

The reception of baroque music in selected works by Rochberg, Schnittke and Szymański

In my PhD project, I would like to examine the contemporary art music since the 1960s, in a more comprehensive perspective, related to the various forms which the reception of baroque music in contemporary compositional technique has taken. In my research, I will focus on compositions by the two important figures of musical postmodernism: George Rochberg (1918-2005) and Alfred Schnittke (1934-1998), as well as on one of the most original Polish composers of his generation, Paweł Szymański (1954). These three artists belong to three different generations, but their works from the 1970s onwards present significant similarities. The guiding principle for Rochberg, Schnittke and Szymanski is to provoke new ways of listening to music by including familiar sounds derived from music history and using them in the context of techniques such as quotation, recomposition, collage or pastiche. Each of these composers has created individual and unique compositional techniques at a time when serialism and the idea of avant-garde art were increasingly criticized.

The most important questions I would like to answer through the analysis of these works are: Are these composers using baroque music from similar points of view and on similar dimensions within musical form? How have the composers achieved different levels of audibility of baroque music depending on the chosen compositional principle? Are there substantial connections between the various compositional procedures used? The main area to which my research belongs are probably postmodern music studies. For Rochberg, the turn to postmodernism started with *Music for the Magic Theater* (1965) after giving up serialism and accepting collage and overt emulation of older styles. Schnittke started to experiment with polystylism in the late 1960s, and Szymański's further developed polystylistic technique in 1980's (surconventionalism). In most cases, the selected composers are using baroque music as raw material and go beyond a literal imitation of baroque styles.

Through the close analysis of compositional procedures like quotation, collage, pastiche, recomposition, use of historical instruments and of course individual innovative techniques by each of the composers, I will try to establish links between the analyzed works in order to propose a theoretical outline for the analysis of heterogenous compositional styles. First of all my research will be based on scores and the composers' writings with all necessary discussion about aesthetic, historiographic and stylistic connotations of each composition, style and composer. In addition, working on sketches, manuscripts and unpublished writings available in archives will also be of primary interest.