme “Bach-Berg-Chorale” or simply “Bach-Berg.” Shul’gin, 74.

<sup>107</sup> Francis Browne, “Es ist genug: Text and Translation,” *Bach Cantatas Website*. Last updated: 22 Feb. 2008. <<http://www.bach-cantatas.com/Texts/Chorale053-Eng3.htm>> (accessed: 11 July 2012).

great master's memory, but also a thematic source prescribed right from the start, like a complex of Baroque 'themes' and 'ideas'. Working with such a theme made it possible to correlate the author's statement with the intonational nucleus which holds stable genre-style associations elaborated by Shostakovich himself."<sup>108</sup> Shostakovich notably used his musical signature D-S-C-H in many of his works. Ivashkin describes Schnittke's use of the B-A-C-H theme as an "'eternal' sign"<sup>109</sup> and as "a musical symbol of the European tradition, in so far as J.S. Bach's music is a primary source of that tradition."<sup>110</sup> Since the word *Bach* literally means "stream," it may be interpreted as "a suitable common denominator for different stylistic elements and so hold them together."<sup>111</sup> The common ancestry of Western music to the tradition of Bach, for Schnittke, binds the music of different styles together. If he thought that J.S. Bach had composed the "Es ist genug" theme, then perhaps he used it for the same reason as he may have used the B-A-C-H theme in his other works. No research has offered the possibility that Schnittke used the "Es ist genug" theme for the same programmatic purposes as did Berg.<sup>112</sup> However, its presence within nearly all of the musical quotations in the first cadenza, from Beethoven to Berg, strongly implies an extra-musical connection.

If the "Es ist genug" theme does in fact have extra-musical significance, this would most likely be connected to his Christian faith (either through some aspect of compositional

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<sup>108</sup> Marina Lobanova, *Musical Style and Genre: History and Modernity*, trans. Kate Cook (Amsterdam: Overseas Publishers Association, 2000), 196.

<sup>109</sup> Ivashkin, 164.

<sup>110</sup> *Ibid.*, 111.

<sup>111</sup> *Ibid.*, 111.

<sup>112</sup> The text for Bach's setting is as follows: "Es ist genug: Herr, wenn es dir gefällt, so spanne mich doch aus. Mein Jesus kömmt: Nun gute Nacht, o Welt! Ich fahr ins Himmelshaus, ich fahre sicher hin mit Frieden, Mein grosser Jammer bleibt hienieden. Es ist genug, Es ist genug!" ["It is enough, Lord: when it is pleasing to you, then grant me release. May my Jesus come! Now good night, o world. I am going to heaven's house, I go confidently from here with joy; my dismal sorrow remains down below. It is enough, it is enough!"] Browne, "Es ist genug: Text and Translation."

creation or through the text) or to a historical tradition revealed through the theme's prevalence in other quotations.<sup>113</sup> The theme already has two levels of direct quotation: from Ahle to Bach to Berg. However, because Schnittke finds the theme embedded in Beethoven, Bartók, and Shostakovich, the levels of quotation become increasingly great. Furthermore, Schnittke's combination of quotations in the cadenzas make them stand out as inherently his own, thereby placing himself in the same line of composers from before Bach to after Berg.

Ivashkin has noted that Schnittke's quotations are related to the music of the Concerto, thereby arguing for a sense of unity in the music's structural as well as by temporal relations. But Schnittke shows that the material is also related to a more pure, elemental motive: the "Es ist genug" theme. "Thus Schnittke demonstrates that history has its own, sometimes hidden connections and that its historical development is always circular or spiral."<sup>114</sup> Perhaps he used the musical language itself as a reference to the cyclic nature of history. The "Es ist genug" theme, which begins the whole-tone scale, a scale often noted for its cyclic nature, may be one such reference.<sup>115</sup>

Applying the theories of Christopher Ballantine and Dennis Marshall, one can see why the specific quotations were chosen and placed in their respective locations. The quotations have a strictly musical affinity that is apparent in listening to them successively, they are often related to the "Es ist genug" theme and to the substance of Beethoven's Violin Concerto, and their associated meanings are transformed. Whether or not Schnittke had his own programmatic association with the theme is not clear. The association with themes of death or redemption in Berg's Concerto does not have an obvious resonance with

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<sup>113</sup> I am grateful to Prof. Lee Weisert for this suggestion.

<sup>114</sup> Ivashkin, 143.

<sup>115</sup> I am grateful to Prof. Lee Weisert for this suggestion.

Schnittke.<sup>116</sup> Nonetheless, the theme in Schnittke is most likely a unifying element both through the purely musical as well as extra-musical associations from the quotations.

### **Cadenza No. 3**

Schnittke's second cadenza is of less concern for several reasons. It is very short (only nine measures), features no quotations, and is written in a distinctly tonal idiom. It preserves the mood of the slow movement and incorporates its themes in a traditionally developmental way. It is also not particularly chromatic, virtuosic, or difficult for one to listen to it. In addition, Kremer decided to omit Schnittke's second cadenza on his recording, so consumers would not have heard it on the recording.<sup>117</sup> Instead, Kremer performed a cadenza that was almost entirely an arrangement of Beethoven's cadenza for the second movement, with a few insertions of his own.<sup>118</sup> Even if Kremer had performed Schnittke's cadenza, it would not have concerned many listeners, and it has not been the subject of criticism.

Schnittke's third cadenza is almost entirely composed of segments from the violin line in the first and third movements of Beethoven's Concerto, and his sense of musical coherence in placing these quotations is admirable. The opening two measures, two statements of the timpani motive, are a direct reference to the opening of both his first cadenza as well as the Concerto. Directly after the timpani theme, in mm. 3–13,<sup>119</sup> the violin plays the Concerto's first theme (stated by the orchestra in mm. 2–9 and by the violin in mm.

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<sup>116</sup> Interpretations of the theme in Berg's Concerto are already complicated by his apparently late addition of the theme to the piece. See Karen Monson, *Alban Berg* (Boston: Houghton Mifflin Company, 1979), 325–326.

<sup>117</sup> Kremer's motivation for this is, at present, unclear.

<sup>118</sup> Gidon Kremer, letter in "Kremer and Goldsmith on Schnittke (and Each Other)" in *High Fidelity–Musical America*, Feb 1983, 46.

<sup>119</sup> All measure numbers are used in reference to the Hans-Sikorski publication of cadenzas. Measure 1 in the third cadenza begins at the first complete measure, with four quarter-notes on A.

102–112). In m. 14, Schnittke quotes a passage from the third movement (mm. 81–82) that not only directly imitates the arpeggio of m. 12 from the finale, but which is harmonically consistent with the flow of the piece. The end of m. 14 is connected with a nearly identical passage that occurs six measures later in the Concerto's third movement (m. 87), leading to an ascending line whose ending in mm. 16–17 matches the ascending line from the quotation of the first movement in m. 12 of the cadenza. Thus, the two phrases, separated both by movement and meter in the Violin Concerto, are placed together to make a logical musical phrase matching thematically and harmonically what one has heard from the first movement.

The last two notes of the trill in m. 17 are added by Schnittke to lead to the next passage. Again, Schnittke matches the order of themes laid out by Beethoven, for the next quotation is the scale theme from the first movement (mm. 18–21), the same theme heard after one of the trills in the recapitulation of the first movement (mm. 416–424). After four measures of the first movement's scalar theme, Schnittke immediately changes to a new idea (mm. 22–28) in the key of the flat-submediant with a new meter and rhythmic subdivision that has appeared in the third movement. This new idea, taken from the third movement of Beethoven's Concerto (mm. 151–157) is now accompanied by the timpani. At first, this jarring transition in key and gesture may seem to have no precedent in the Concerto.

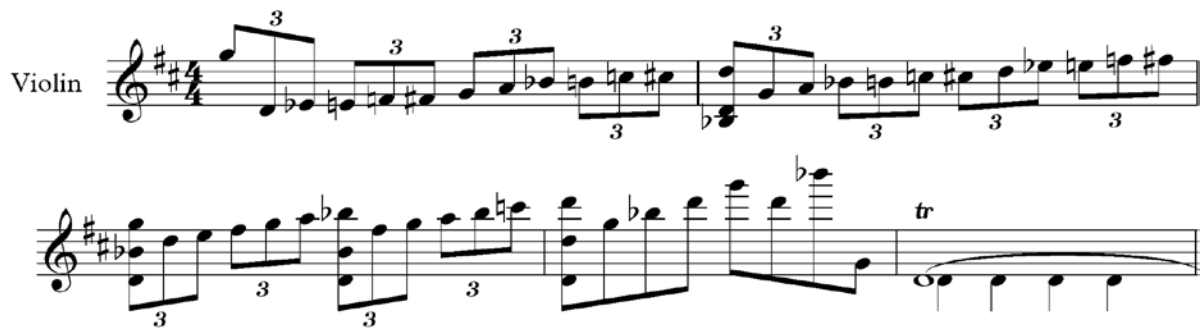
However, if one reads this cadenza as informed by the solo violin's exposition from the first movement, one finds after the *tutti* passage of the scale theme (mm. 118–125) a similarly unexpected passage in D minor that moves to F major to A minor. Likewise, the B $\flat$  passage in the cadenza is used to modulate, this time to G minor, so that he can bring the cadenza to a close. The melodic shape of the Beethoven passage is also entirely new, with sixteenth note octaves and ascending motion through a pattern of descending steps. Schnittke perhaps took

this cue from Beethoven by bringing in a new rhythm and melodic pattern create a sense of increased tension and rhythmic drive to the end.

The end of this passage (mm. 29–34, see Example 7), which has modulated from B $\flat$  major to G minor, is linked with a passage in the first movement (mm. 325–328), also in G minor. The ascending chromatic scale, the hurried triplets with triple stopped downbeats, and with the highest note of the cadenza at the end of this phrase, the passage serves as the culmination of the cadenza in terms of the borrowed material. Schnittke's final measures (mm. 33–43) perhaps belong more appropriately to the sound world of the twentieth century. The solo violin initiates a chromatic ascent with a trill figure while playing solid the timpani theme on D. Schnittke then indicates for ten violins to successively play the same gesture, entering as a canon very quickly after the solo violin, each entering at about an eighth-note after the last. All violins play *fortissimo* and all maintain the same rhythmic distance as when they entered. Although this appears wholly original, these measures, too, are in some sense taken from the Violin Concerto. To begin, the musical lines for the ten violins are entirely identical to that of the solo violin. For mm. 33–38 of the solo violin line, Schnittke uses the ascending chromatic trill from mm. 479–490 of the Violin Concerto's first movement (aside from the trill on D); and for mm. 39–43, he uses the corresponding mm. 205–216 from the same movement. Combining these two ascending trills along with the canon for ten violins creates the illusion of a long original passage.

The appearance here of the trills in the first place is dictated by two conditions. The first is that the violin must return to the Concerto with a trill on E. The second is that, after a modulation to G minor, a figure is needed to modulate back to D, specifically a chromatic ascent from D to its dominant. The D is sustained by a whole-note after successive half-

notes. A third point of interest is that two short musical phrases in the Violin Concerto prefigure the trills. The first is an ascending chromatic scale in triplet eighth-notes (mm. 473–474), and the second is an ascending diatonic scale whose second to last note is the highest in the musical vicinity, followed by a downward leap (mm. 477–478, see Example 8). In the Violin Concerto, the G minor passage appears in the development section, and it is a clear development of this passage that appears in both the exposition and recapitulation. However, in the development, it is only followed by a brief trill that does not ascend chromatically.



Example 7: Alfred Schnittke, Cadenzas to Beethoven's Violin Concerto, Cadenza 3: mm. 29–33. Nearly exact quotation of Ludwig van Beethoven, Violin Concerto in D, Op. 61, Movement 1: mm. 325–328. © With kind permission MUSIKVERLAG HANS SIKORSKI GMBH & CO. KG, Hamburg.



Example 8: Ludwig van Beethoven, Violin Concerto in D, Op. 61, Movement 1: mm. 472–480.

In the third cadenza, Schnittke organizes precomposed material from the first and third movements of Beethoven's Violin Concerto to create a piece that has a similar structure to that of a nineteenth-century piece, even a nineteenth-century cadenza. The order of themes matches the order in which they appear in the first movement of the Concerto. The end of the cadenza makes a transition from borrowed material from the first movement to the third

movement's trill on E. The timpani theme functions as a unifying element from the first movement to the third and is played almost throughout the cadenza.

### **Schnittke's Cadenzas and Classical Tradition**

Schnittke's first cadenza may initially appear to fail the general standards (on the basis of Türk's rules or accepted tradition in general) that have been tacitly and implicitly adopted by critics like Goldsmith. The most obvious problem that writers like Goldsmith had with Schnittke's work is that the cadenzas do not conform to a perspective that is heavily informed by this historical use of the form, as they draw many of their arguments from the function of the cadenza in eighteenth- and nineteenth-century music. Read in this light, Schnittke's offenses seem to be that the cadenzas are too long (the first of which is around four and a half minutes), that the quotations and harmonic language lack a musical relationship to Beethoven's Concerto, and that this leads to the improper focus on the cadenzas as the central emphasis of the piece, "the most salient feature of the concerto."<sup>120</sup> The length, dissonance, and incongruity of the cadenzas to the Concerto lead Goldsmith to judge them as a failure, even as a defamation of original piece.

The kinds of problems about which Goldsmith wrote are issues of authenticity. But as one can see, it may be argued that even the accepted cadenzas do not stylistically match the Concerto. As Kremer himself says, "Far more criminal, in my view, are the virtuoso displays of the nineteenth and twentieth centuries."<sup>121</sup> Many performers of the nineteenth century have used concerti as an avenue for demonstrating their virtuosity, and the fact that dozens of cadenzas to the Beethoven Violin Concerto by numerous composers exist testifies to the

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<sup>120</sup> Goldsmith, 47.

<sup>121</sup> Kremer, 46.

popularity, competition, rite of passage, and tradition that has no doubt misused or exploited the work. Indeed, a search for an authentic cadenza is fruitless, since only a cadenza composed or approved by the composer would allow for claims to authenticity. Furthermore, an assertion that a cadenza written in a different style from the Concerto has nothing to contribute would be myopic and in Goldsmith's case, hypocritical. Matters of degree of stylistic difference, whether between Beethoven and Mozart, Joachim and Beethoven, or Schnittke and Beethoven, will be dependent on subjective perception.

Stylistic accordance is one matter, but Schnittke's use of quotation is quite another, especially in consideration as to whether it has any place in a concerto from the early nineteenth century. Surprisingly, the issue of quotation in a cadenza to Beethoven's Violin Concerto has precedent in the form of a cadenza written by Julius Winkler, published in 1931, which is "based on themes and gestures derived from Beethoven's string quartets."<sup>122</sup> In the case of Schnittke's cadenzas, it is clear that the quotations have motivic, harmonic, and structural relevance in regard to the cadenza and the Concerto, and they draw additional power and stimulate the listener's mind through their extra-musical possibilities.

Critics may have spared themselves some grief by considering Schnittke's cadenzas not as cadenzas, but as separate compositions to be played within Beethoven's Concerto. The works are imbued with a purpose beyond ornamentation, tonal prolongation, virtuosic display, and proficiency in composition. They exist partly as commentaries on a musical history, as "... a cultural comment on the genre [violin concerto]. Through it, Schnittke shows the unity of all musical history."<sup>123</sup> Schnittke's early recognition in America can be

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<sup>122</sup> Strowell, 96.

<sup>123</sup> Ivashkin's wording is worth noting here: "The cadenza starts in the time of Beethoven, then offers quotations from every famous violin concerto, including those by Brahms and Berg." Ivashkin, 143.

attributed to the way in which he confronted listeners with the dilemma of what a cadenza is and how it can be used. A dynamic response was elicited because of the damage listeners thought it caused to an esteemed work of Western music. The cadenza, however, was the venue from which Schnittke explored later concertos. From the references of later works and germinal development, this composition may be seen more as a statement of the Concerto's status as a highly influential piece, whose existence has allowed the development of the modern style employed by the Russian composer.

Ivashkin interprets the cadenza as a chronological display of all the important violin concertos since Beethoven's, and thus a demonstration of the "unity of all musical history."<sup>124</sup> To read the quotations and styles that Schnittke locates in the same temporal space here as composers "jostling"<sup>125</sup> one another is to do a disservice to the subtle and purposeful integration of disparate musics. The history of the cadenza as a genre is rife with dialectical tension between the present and past, between the self and other, and current musical styles and the style of the piece. The negative criticism with which Schnittke's cadenzas were met expressed a refusal to accept an integration of musical styles across temporal spaces and a rejection of a unique development of classical music in the twentieth century. Furthermore, the peculiarity of hearing overt quotation and stylistic discontinuity may have overwhelmed listeners and prevented them from hearing various processes of unity and transformation of the meaning of the quotations. The desire for cadenzas in the same style as the concerto in which they are situated, or perhaps in the style that most pleases conventional audiences' ears, is an issue complicated by nineteenth- and twentieth-century practice. Nevertheless, Schnittke's cadenzas demonstrate his attempts to compose in an

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<sup>124</sup> Ibid., 143.

<sup>125</sup> I am referring here to Taruskin, "A Post-Everythingist Booms," 20.

arguably nineteenth-century form of musical structure, to explore the interrelations between composers, to trace the musical developments since the early nineteenth century, and to illustrate a common 'stream' within Western classical music.

## CONCLUSION

The early recognition of Schnittke in America relied heavily on building his defense as a Soviet composer prejudiced against the Composers' Union and as a free-thinker who worked against the will of its leaders. The two earliest pieces recorded and performed with frequency in the United States took many listeners aback and led some American critics to misunderstand one of the key elements of Schnittke's use of polystylism in the 1970s. Some writers have argued that the conflicts in musical idioms in Schnittke's polystylism are directed more toward contrast and contradiction than musical synthesis. However, Schnittke's cadenzas to Beethoven's Violin Concerto demonstrate an approach to quotation and juxtaposition of musical idioms that is concerned with motivic unity, historical narrative, and structural integrity. Rather than breaking away from Classical tradition, Schnittke asserted himself in it. In so doing, he made a controversial debut in America, ironically gaining the disapproval of those who derided his music for lacking the very values his works expressed. America's encounter with polystylism was in part paradoxical, and it may reveal a wealth of information about the implicit values, preferences, and expectations of listeners in the United States in the early 1980s, when the sounds of the Soviet avant-garde were fresh to American ears.

## APPENDIX A1: Annotated Score of Cadenzas: Color Key

The following colors are used to show motives, as well as original and quoted material in Schnittke's cadenzas.

**Red:** Schnittke's development of a Beethoven motive

**Dotted Purple:** Original material by Schnittke

**Orange:** Timpani Motive from Beethoven's Violin Concerto

**Light Purple:** Scalar Theme from Beethoven's Violin Concerto

**Black:** Beethoven's Symphony No. 7

**Dark Blue:** "Es ist genug" theme

**Yellow:** Bartók's First Violin Concerto

**Green:** Berg's Violin Concerto

**Brown:** Bartók's Second Violin Concerto

**Light Blue:** Shostakovich's First Violin Concerto

**Gray:** Brahms's Violin Concerto

## APPENDIX A2: Annotated Score of Cadenzas: Cadenza 1

Original material

Timpani motive

Schnittke's development of Beethoven Violin Concerto, Mvt. 1: mm. 331-337

Schnittke's development of Beethoven Violin Concerto, Mvt. 1: mm. 337-339

Schnittke's development of Beethoven Concerto, Mvt. 1: mm. 366-369 (transposed to D minor)

Development of Beethoven Concerto, Mvt. 1: mm. 366-368 (G minor)

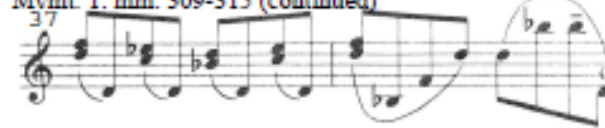
Schnittke's development of Beethoven Concerto, Mvt. 1: m. 325

Schnittke's development of Beethoven Violin Concerto, Mvt. 1: mm. 309-315

The image displays a musical score for a cadenza, annotated with various musical notations and dynamics. The score is written on a single staff in treble clef, with a key signature of one sharp (F#). The tempo is marked 'pp' (pianissimo) at the beginning. The score is divided into several sections, each enclosed in a red box. The first section, labeled 'Original material', shows a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5. The second section, labeled 'Timpani motive', features a rhythmic pattern of eighth notes. The third section, labeled 'Schnittke's development of Beethoven Violin Concerto, Mvt. 1: mm. 331-337', shows a melodic line with various ornaments and dynamics. The fourth section, labeled 'Schnittke's development of Beethoven Violin Concerto, Mvt. 1: mm. 337-339', shows a melodic line with various ornaments and dynamics. The fifth section, labeled 'Schnittke's development of Beethoven Concerto, Mvt. 1: mm. 366-369 (transposed to D minor)', shows a melodic line with various ornaments and dynamics. The sixth section, labeled 'Development of Beethoven Concerto, Mvt. 1: mm. 366-368 (G minor)', shows a melodic line with various ornaments and dynamics. The seventh section, labeled 'Schnittke's development of Beethoven Concerto, Mvt. 1: m. 325', shows a melodic line with various ornaments and dynamics. The eighth section, labeled 'Schnittke's development of Beethoven Violin Concerto, Mvt. 1: mm. 309-315', shows a melodic line with various ornaments and dynamics. The score includes various musical notations such as notes, rests, ornaments, and dynamics, as well as annotations in red boxes.

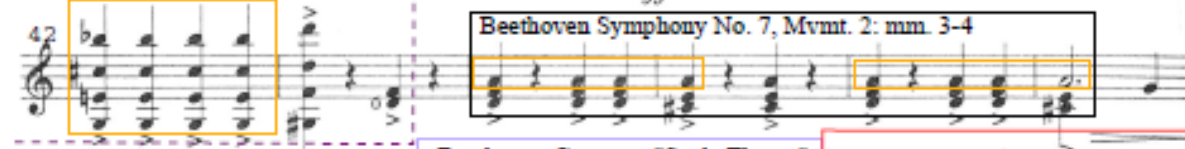
© With kind permission MUSIKVERLAG HANS SIKORSKI GMBH & CO. KG, Hamburg.

Schnittke's development of Beethoven Violin Concerto, Mvmt. 1: mm. 309-315 (continued)

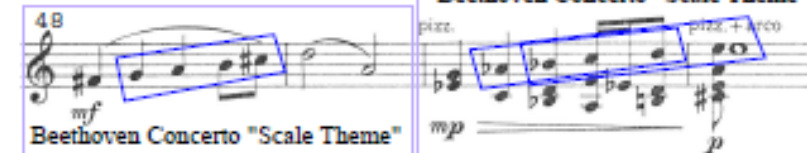


Original material

Timpani Motive



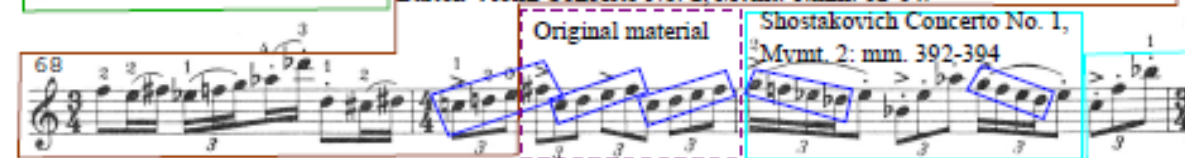
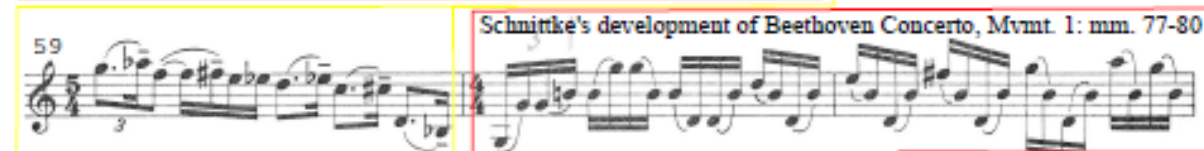
Beethoven Concerto "Scale Theme"



Schnittke's development of Beethoven Concerto, Mvmt. 1: mm. 77-80



Bartok Concerto No. 1, Mvmt. 1: mm. 48-51, altered



Beethoven Violin Concerto "Scale Theme"

The collage displays several musical score excerpts, each with specific annotations:

- Top Excerpt:** Labeled "Schnittke's development of Beethoven Violin Concerto, Mvmt. 1: mm. 28-31". It includes the instruction "a tempo" and a "Timpaghi Motive" box.
- Second Excerpt:** Labeled "Shostakovich Violin Concerto No. 1, Mvmt. 3: mm. 237-239".
- Third Excerpt:** Labeled "Bartók Violin Concerto No. 2, Mvmt. 1: mm. 373-376".
- Fourth Excerpt:** Labeled "Berg Concerto, Mvmt. 2: mm. 41-42".
- Fifth Excerpt:** Labeled "Berg Violin Concerto, Mvmt. 2: mm. 111-114". It includes the instruction "sul G".
- Sixth Excerpt:** Labeled "Beethoven Concerto 'Scale Theme'" and "Bartók Concerto No. 2, Mvmt. 1: mm. 188-189". It includes the instruction "fff".
- Seventh Excerpt:** Labeled "Berg Violin Concerto, Mvmt. 2: mm. 18-22". It includes the instruction "mp".
- Eighth Excerpt:** Labeled "Berg Violin Concerto, Mvmt. 2: m. 35". It includes the instruction "ff".
- Ninth Excerpt:** Labeled "Berg Violin Concerto, Mvmt. 2: m. 36-37". It includes the instruction "ossia:".
- Tenth Excerpt:** Labeled "Berg Violin Concerto, Mvmt. 2: m. 38". It includes the instruction "ff".
- Eleventh Excerpt:** Labeled "Timp.". It includes the instruction "mp" and "poco sf".
- Twelfth Excerpt:** Labeled "Viol. solo". It includes the instruction "ff".
- Thirteenth Excerpt:** Labeled "Timp.". It includes the instruction "ff".

- 4 -

Berg Violin Concerto, Mvt. 2: mm. 33-34

104

Viol. solo

Timp.

Timpani Motive

*pp* — *f*

*ff* — *fff*

*fff* — *mf* — *pp*

Berg Violin Concerto, Mvt. 2: mm. 61-64

109

Viol. solo

Timp.

*ff*

Berg Violin Concerto, Mvt. 2: mm. 57-60

112

Viol. solo

Timp.

*mf*

*ff* — *p*

118 sul De G

Viol. solo

*dolce*

I. Viol.

II. Viol.

Vla.

Vlc. e Cb.

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

# APPENDIX A3: Annotated Score of Cadenzas: Cadenza 3

**Timpani Motive**

**Schnittke's development of Beethoven Violin Concerto, Mvmt. 1: mm. 102-112**

Viol. solo

1 pizz. *p*

6

12

**Schnittke's development of Beethoven Concerto, Mvmt. 3: mm. 81-82**

15

**Development of Beethoven Concerto, Mvmt. 3: mm. 87**

**Development of Beethoven Concerto, Mvmt. 3: mm. 89-92**

18

**Development of Beethoven Violin Concerto, Mvmt. 1: mm. 18-21**

Viol. solo

Timp.

**Development of Beethoven Violin Concerto, Mvmt. 3: mm. 151-157**

22

Viol. solo

Timp.

25

Viol. solo

Timp.

28

**Development of Beethoven Concerto, Mvmt. 1: mm. 325-328**

Viol. solo

Timp.

**A**

**B**

Viol. I  
Viol. II  
Viola  
Cello/Double Bass

alle Toller Vereinfacht

Viol. I  
div. a 39

Development of Beethoven Concerto, Movement I, mm. 325-328 (continued)

Development of Beethoven Concerto, Movement I, mm. 479-480

Development of Beethoven Concerto, Movement I, mm. 205-216

**APPENDIX B: Select List of Recordings and American Performances and Broadcasts  
(1970–85)**

Date	Work	Description of performance
7 Aug. 1970	<i>Pianissimo</i> for orchestra (1967–68)	Broadcast by radio station WRVR (New York City). <sup>1</sup>
28 Jan. 1977	“ <i>Dialog</i> ” for cello and seven instrumentalists (1965)	Premiered at Juilliard School of Music at “20 <sup>th</sup> Century Music Series” concert organized by Richard Dufallo. <sup>2</sup>
20 Feb. 1979	<i>Violin Sonata No. 2</i> “ <i>Quasi una Sonata</i> ” (1968).	Broadcast by radio station WNCN (New York City), performed by Gidon Kremer and Andrei Gavrilov from Salzburg Festival. <sup>3</sup>
1980	<i>Concerto Grosso No. 1</i> (1977)	Recorded by Gidon Kremer, Tatyana Grindenko, and Gennady Rozhdestvensky. Released on Vanguard 71255. <sup>4</sup>
30 Sept. 1980	<i>Concerto Grosso No. 1</i>	Broadcast by radio station WXQR-FM (New York City). <sup>5</sup>
27 Feb. 1981	“ <i>Dialog</i> ” for cello and seven instrumentalists	Performed at CalArts Contemporary Music Festival in Los Angeles. <sup>6</sup>
1982	Beethoven Violin Concerto with Schnittke Cadenzas (1975–77)	Recorded by Gidon Kremer, Sir Neville Mariner, and the Academy of St. Martin-in-the-Fields (Phillips 6514.075, Digital). <sup>7</sup>
10 Jan. 1982	<i>Violin Sonata No. 2</i> “ <i>Quasi una Sonata</i> ,” <i>Piano Quintet</i> (1972–76), <i>Three Madrigals</i> (1980), <i>Concerto Grosso No. 1</i>	Performed by <i>Continuum</i> , led by Cheryl Seltzer and Joel Sachs. Performed in Alice Tully Hall, New York City. <sup>8</sup>
21 Apr. 1982	<i>Concerto Grosso No. 1</i>	Continuum performance broadcast by radio station WNYC-FM (New York City). <sup>9</sup>
29 Oct. 1982	<i>Concerto Grosso No. 1</i>	Performed by <i>Continuum</i> , led by Cheryl Seltzer and Joel Sachs in the auditorium of

<sup>1</sup> “Radio,” *The New York Times*, 7 Aug. 1970, 61.

<sup>2</sup> Peter G. Davis, “Five Modern Works at Juilliard,” *The New York Times*, 30 Jan. 1977, 49.

<sup>3</sup> “Radio,” *The New York Times*, 18 Feb. 1979, D40.

<sup>4</sup> John Rockwell, “The Disks Are In, But the Jury Is Out on Sibelius,” *The New York Times*, 30 Nov. 1981, D68

<sup>5</sup> “Radio,” *The New York Times*, 28 Sept. 1980, D44.

<sup>6</sup> Daniel Cariaga, “New Music at CalArts—A Sampler,” *Los Angeles Times*, 8 Mar. 1981, O1.

<sup>7</sup> Richard Freed, “The Changed Seasons,” *The Washington Post*, 2 June 1982, B2.

<sup>8</sup> Theodore W. Libbey Jr., “Continuum: Music Recalls Schnittke,” *The New York Times*, 11 Jan. 1982, C15.

<sup>9</sup> “Radio,” *The New York Times*, 18 Apr. 1982, TG12.

		the Library of Congress, Washington D.C. <sup>10</sup>
9 Sept. 1983	<i>Concerto Grosso No. 1</i>	Broadcast by radio station WETA-FM (Washington D.C.) <sup>11</sup>
24 Oct. 1983	Beethoven Violin Concerto with Schnittke Cadenzas	Performed by Gidon Kremer, Sir Charles Mackerras, and the English Chamber Orchestra at the Kennedy Center, Washington D.C. <sup>12</sup>
1 Nov. 1983	<i>Violin Sonata No. 2</i> “Quasi una Sonata”	Performed by Elisabeth Perry and Joel Sachs as part of Continuum concert at Symphony Space in New York City. <sup>13</sup>
4 Nov. 1983	<i>Concerto Grosso No. 2</i> (1981–82)	Broadcast by radio station WETA-FM (Washington D.C.) <sup>14</sup>
7 Nov. 1983	Beethoven Violin Concerto with Schnittke Cadenzas	Performed by Gidon Kremer, Sir Charles Mackerras, and the English Chamber Orchestra at the Pavilion of the Music Center in Los Angeles.
10 Nov. 1983	Beethoven Violin Concerto with Schnittke Cadenzas	Performed by Gidon Kremer, Sir Charles Mackerras, and the English Chamber Orchestra at Carnegie Hall in New York City. <sup>15</sup>
14–17 Feb. 1985	<i>Violin Concerto No. 3</i> (1978)	Performed by Gidon Kremer and the Los Angeles Philharmonic at the Dorothy Chandler Pavilion. <sup>16</sup>
18, 22, 23 Aug. 1985	<i>Concerto Grosso No. 1</i> , <i>Violin Sonata No. 2</i> “Quasi una Sonata,” <i>String Quartet No. 1</i>	Performed at Cabrillo Festival of Contemporary Music. <i>Concerto Grosso No. 1</i> conducted by Charles Wuorinen. <sup>17</sup>

<sup>10</sup> Ron Fein, “Continuum,” *The Washington Post*, 1 Nov. 1982, C13.

<sup>11</sup> Barbara Feinman, “Radio,” *The Washington Post*, 9 Sept. 1983, D2.

<sup>12</sup> Lon Tuck, “Engaging English Tunes,” *The Washington Post*, 25 Oct. 1983, C8. While I do not have all the data from this tour, Daniel Cariaga indicates that when Gidon Kremer toured America with Schnittke’s cadenzas to Beethoven’s Violin Concerto, he performed 17 concerts at 13 cities. See Daniel Cariaga, “British Influence in the Southland,” *Los Angeles Times*, 6 Nov. 1983, U56.

<sup>13</sup> John Rockwell, “Music: Continuum, Soviet Bill,” *The New York Times*, 3 Nov. 1983, C18.

<sup>14</sup> Desson Howe, “Radio,” *The Washington Post*, 4 Nov. 1983.

<sup>15</sup> Holland, C9.

<sup>16</sup> Donna Perlmutter, “This Violinist Braves the New and Offbeat,” *Los Angeles Times*, 12 Feb. 1985, E1, 7.

<sup>17</sup> “Music Archives: Decade III: 1980s,” *Cabrillo Music Festival of Contemporary Music*, <[http://www.cabrillomusic.org/past\\_season/about/decade-III-1980s.html](http://www.cabrillomusic.org/past_season/about/decade-III-1980s.html)> (accessed: 3 July, 2012).

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