A SIMILAR APPROACH WITH DIFFERENT RESULTS: THE USE OF BAROQUE ELEMENTS IN STRAVINSKY’S *SUITE ITALIENNE* (1933), SHOSTAKOVICH’S VIOLIN SONATA IN G MAJOR, OP. 134 (1968) AND SCHNITTKE’S *SUITE IN THE OLD STYLE* (1972)

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Dissertation Prepared for the Degree of

**DOCTOR OF MUSICAL ARTS**

UNIVERSITY OF NORTH TEXAS

August 2013

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Igor Stravinsky (1882-1971), Dmitri Shostakovich (1906-1975) and Alfred Schnittke (1934-1998) were three of the most important avant-garde Russian composers of the twentieth century. Even though their music shares a number of important traits, their work also reflects very individualized and distinct compositional styles. This study illustrates the similarities in their approach and the contrasting elements present in three selected pieces: Stravinsky’s *Suite Italienne* for Violin and Piano (1933), Shostakovich’s Violin Sonata in G Major, Op. 134 (1968), and Schnittke’s *Suite in the Old Style* for Violin and Piano (Harpsichord) (1972).

The study disseminates Stravinsky, Shostakovich, and Schnittke’s musical influences in these works, focusing particularly in the use of baroque elements by tracing a number of important aspects from their backgrounds. In addition, a chronological outline of compositions containing baroque elements is provided. Finally, this research examines stylistic traits of the seventeenth and eighteenth centuries in the three selected compositions: *Suite Italienne*, Violin Sonata, Op. 134, and *Suite in the Old Style*. 
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ACKNOWLEDGEMENT

I would like to express my deepest appreciation to my proud mother, Ok Kyung Yoo, for her unconditional love, support and prayer. Also, I want to express my gratitude to my sister’s family: Hyun Zin Oh, Dr. Han Cheol Ryu, and my two lovely nieces: Haeun and Hayoung, for their encouragement.

I also would like to thank Dr. Susan Dubois, Prof. Emanuel Borok, and Prof. Paul Leenhouts, for their guidance throughout my study.

I thank God for guiding and making my way.

This dissertation is dedicated to my mother and my late father, Chun Soo Oh; to him I owe so much thanks for everything. I know that I could not have done all these things without him being such a wonderful part of my earlier life.
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CHAPTER 1
INTRODUCTION

Purpose

Igor Stravinsky (1882-1971), Dmitri Shostakovich (1906-1975) and Alfred Schnittke (1934-1998) were three of the most important avant-garde Russian composers of the twentieth century.\(^1\) Despite the fact that these masters wrote music primarily associated with contemporary practice, all three were also interested in the exploration of older styles and forms. In particular, three of their violin pieces incorporate elements from the baroque period: Stravinsky’s *Suite Italienne* for Violin and Piano (1933), Shostakovich’s *Violin Sonata in G Major*, Op. 134 (1968), and Schnittke’s *Suite in the Old Style* for Violin and Piano (Harpsichord) (1972).

Notwithstanding the fact that these works share a historical musical background, each composer applies compositional elements in a substantially different and unique way. The purpose of this study is therefore to examine the treatment of distinct baroque elements in these works, comparing their similarities and contrasting their differences.

Significance of Research

From a musicological standpoint, all three composers associated themselves with certain styles and movements. Stravinsky’s composing career went through various phases and at one point he was tied to neo-classicism. Shostakovich’s works also exhibit a variety of trends and his music has been widely regarded for its “experimental and innovative” qualities.\(^2\)

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\(^2\) Ibid.
Schnittke, on the other hand, has long been associated with polystylism. Despite the opposing directions of their compositional practice and careers, these three musicians had a lot in common. Being born in Russia, all three composers were constantly exposed to dire political and living conditions. In addition, even with a growing international reputation on the line, these musicians were permitted little or no communication with the West while they were in Russia. This isolation nonetheless generated a wealth of influences and ideas that developed both from the interaction with Russian colleagues as well as the study of historical figures. For example, Shostakovich was a fervent admirer and follower of Stravinsky. Schnittke was highly influenced by Shostakovich and was also a scholar of Stravinsky’s music. This interchange and reciprocity not only resulted in mutual inspiration and respect, but may very well serve to explain the fact that all three composers employed baroque techniques in three of their pieces featuring the violin.

Similarities aside, another main point of interest and concern in this study is to analyze how each of these composers used baroque components in distinctive and individual ways. Stravinsky, for instance, transcribed the Suite Italienne from his ballet, Pulcinella (1920), putting together a “mosaic” style work derived from eighteenth century sources. In exchange, Shostakovich uses the passacaglia, a well-known baroque form, in his Violin Sonata in G Major, Op. 134. In Schnittke’s case, his Suite in the Old Style is structured similarly to a baroque suite;

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it also features short quotations from Johann Sebastian Bach (1685-1750) and George Frederic Handel (1685-1759), among others, in addition to giving the performer the option to play the work either on the harpsichord or the piano. As such, while these three works have some elements in common, the main compositional focus of all three pieces is not shared. Moreover, these dissimilarities emphasize each composer’s idiosyncrasies and unique characteristics, further differing one from the others. This study is also important because these three violin works could be seen as a microcosm characteristic of each composer’s output as they incorporate important traits with which their music was to be identified.
CHAPTER 2

STRAVINSKY, SHOSTAKOVICH AND SCHNITTKE: HISTORICAL AND PERSONAL BACKGROUND

Historical Background in Russia (1920-1970)

Late nineteenth century Russia has been termed “the last cultural flowering of tsarist Russia;” it has also been called the silver age, as the collapse of the Tsar’s government (1917) was followed by enormous changes that challenged traditional Russian music. Stravinsky, Shostakovich, and Schnittke were all part of the generation who witnessed the rapid development of new musical trends. These directly affected Russian musicians from the Soviet Union and as such, having an understanding of the historical background in Russia is imperative for this study.

In 1922, Stalin was elected as general secretary. The Communists believed that not working in favor of the masses was harmful and corrupted. Musicians had to play in factories rather than concert halls, as this complied with the Communist tenet of having “culture for the masses.” In addition, in 1928 Stalin started the first of many Five-Year Plans dealing with economic development. Under this proposal, the Central Committee had the ideological control of art and literature. The Russian association of proletarian musicians and the association of contemporary musicians were opposed to the influence of the committee, but became finally came under control with the passing of the Central Committee Resolution (1932).

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10 Ibid., xxxi.
11 Ibid., 16.
Daniel Jaffé describes the difficult situation that began to unravel in the Soviet Union during the 1920s, and which at times resulted in the expulsion of avant-garde composers:

The late 1920s was increasingly a time when ideology was driven to extremes, such as the burning of a huge collection of 18th-century Russian sacred music in Leningrad near Palace Square in 1927 or the wholesale expulsion of students of nonproletarian background from the Moscow Conservatory in 1929, combined with the further burning of music and the removal from the premises of the portrait of almost every classical composer, except for Beethoven and Mussorgsky.\textsuperscript{12}

Moreover, the Soviet government allowed for the existence of only “classically trained” musicians and began educating youngsters in the Central School of Music of the P. I. Tchaikovsky Moscow State Conservatory.\textsuperscript{13} This totalitarian approach did not end until after Stalin’s death in 1953.\textsuperscript{14} Musicians were finally able to communicate with the West and become acquainted with new musical currents, such as the Avant Garde.\textsuperscript{15} However, the ideological and political thaws did not open up swiftly in Russia.\textsuperscript{16}

Alexander Ivashkin explains what Russia was like in the 1970s and 80s:

With no possibility of liberal discussion, the generation of the 1960s had to go underground. This clearly accounts for the profile of Soviet culture in the 1970s and 80s: the social surface of Russian life became almost entirely false and empty, arranged and constructed only for political reasons [...] Many Russian people did not feel that they had a ‘real life’ and could live only in art, music or poetry. No other life was possible. Art itself, as has happened so many times in Russian history, developed and changed into something more than just art.\textsuperscript{17}

Although there was not much optimism regarding the historical situation in Russia from 1920-1970, Russian music constantly grew stronger from “its own, internal network of

\textsuperscript{12} Ibid.
\textsuperscript{13} Ibid., 17-18.
\textsuperscript{14} Ivashkin, Alfred Schnittke, 82.
\textsuperscript{15} Jaffé, 25.
\textsuperscript{16} Maes, 360.
\textsuperscript{17} Ivashkin, Alfred Schnittke, 83-85.
references and its own value system.”¹⁸ Thus, Stravinsky, Shostakovich and Schnittke shared musical interests similar to other Russians who lived alienated from western society. The *Suite Italienne* (1933) by Stravinsky, the *Violin sonata in G Major, op.134* (1968) by Shostakovich, and the *Suite in the Old Style* (1972) by Schnittke are all examples of compositions that portray the use of a similar musical approach through the incorporation of baroque elements, but which also obviously differ in the methods employed by each of the three composers.

**Stravinsky, Shostakovich and Schnittke: Compositional influences**

*Igor Stravinsky*

Stravinsky proudly expressed himself as relating “from an angle to German stem (Bach-Haydn-Mozart-Beethoven-Schubert-Brahms-Mahler-Schoenberg);” this musical heritage has always fared positively upon him.¹⁹ At the same time, he also became famous for composing works that were the most Russian from an ethnic standpoint. Stravinsky was not oblivious to his background, despite leaving Russia in 1914 and becoming both a French and American citizen later in his life.²⁰

Stravinsky was born in 1882 in Oranienbaum, Russia. He met Nicolai Rimsky-Korsakov (1844-1908) in 1902. Rimsky-Korsakov took care of him like a parent after Stravinsky’s father passed away.²¹ Rimsky-Korsakov taught Russian nationalism and professionalism to

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²⁰ Grove Music Online, s.v. “Stravinsky, Igor.”

²¹ Jaffé, 312.
Stravinsky. Therefore, Stravinsky adopted elements from Rimsky-Korsakov’s art and incorporated them in his own compositions; an example of this is the use of the octatonic scale.

Having fully assimilated the use of Russian influences, Stravinsky turned his eyes to Neoclassicism. *Pulcinella* was the first neoclassical work that he wrote. Through this and other compositions, he demonstrated that he could take on the spirit of earlier composers he admired, such as Bach, Beethoven and Tchaikovsky. For example, Stravinsky used Bach as a model in his *Symphony of Psalms* (1930).

The music of Arnold Schoenberg (1874-1951) highly influenced Stravinsky during the latter part of his career. American conductor Robert Craft (b. 1923) introduced Schoenberg’s twelve-note miniatures to Stravinsky in the *Cantata* (1951-2). Following Schoenberg’s death, Stravinsky felt more compelled to use the twelve-tone method and began incorporating it in works like *Threni* (1957-1958) and *Movement* (1958-1959).

**Dmitri Shostakovich**

Shostakovich’s music is renowned by way of his many experimental works, which incorporate “avant-garde harmonies, melodies, media, and the like.” However, it is ironic that Shostakovich’s denouncement towards the use of the twelve-tone method was unfavorable to

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22 Platt, 501.
24 Ibid., 193.
25 Jaffé, 313.
27 Jaffé, 313.
him. Shostakovich published criticisms on Stravinsky’s use of serialism, and this would seem to imply a rejection towards Stravinsky’s music. This notion, however, has been challenged by Allan Ho, who believes that notwithstanding Shostakovich’s public remarks, his true opinion of Stravinsky was different. A more logical explanation is that Shostakovich was actually influenced by Stravinsky and followed the flow of the avant-garde, but in his own way. When asked about his favorite composers in an interview, Shostakovich mentioned a list consisting of Mahler, Prokofiev, Myaskovsky, Stravinsky, Bartók, Berg, and Britten. This indicates that Stravinsky in fact had a great influence on Shostakovich and his music.

While Shostakovich learned and took a lot from his twentieth-century colleagues, he was also very interested in baroque composers, especially Bach. The presence of the great German master can be observed in many of Shostakovich’s works. To Shostakovich himself, Bach was like a pastor who could lead and reinstate the soul.

Alfred Schnittke

Alfred Schnittke (1934-1998) was born in Russia of a German speaking Jewish father and German mother. Even though he lived most of his life in Russia, his parents and German ancestry brought about a close fondness towards German traditions and culture. Ivashkin believes this resulted in Schnittke feeling much closer to seventeenth- and eighteenth-century German culture than to the more modern German mentality of the nineteenth- and twentieth-century.

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29 Ho, 471.
centuries. Being a Russian-born composer of German descent who was living in Russia but writing German-related music caused Schnittke to face a cultural identity crisis. However, he was able to turn this struggle into an artistic advantage as these disparate traits became the cornerstone of his polystylism.

Also, Schnittke spent two years in Vienna as a child, and this experience would become highly significant later in his musical life. Vienna was the place where “he fell in love with that kind of music which is part of life, part of history and culture, part of the past which is still alive.” The contribution of Viennese culture to Schnittke’s musical life, even after he returned to Russia, leaves little doubt in relation to the fact that his experience in Vienna became “the basic criteria of his future tastes in music.”

Like other Russian composers, Shostakovich was the “most important influence” on Schnittke. Schnittke concerned himself with Shostakovich’s “rhythmic and melodic patterns”. Moreover, Schnittke used Shostakovich’s very own monogram, the DSCH motive, in his Third String Quartet (1983).

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32 Frolova-Walker, 17.
35 Ivashkin, Alfred Schnittke, 32.
37 Ivashkin, Alfred Schnittke, 60.
38 Ibid.
39 Grove Music Online, s.v. “Schnittke, Alfred.”
Schnittke also demonstrated considerable interest in Stravinsky’s later works.\(^{40}\)

Schnittke worked on finding “a hidden tonality” in Stravinsky’s serial music and wrote a number of essays on this topic.\(^{41}\)

Schnittke was also influenced by baroque music, and this is clearly evidenced by studying his film music. The use of baroque elements later became the touchstone of Schnittke’s polystylism. He began to use quotations from baroque music for greater effect in his compositions:

He [Schnittke] achieved an alienation effect through formulae and forms of baroque music; free chromaticism and micro-intervals; and banal popular music which enters as it were from the outside with a disruptive effect.\(^{42}\)

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Stravinsky, Shostakovich and Schnittke: Compositional styles and language

Igor Stravinsky

Stravinsky’s compositional periods can be divided into three stages: 1) Experimental nationalism (1902-1920), 2) Neoclassicism (1920-1950) and 3) Serialism (1951-1971).\(^{43}\)

During his Experimental Nationalism period, Stravinsky wrote four ballets. In these works, he used Russian or Slavic folk songs and stories in distinctive ways, such as *Petrushka* (1910-11).\(^{44}\) In the *Rite of Spring* (1913), he employed freer rhythms and created dissonant harmonies through the use of polytonality.\(^{45}\) During this time period, Stravinsky also became

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\(^{41}\) Ibid.

\(^{42}\) Grove Music Online, s.v. “Schnittke, Alfred.”

\(^{43}\) Grove Music Online, s.v. “Stravinsky, Igor.”

\(^{44}\) Simms, 188.

\(^{45}\) Jaffé, 312.
acquainted with jazz; he wrote some works incorporating this musical style while he was in Switzerland.

Stravinsky’s second period explored Neoclassicism. The slogan of this compositional current was ‘back to Bach’, and Stravinsky’s neoclassical works quoted directly from him and other past composers, such as Haydn, Mozart, and Beethoven. The core of Stravinsky’s neoclassical style mainly involved the imitation of “classical rhythm, phrase structure, harmonic progression, [and] tonal centres” by using “triads, major scales, tonal bass lines, dominant-tonic cadences, tonal centres or classical forms.”

As Stravinsky reached the end of his neoclassicist practice and began exploring dodecaphony, he was encouraged to create new compositional genres that revolved around the use of serial music. Joseph Straus divides Stravinsky’s late works into five stylistic categories: 1) Diatonicism (non-serial), 2) Diatonic serialism, 3) Non-diatonic serialism, 4) Twelve-note serialism and 5) Twelve-note serialism based on rotational arrays.

Dmitri Shostakovich

Shostakovich’s compositional periods also consist of three stages: 1) Childhood and formal training (1906-1926), 2) Yurodivy (1927-1952) and 3) Self-Expression (1953-1975).

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46 Grove Music Online, s.v. “Neo-classicism.”
49 Ibid., 156.
Shostakovich’s childhood and formal training period began after he met with well-known Russian composer Alexander Glazunov (1865-1936). After reviewing Shostakovich’s work, Glazunov told Shostakovich he had a gift comparable to that of Mozart. Glazunov strongly persuaded him to study composition and piano. Shostakovich followed the advice, becoming a student at the Petrograd Conservatory in 1919. In 1925, Shostakovich premiered his first symphony, which brought him instant recognition. The composer’s style is apparent already from this early work: “extraordinary synthesis of comedy and tragedy, depth and humour, spontaneity and power of calling up the past.”

Shostakovich’s second compositional period is referred to as *Yurodivy*, or “unholy fool.” As totalitarianism was on the rise, Shostakovich chose to disguise himself with “deeper and hidden meanings” as he developed “new techniques, idioms, [and] meaningful experimentation” in his works.

After Stalin’s death in 1953, Shostakovich turned to a period of “self-expression,” where he started using the element of sarcasm, and incorporated techniques like dodecaphony; he also experimented with neoclassicism.

Sunny Lee describes Shostakovich’s compositional style in his last period:

His pessimistic style and darkly ironic dance elements remain intact, but his expression is more free. The most significant change is his writing of program music which is quite detailed and explicit [...] Through all these elements, he emphasized his feeling and thoughts.

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53 Ho, 477.
54 Lee, 8.
Alfred Schnittke


Before the Thaw, Schnittke had already learned “tonality, atonality, polytonality, and serialism” from Stravinsky. He had also learned “dynamic profile of the musical form” from Shostakovich.56 However, in the years from 1959-1965 he did not gain a lot of familiarity with the compositional techniques of Western composers.57 As such, he was criticized during this period because of his “formalism” and “expressionism.”58

Alexander Ivashkin discussed Schnittke’s main compositional concern during The Thaw:

Schnittke still occasionally used certain ‘Western patterns’ [...] There are shocking contrasts of opposing images, clashes of styles, and paradoxes in logic and development.59

Schnittke’s second period began in 1968 and involved the writing of film music.60 For Schnittke, “the 1970s was a time for retrospective analysis of stylistically different idioms and for trying to find new meanings for the old roots.”61 But it was also during this decade that many young composers in the Soviet Union were widely adopting polystylistic techniques. Schnittke himself underwent a process to assimilate and later incorporate this style of composition into his concert and film music.62 Following the compositional trends of the 1970s,

56 Ivashkin, Alfred Schnittke, 60, 66.
57 Ibid., 85.
58 Ibid., 95.
59 Ibid., 92.
60 Ibid., 110.
Schnittke developed a unique polystylistic approach through an individualized method that combined old and new elements.

Alexander Ivashkin explains that the adoption of this style ceased after Schnittke became ill in 1985. In his third compositional period, Schnittke seems to have taken on the motto “the fewer notes the better.”

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64 Ibid., 202.
CHAPTER 3
SPECIFIC EXAMPLES DETALING THE USE OF BAROQUE ELEMENTS

Suite Italienne (1933) by Igor Stravinsky

The Suite Italienne was transcribed by Stravinsky from his ballet Pulcinella (1920), which was composed under the commission of Sergei Diaghilev (1872-1929). Stravinsky’s neoclassical period dates from 1920s-1950s. While it was uncommon to quote pre-existing music among neoclassical composers, Stravinsky’s Pulcinella is typically counted as the composer’s first neoclassical work in which he used already existing music.

Martha Hyde defines Stravinsky’s neoclassicism:

Stravinsky’s appropriation of the past was a genuine artistic engagement, seeking to create modern works by reconstruction or accommodating past styles in a way that maintained his own integrity and identity in the history of music.

The above quote reflects the neoclassicist characteristic of having a distinct connection to the music of the past. As a result, both the Suite Italienne and Pulcinella give the listener the particular illusion of having been written in the eighteenth century. These works rely not only on “borrowed style,” but also on “borrowed music.” This can easily be attributed to the presence of numerous sources from that time period, namely those found in music by Giovanni Battista Pergolesi (1710-1736), Domenico Gallo (1730-c.1768), Carlo Ignazio Monza (ca.1680 or 1696-1739), and Count Unico Wilhelm van Wassenaer (1692-1766). In these works, Stravinsky

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65 Platt, 503.
67 Kostka, 160; Hyde, 110.
68 Hyde, 98.
69 Kostka, 172.
70 Ibid., 110.
71 Carr, 7-13.
creates “a musical mosaic of complementary colors” by using “pre-composed sources” from various eighteenth-century composers.\textsuperscript{72}

\textit{Introduzione}

The \textit{Suite Italienne} does not follow an authentic baroque suite structure, but Stravinsky does provide contrast in the order of movements. The \textit{Introduzione} quotes what for many years was believed to be music by Pergolesi. It was only recently that scholars determined that Stravinsky was in fact quoting a composition by Gallo.\textsuperscript{73} This is illustrated in Examples 1 and 2, where, except for a few measures, the material is quoted identically from the Moderato of Gallo’s \textit{Trio Sonata No.1}. In actuality, even measures that do not quote the material directly also contain the original melodic line, although more notes are added to the harmony. Finally, the \textit{Introduzione} is three measures longer than the original as Stravinsky extends the length of rhythms.

The violin line in mm. 1-6 (except for the last note in m. 6) of the \textit{Introduzione} uses an exact quote from Gallo’s, \textit{Trio Sonata No.1} in terms of tempo marking, key signature, and time signature, as mentioned earlier (see Examples 1 and 2).\textsuperscript{74}

Example 1: Gallo \textit{Trio Sonata No.1}; Moderato, mm. 1-6

\begin{music}
\begin{align*}
\text{Moderato} & \quad \text{\textcopyright 2009} \text{ISOCOMP, Inc.}
\end{align*}
\end{music}

\textsuperscript{72} Ibid., 31. \\
\textsuperscript{73} Simms, 193. \\
\textsuperscript{74} Carr, 8.
Example 2: Stravinsky *Suite Italienne*; Introduzione, mm. 1-6

![Musical notation for Allegro moderato]

*Serenata*

In *Serenata*, and in contrast with the procedures used in the *Introduzione*, Stravinsky does not quote an entire section of the original work. Examples 3 and 4 illustrate that *Serenata* quotes one of Polidoro’s arias from Pergolesi’s Opera, *Il Flaminio*. Stravinsky changed the Key signature from F Major to E-flat Major and took a rather free approach with the phrasing, adding or omitting measures as he deemed necessary.

Example 3: Stravinsky *Suite Italienne*; Serenata, mm. 1-3

![Musical notation for Larghetto]

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75 Ibid., 151.
Example 4: Pergolesi *Il Flaminio*, Act 1, Scene 1; Aria (Polidoro), mm. 1-3

In m. 17, Stravinsky includes a characteristic twentieth-century harmonic turn by using the eleventh chord in the key of E-Flat Major (see Example 5).

Example 5: Stravinsky *Suite Italienne*; Serenata, m. 17

*Tarantella*

Albert Dunning states that the *Tarantella* in the *Suite Italienne* derived entirely from the *Allegro moderato* in the *Concerti armonici no. 2* by Count Unico Wilhelm Van Wassenaer (1692-1766).\(^{76}\) Unico Wassenaer originally wrote the piece for a seven voice texture, so Stravinsky...
kept the top voice in the violin and did the ‘mosaic’ work in the piano. He also added extra measures containing the same rhythmic pattern found in the quotation before starting the actual quote in the second beat of m. 4 (see Examples 6 and 7).

Example 6: Stravinsky *Suite Italienne*; Tarantella, mm. 1-10

Example 7: Van Wassenaer *Concerti armonici Concerto* no.2; Allegro moderato, mm. 1-7

whose edition lists this particular piece as *Concerto No.6* and not *Concerto No.2*, as listed in Dunning’s edition (Carr, 11).
While the harmonic structure of the *Tarantella* is freer than that typically found in baroque form, the work’s rhythmic content clearly resembles that of a baroque gigue, which consists of running eighth-notes (see Example 8).

Example 8: Bach *Gigue in F minor, BWV 845*, mm. 1-3

![Example 8: Bach Gigue in F minor, BWV 845, mm. 1-3](image)

**Gavotta con due Variazioni**

In this particular movement, Stravinsky quotes *Variazione I, II and IV* from the *Gavotte in D Major* belonging to Monza’s *Pièces Modernes Pour Le Clavecin*. Stravinsky’s compositional procedures demonstrate that the process of quotation at times does not merely involve the use of borrowed material, but also involves a certain degree of creativity. The *Gavotte* is also noteworthy as Stravinsky adds brilliance to the melodic line through the inclusion of ornamentations and embellishments (see Examples 9 and 10).

Example 9: Monza *Pièces Modernes Pour Le Clavecin; Gavotte variazione IV*, mm. 3-5

![Example 9: Monza Pièces Modernes Pour Le Clavecin; Gavotte variazione IV, mm. 3-5](image)

77 Ibid.
Example 10. Stravinsky *Suite Italienne*; Gavotte variazione II, mm. 3-5

Scherzino

In this movement, Stravinsky quotes mm. 23-41 from the Presto section in Pergolesi’s *Canzona Di Vannella*. Stravinsky begins the melodic line at the pickup of m. 3 in the violin, which serves to create tension; however, Pergolesi’s original melody began at the downbeat of the first measure (see Examples 11 and 12).

Example 11: Stravinsky *Suite Italienne*; Scherzino, mm. 1-7

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78 Ibid., 154.
Example 12: Pergolesi Lo Frate ‘nnamorato; Act 2, Scene 7 Canzona Di Vannella, mm. 23-26

A Scherzo usually has a ternary form (ABA), but in this Scherzino Stravinsky only employs the unusual structure, AA. The second A section begins in the fourth beat of m. 36. The texture from that point onward is thicker and more intense as the violin performs double-stops (see Example 13).

Example 13: Stravinsky Suite Italienne; Scherzino, mm. 36-40
Minuetto e Finale

In the Minuetto e Finale, Stravinsky quoted Pergolesi’s entire Canzona Di Don Pietro and also transposed it from the key of G Major to F Major (see Example 14). In the Minuetto, the violin and piano both continuously alternate the main role.

Example 14: Pergolesi Lo Frate ‘nnamorato; Act 1, Scene2 Canzona Di Don Pietro, mm. 1-8

The Finale originally derived from mm. 1-4 of the Presto in Gallo’s Trio Sonata No. 12 (see Example 15), although Stravinsky did not follow traditional baroque procedures. While the music is very similar in style to that of a pastorale, the thicker piano textures and the violin writing clearly portray the fact that the piece was written by a twentieth-century composer.

Example 15: Gallo Trio Sonata no.12; Presto, mm. 1-5

Another example of the eclectic nature of the music, combining both baroque and modern procedures, can be seen in m. 76. During the baroque era, trills were used in cadences. Nonetheless, at this instance, Stravinsky uses trills to ornament the melody, an uncommon practice during the baroque period (see Example 16).

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79 Ibid., 155.
80 Ibid., 9.
Example 16: Stravinsky *Suite Italienne*; Finale, m. 76

Violin Sonata in G Major, Op. 134 (1968) by Dmitri Shostakovich

Shostakovich composed the *Violin Sonata in G Major, Op. 134* as a tribute to violinist David Oistrakh (1908-1974). Oistrakh is also the dedicatee of the work, which was in fact written to celebrate his sixtieth birthday.

Upon first hearing the *Violin Sonata in G Major, Op. 134*, the high degree of chromaticism used by Shostakovich makes the presence of baroque elements difficult to notice. However, Shostakovich explicitly employs the *passacaglia*, a typical Spanish dance which originated in the seventeenth-century. In fact, Lyn Henderson states that by this stage in the composer’s career, the *passacaglia* had become “an established structure” in the music of Shostakovich, further identifying this piece as a “masterly achievement” within his output.81

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81 Henderson, 53.
I. Andante

Greatly influenced by Bach, Shostakovich used the *passacaglia* in many of his works, such as his *Symphony No. 8 in C Minor, Op.65* (1943), the *Piano Trio No.2 in E Minor, Op.67* (1944), the *Violin Concerto No. 1 in A Minor, Op.77* (1947-1948), the *String Quartet No. 6 in G Major, Op. 101* (1956) and the *String Quartet No. 10 in A-flat Major, Op.113* (1964).

A *passacaglia* usually consists of an eight-measure melody presented in the bass line. One of the most famous *passacaglias* ever composed is the *Passacaglia and Fugue in C Minor, BWV 582* by J.S. Bach (see Example 17). The notoriety of this piece has led it to be studied and identified as one of the most traditional works in the genre. Like Bach’s work, Shostakovich’s *Violin Sonata in G Major, Op.134* also employs an eight-measure melody at the beginning of the first movement, *Andante* (see Example 18).

Example 17: Johann Sebastian Bach *Passacaglia and Fugue in C Minor, BWV 582*; mm. 1-8

Example 18: Shostakovich *Violin Sonata in G Major, Op.134*; Andante, mm. 1-8
In his earlier works, Shostakovich strictly adhered to the *passacaglia* form throughout an entire movement. However, he is not as rigorous when he employs this form in the first movement of the *Violin Sonata*, Op.134. Nonetheless, the use of the form can be clearly perceived: the eight-measure melody repeats three times and the length of the rhythmic figurations is expanded from mm. 25-32 as the fourth time of the *passacaglia* theme is combined with a change in the time signature from (4/4 – 5/4) (see Example 19).

Example 19: Shostakovich *Violin Sonata in G Major, Op.134*; *Andante*, mm. 25-32

Shostakovich himself was aware that using what he termed as “notorious dodecaphony” was in fact falling into the “false avant-garde trends” employed by many French composers. As such, he utilized dodecaphony in a limited and not definite manner. He justified the use of the twelve-tone method by stating that Mozart also used it.\(^\text{82}\) Table 1 illustrates the use of the twelve-tone method in mm. 1-3 of the Andante.

Table 1: Use of twelve-tone row in the *Violin Sonata in G Major, Op.134*

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>G</td>
<td>C</td>
<td>F#</td>
<td>B flat</td>
<td>E</td>
<td>F</td>
<td>B</td>
<td>A</td>
<td>E flat</td>
<td>C #</td>
<td>A flat</td>
<td>D</td>
</tr>
</tbody>
</table>

\(^{82}\) Fay, 214,257.
In the first movement, Shostakovich also uses his own musical monogram, the DSCH motive, which he first employed in the tenth symphony (1953), and the influence of which can be traced back to Bach.\(^8^3\) Example 20 shows that this motive is used in the first movement, mm. 9-10.\(^8^4\) An analysis of these measures shows that there appears to be an additional note (D-Flat) as part of the motive. However, this note is in fact just a passing tone.

Example 20: Use of the DSCH motive, Shostakovich *Violin Sonata in G Major, Op. 134; Andante*, mm. 9-10

Example 21: Transposed form of the DSCH motive, Shostakovich *Violin Sonata in G Major, Op. 134; Andante*, mm. 14-15

In addition, Shostakovich also includes music that closely resembles a Jewish theme (mm. 64-116). The slow dance-like sound is characterized by the use of staccatos in the violin and the piano parts that are representative of dark humor (see Example 22).\(^8^5\)

Example 22: Resemblance of Jewish theme, Shostakovich *Violin Sonata in G Major, Op. 134; Andante*, mm. 70-75

\(^{83}\) Jaffé, 298; Henderson, 53.
\(^{84}\) Lee, 67.
II. Allegretto

There are no baroque elements in the second movement; in fact, the main technique used at this instance is serialism. The structure of this Allegretto is an obvious ternary form (see Table 2).

Table 2: The structure of the Allegretto

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-130</td>
<td>mm. 131-302</td>
<td>mm. 303-end</td>
</tr>
</tbody>
</table>

In mm. 42-54, the texture is thickened by the appearance of shorter note values, although there are no changes in either rhythm or dynamics. This process is typically found in twentieth-century compositional techniques. This procedure is repeated in mm. 338-350, as the piano part once again presents a twelve-tone row in which note values are changed (half notes-quarter notes-eighth notes). This twelve-tone row is repeated three times (see Table 3).

Table 3: The twelve-tone row in mm. 338-344

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>A</td>
<td>D</td>
<td>B</td>
<td>E</td>
<td>A flat</td>
<td>B flat</td>
<td>D flat</td>
<td>G</td>
<td>G flat</td>
<td>F</td>
<td>E flat</td>
</tr>
</tbody>
</table>

III. Largo

Shostakovich opens the third movement invoking a French overture clearly reminiscent of the baroque era. This takes place in the introduction (mm. 1-8). The typical dotted rhythm found in the French overture appears first in the piano part, and then moves on to the violin part (see Examples 23 and 24).
Example 23: Bach *Orchestral Suite No.2 in B minor, BWV 1067*; Overture, mm. 1-3

Example 24: Shostakovich *Violin Sonata in G Major, Op.134*; Largo, mm. 1-4

It is interesting that Shostakovich wrote another *passacaglia* in the third movement, *Largo*. In contrast with the *passacaglia* found in the first movement (*Andante*), Shostakovich employs here a stricter form with an expanded eleven-measure melody. The first *passacaglia* statement appears in the violin part in mm. 9-19. As mentioned earlier, a typical *passacaglia* usually comes by way of a bass ostinato. While this seems to be contradictory, the violin part in m. 9 plays without the piano part; as such, it can be considered the bass part (see Example 25).
Example 25: Shostakovich *Violin Sonata in G Major, Op. 134;* Largo, mm. 9-19

An overview of the third movement shows that its structure is similar to sonata form.

Not only that, but the structure is almost identical to another of Shostakovich’s works, the fourth movement of the *Quartet No. 4 in D Major, Op. 83* (1949). 86 Both of these works have an Introduction, among other similarities, but the main difference between them is that the *Violin Sonata in G Major, Op. 134* has a restatement of the Introduction before the Recapitulation. The third movement of the violin sonata is in the key of G, but this tonality is not present at any moment in the second section. 87 The section in fact goes through a series of transitory keys, namely G#-A-F-C# and B flat. 88 The original key returns in the third section and remains unchanged until the end of the movement (see Table 4).

Table 4: The overview of the structure of Shostakovich *Violin Sonata in G Major, Op. 134*, Largo

<table>
<thead>
<tr>
<th>Introduction</th>
<th>First Section (Exposition)</th>
<th>Second Section (Development)</th>
<th>Cadenza</th>
<th>Restate of Intro. (Transition)</th>
<th>Third section (Recapitulation)</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1-8 G</td>
<td>mm. 9-106 G</td>
<td>mm. 107-180 G#-A-F-C#</td>
<td>mm. 181-198</td>
<td>mm. 199-204 B flat</td>
<td>mm. 205-232 Back to G</td>
<td>mm. 233-end G</td>
</tr>
</tbody>
</table>

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87 Lyn Henderson, 60.
88 Ibid.
Suite in the Old Style (1972) by Alfred Schnittke

Alexander Ivashkin identifies Schnittke’s polystylism as being a “mixture of old and new styles which consist of modern, post-modern, classical and baroque ideas.” In his Suite in the Old Style, Schnittke creates the partial illusion of a work written in the seventeenth- or eighteenth- century by prominently displaying compositional elements drawn from earlier time periods. Schnittke adequately blends seventeenth and eighteenth century styles with contemporary elements in this piece.

The Suite in the Old Style is structurally modeled on a baroque suite, which serves the purpose of having a clear contrast between each of the movements. Schnittke, however, does not follow the traditional order of movements found in many baroque suites, as Table 5 illustrates.

Table 5: Schnittke’s use of the baroque suite structure

<table>
<thead>
<tr>
<th>Common Baroque Suite</th>
<th>Suite in the Old Style (1972)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allemande: Moderate</td>
<td>Pastorale (Moderato)</td>
</tr>
<tr>
<td>Corrente: Fast</td>
<td>Ballet (Allegro)</td>
</tr>
<tr>
<td>Sarabande: Slow</td>
<td>Minuet (Tempo di Minuetto)</td>
</tr>
<tr>
<td>Minuet: Moderate</td>
<td>Fuge/Fugue (Allegro)</td>
</tr>
<tr>
<td>Gigue: Fast</td>
<td>Pantomime (Andantino)</td>
</tr>
</tbody>
</table>

Pastorale

The thematic material used at the beginning of this movement (presented by the keyboard) closely resembles a melody from the “Sinfonia Pastorale” (Messiah, HWV 56; no.13),

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89 George Odam, ed., Seeking the Soul, the Music of Alfred Schnittke (London: The Guildhall School of Music and Drama, 2002), 5.
by George Frederic Handel (1685-1759). Examples 26 and 27 demonstrate that m. 3 of Schnittke’s work is in fact identical in the upper parts to the first half of m. 4 in the Handel example.

Example 26: Schnittke *Suite in the Old Style; Pastorale*, mm. 1-4

Example 27: Handel *Messiah, HWV 56*; no.13 “Sinfonia Pastorale,” mm. 3-4

Schnittke’s Pastorale movement portrays a common set of rhetorical conventions typically found in music of the baroque era. Among these are the gentle dotted rhythms frequently used in a 6/8 time signature as well as droning bagpipe effects; these are both intended to depict the atmosphere of a shepherd’s life. The material in the left-hand of the piano part symbolizes the sounds of rustic drones, while the melodic lines in the piano and violin are suggestive of a flute or pipe. Since there is no metronome marking found at the beginning of the movement, it is not clear what the exact tempo should be. However, one may assume to take a similar speed as is typically used for the performance of baroque pastoral music.
The ornament in m. 2, an upper mordent or *pralltriller*, should technically be played from the main note to the upper note if it is executed as a typical baroque or classical trill. Whether the ornament is treated as an elaborated appoggiatura or not changes the character of the performance. The existing recordings of *Suite in the Old Style* use lower mordents rather than *pralltrillers*. Nonetheless, Schnittke does not specify which of these approaches is the correct one.

In mm. 60-65 of the violin part, the sustained open g-string functions as a dominant pedal to which the piano part adds several accentuations of the dominant harmony in the left-hand. An accurate performance of this passage in the piano, therefore, requires the use of the sustain pedal. If played on a harpsichord, however, the performer will have to make some adjustments to the written material (see Example 28). In general, though, the texture of this movement is transparent and well-suited to the harpsichord.

Example 28: Schnittke *Suite in the Old Style*; Pastorale, mm. 60-65

In mm. 81-83, the long tonic chord in the left-hand ties over three measures (see Example 29). A similar instance can be found at the end of the first fugue from Bach’s *Well-Tempered Clavier, Book I, BWV 846* (see Example 30). Here too, the left hand plays a sustained
chord that cannot possibly sound for the amount of time notated. If a harpsichord is used in a performance of Schnittke’s this work, it is doubtful that the C-major chord in mm. 81-83 will last throughout the three measures notated.

Example 29: Schnittke *Suite in the Old Style*; Pastorale, mm. 81-83

![Example 29: Schnittke *Suite in the Old Style*; Pastorale, mm. 81-83](image)

Example 30: Bach *Well-Tempered Clavier Book I, No. 1, BWV 846*; Fugue, mm. 33-36

![Example 30: Bach *Well-Tempered Clavier Book I, No. 1, BWV 846*; Fugue, mm. 33-36](image)

In mm. 84-87, the trill in the violin part shifts from a whole-step (D-E) to a half-step (D-E flat), providing the first real contemporary twist of the movement. At the same time, in m. 87, Schnittke presents an incomplete and unresolved dominant flat-ninth chord (see Example 31). This harmony is commonly found in Bach’s music, but Schnittke presents it at the very end of the movement in a manner foreign to baroque practice.
Ballet consists of six motives that appear in each part except the bass line. At times, these motives are fragmentary and function as sequences, creating changes in the rhythmic patterns. Some similarities can be observed between Schnittke’s Ballet and the “tambourine” style of Jean-Philippe Rameau (1683-1764). The left-hand figure from m. 91 through m. 100 of Schnittke’s Ballet movement (see Example 32) bears a resemblance to a passage from Rameau’s opéra-ballet *Les fêtes d’Hébé*, shown in Example 33. The bass line functions like the membrane of the tambourine, while the upper part imitates the tremolo of the metal jingles.

Example 32: Schnittke *Suite in the Old Style*; Ballet, mm. 91-92
Example 33: Rameau *Les fêtes d'Hébé*, Scene V; mm. 1-8

If a harpsichord is used, some adjustment must be made with regard to the low E notated in m. 22. The passage in mm. 21-23 should be reworked taking into consideration the range of the instrument, which typically does not extend beyond a low F. This note may either be deleted, or the left-hand could be played an octave higher than written. Furthermore, the *fortissimo* marking notated in the keyboard part (m. 101) will never be as effective on the harpsichord as it can be on a piano. If the piece is played on a harpsichord, the instrument should be set to its full registration for this passage. Having all sets of strings sounding will most closely approximate the dynamics to a *fortissimo* effect. Mm. 91-101 function as a dominant pedal, resolving to the tonic in m. 101. In this passage, Schnittke displays chromaticism far removed musically from the baroque style. From mm. 91-96, the violin line and the highest line in keyboard move together in thirds. The chromaticism disappears as the music returns to a D Major diatonic texture in m. 97. This type of harmonic approach may be compared to the mid-twentieth-century styles of Sergei Prokofiev (1891-1953) and Dmitri Shostakovich.

*Menuett / Minuet*

The opening material of Schnittke’s Minuet is reminiscent of the minuet from Bach’s *French Suite No.6, BWV 817*. Example 34 shows the melodic and rhythmic similarities between
the two works. The rhythmic pattern used here is based on a typical baroque formula, common to the minuet, which consists of alternating eighth and sixteenth-notes.

Example 34: Rhythmic similarity between Schnittke Suite in the Old Style; Minuet, mm. 1-2 and Bach French Suite No.6, BWV 817; Minuet, mm. 1-2

Just as in the Pastorale movement, the manner of performing the ornaments in the Minuet proves to be problematic. It is not evident whether Schnittke meant for the ornaments in mm. 51, 55, 66, and 70 to be played either as appoggiaturas or grace notes. In a more baroque-leaning performance, these would probably be interpreted as elongated and stressed appoggiaturas; on the other hand, a typical modern performance would likely treat these ornaments simply as unaccented grace notes. Furthermore, the trills such as the one in m. 62 present the same performing dilemma as those in the Pastorale.

In mm. 103-110, the violin and right-hand part of the keyboard feature a 6/8 cross-meter, effectively creating a hemiola. This could be seen as Schnittke’s commentary on baroque practice, a similar instance of this being the Tempo di Minuetto from Bach’s Partita No. 5 in G Major, BWV 829. This piece is composed entirely in a 3/4-6/8 cross-meter (see Example 35). In yet another historical reference, Schnittke employs the popular baroque practice of adding a picardy third at the cadences in mm. 106 and 110, changing the key from A Minor to A Major (see Example 36).
Example 35: Bach *Partita No. 5 in G Major, BWV 829*; Tempo di Minuetto, mm. 1-5

Example 36: Schnittke *Suite in the Old Style*; Minuet, mm. 107-110

_Fuge / Fugue_

With Bach, a typical fugue exposition opens with a thematic subject presented alone at the beginning of the work and subsequently developed in polyphonic fashion. Schnittke’s fugue, however, strays from that model. It begins with an introduction (a feature unlike the fugues of Bach) written in a non-polyphonic texture, with block harmonies in the left hand of the keyboard part (mm. 1-6). While a standard baroque fugue is defined by imitative counterpoint, Schnittke’s fugue does not display any real imitation until the statements of the theme in mm. 32 and 41 by the keyboard and violin, respectively. The use of “fugue” for the title of this movement can therefore be considered a misnomer. It is, in fact, more like a trio sonata in terms of form and texture, with its three independent musical lines.
Schnittke employs the baroque harmonic convention of using a “circle of fifths” motion at the beginning of this movement (mm. 1-5). Example 37 shows the full progression of this harmonic motion, which circles around eight-fifths: A-D-G-C-F-B-E-A. The melodic sequence mirrors this progression with a running eighth-note motive that is repeated four times.

Example 37: Schnittke *Suite in the Old Style; Fugu/Fugue*, mm. 1-5

The violin line in mm. 16-20 displays a medieval-style “cantus firmus” retardation of the main theme. At the same time, the keyboard part changes character: the left hand alternates quarters and eighth-notes while the right hand presents a rolling-arpeggio figuration (see Example 38).

Example 38: Schnittke *Suite in the Old Style; Fugu*, mm. 16-20

There are four statements of the main theme in this fugue. These outline a tonal pattern of the counter-subject material featuring a tonic-dominant-subdominant-tonic progression. The
typical models developed by Heinrich Schenker (1868-1935) for over-arching tonal motion follow the pattern of tonic-subdominant-dominant-tonic. An application of Schenker’s ideas to Schnittke’s work establishes that this movement provides several contemporary twists, not only in terms of stylistic details, but also in over-arching formal devices.

Pantomime

Pantomime is the most unusual movement in the Suite in the Old Style, being cleverly built from a clear array of baroque references. For instance, the Adagio section of the Oboe Concerto in D Minor by Alessandro Marcello (1673-1747), shares a great affinity of style with Pantomime (see Example 39 and 40).

Example 39: Marcello Oboe Concerto in D Minor; Adagio, mm. 1-7
The left hand of the keyboard in mm. 22-25 makes use of the very common baroque technique of extended diatonic parallel-third motion, as used by Antonio Vivaldi (1678-1741) in his Flute Concerto in G Minor, RV 439 (see Example 41 and 42).

Example 41: Schnittke *Suite in the Old Style; Pantomime*, mm. 22-25

Example 42: Vivaldi *Flute Concerto in G minor, RV 439; Largo*, mm. 119-129
Beginning with m. 3, the bass line of Pantomime displays a progression typical of Italian baroque music as it descends in diatonic motion: C–B–A–G–F, B–A–G–F–E–D–C. Another baroque-style sequence is employed in mm. 11-13, where Schnittke uses a circle of fifths motion. The simple diatonic passage in mm. 16-20 consists of a repeated dominant-tonic progression, alternating between major and minor (V-I-V-I-V-i-V-i-V-I).

To provide contrast, many of the vertical sonorities (such as the diatonic clusters in m.8) are very much written in a modern style, in what could be described as a sort of “white-key harmony.” Later in the movement (m. 58), the violin strikes a fortissimo chromatic cluster at the moment of greatest tension; this is also the instance when the music is most removed from the baroque style.

Schnittke uses a quasi-minimalist style from m. 48 to the end of Pantomime. The bass-line displays a proliferation of dominant-tonic/tonic-dominant motion. The minimalist techniques employed here are consistent with twentieth-century style writing, but the harmony itself is not. The only exception is the siren chord, or chromatic cluster struck at m. 58. This chord also provides the only moment in the piece where Schnittke presents a tone (F#) that does not belong to the diatonic scales of C major/minor. From an aural standpoint, the siren chord may be heard as an extension of the dominant pedal, surrounded by clustered half-steps. It provides both color and a dramatic rupture within the brief and sudden appearance (the only one in the movement) of a fortissimo dynamic.

The last measure of Pantomime presents an unresolved dominant harmony identical to the one found at the end of Pastorale. Schnittke stresses the unresolved nature of this harmony through the shift in the violin trill from a whole to a half step (D-E; D-E flat). Schnittke’s
tendency to shift back and forth between the major and minor modes in close proximity shows a clear homage to the music of Gustav Mahler (1860-1911). The latter composer’s shadow-like technique (found frequently in works such as the Seventh and Ninth Symphonies) can be fully perceived in Schnittke’s Pantomime.
CHAPTER 4

CONCLUSION

Stravinsky, Shostakovich, and Schnittke were three of the most significant Russian composers in the twentieth century. Their approach to music and their historical background are incredibly similar. The political situation in Russia led their compositional interests, and their outputs share a number of traits. However, each composer developed a distinct and unique compositional style. Although as mentioned earlier each of the three composers went through various phases in their compositional careers, they all concerned themselves with the appropriation and inclusion of baroque elements at some point during their lives. This study has shed light regarding the similarities and differences in three of these works: the *Suite Italienne* by Stravinsky, the *Violin Sonata in G Major, Op.134* by Shostakovich and the *Suite in the Old Style* by Schnittke. Despite their baroque influence, these works developed mainly out of twentieth-century techniques, very particular to each composer: neoclassicism in the case of Stravinsky, experimental music in terms of Shostakovich, and polystylism with regard to Schnittke.

The three works analyzed demonstrate the mastery by which these composers employed baroque elements in their own ways. Stravinsky quoted baroque music in every movement of *Suite Italienne* while still writing from a twentieth-century compositional standpoint. This is a pure and clear representation of his individual approach to neoclassicism. Shostakovich, in exchange, concerned himself more with form. He incorporated the baroque Passacaglia in two movements of his *Violin Sonata in G Major, Op.134*. As mentioned earlier, the third movement, in particular, utilizes a stricter passacaglia form within the context of a
sonata-form structure. As such, Shostakovich experimented and developed a hybrid form that combined structures from both the baroque and the classical periods. Schnittke also blends the old with the new in his *Suite in the Old Style*. The work truly gives the impression of having been written in the eighteenth century, but many of its contents are derived from the twentieth century. This accounts as a remarkable example of Schinttke’s characteristic polystylism.

It is this author’s hope that this study enables the reader to understand the unique style of the composers in question, bringing about new information about their creative outcome and the different possibilities dealing with the inclusion of baroque elements through the use of diverse twentieth-century compositional techniques.
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