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Alfred Schnittke Concerto Grosso

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The Concerto Grosso No. 1 was the first of six concerti grossi by Soviet composer Alfred Schnittke. It was written in 1976–1977 at the request of Gidon Kremer and Tatiana Grindenko who were also the violin soloists at its premiere on 21 March 1977 in Leningrad together with Yuri Smirnov on keyboard instruments and the Leningrad Chamber Orchestra under Eri Klas. It is one of the best-known of Schnittke's polystylistic compositions and marked his breakthrough in the West.

Concerto Grosso No. 1 (Schnittke) - Wikipedia

Alfred Schnittke's Concerto Grosso No. 4/Symphony No. 5 was commissioned by the Royal Concertgebouw Orchestra of Amsterdam for its centenary. Riccardo Chailly led the orchestra in its premiere performance on November 10th, 1988. However, that is not the performance recorded here for Decca.

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Alfred Schnittke, Riccardo Chailly, Royal Concertgebouw ...

Alfred Schnittke (1934-1998): Concerto Grosso n.1, per due violino, clavicembalo, pianoforte preparato e orchestra d'archi (1976/1977) -- Gidon Kremer e Tati...

Alfred Schnittke: Concerto Grosso n.1 (1976/1977) - YouTube

If Alfred Schnittke is a "poster child" of musical postmodernism, his Concerto Grosso No. 1 (1977) is his poster work. One of the few orchestral works written after 1945 to enter the repertoire of ensembles worldwide, its uneasy fusion of old and new, high and low, and grave and comical captures what is most Schnittkean about Schnittke.

Concerto Grosso No. 1, for 2... | Details | AllMusic

Concerto Grosso no. 1 is one of Alfred Schnittke's best-known and most compelling works, sounding the surface of late Soviet life while resonating with

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Two Violins, Harpsichord Also Piano and String Orchestra Study Score

contemporary compositional currents around the world such as postmodernism. It marked a decisive point in Schnittke's development of the approach he called polystylism, which aimed to contain in a single composition the wide range of ...

Alfred Schnittke's Concerto Grosso no. 1

The late Alfred Schnittke has, after his death, been accused of writing too much music of variable quality. This debate is still raging although suffice to say that the Eighth Symphony truly is one of his greatest works and indeed, one of the great symphonic works of the latter twentieth century.

Royal Stockholm Philharmonic Orchestra, Gennady ...

Find many great new & used options and get the best deals for Alfred Schnittke: Cello Concerto No. 2; Concerto Grosso No. 2 (CD, Oct-1994, BIS (Sweden)) at the best online prices at eBay!

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Alfred Schnittke: Cello Concerto No. 2; Concerto Grosso No ...

Concerto Grosso No. 4 [Symphony No. 5], for violin, oboe, harpsichord and orchestra (1988) (First movement in Schnittke's Symphony No. 5) (Youtube)
Concerto Grosso No. 5 for violin, [offstage] piano and orchestra (1990-1991) (1).

Alfred Schnittke - Music

His best-known works include the Concerto Grosso No. 1 and the Violin Concerto No. 4, for which the violinist was instructed to mime the cadenza rather than actually play it.

Alfred Schnittke | Russian composer | Britannica

Alfred Gàrrievitx Xnitke, en rus: Альфрéd Гáрриевич Шнítке, conegut habitualment com a Alfred Schnittke (Énguels, Saràtov, 24 de novembre de 1934 - Hamburg, 3 d'agost de 1998) fou un important compositor soviètic de la

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postguerra, d'origen alemany

Alfred Schnittke - Viquipèdia, l'enciclopèdia lliure

Alfred Garjevič Šnitke (rusko Альфрéd Гáрриевич Шнítке), ruski in sovjetski skladatelj, 24. november 1934, Engels, † 3. avgust 1998, Hamburg.. V času tako imenovane »odjuge« Hruščova je v Sovjetski zvezi nekoliko popustil pritisk režima, ki je v skladu s predpisano doktrino socialističnega realizma poskušal zadrževati sovjetsko glasbo v okvirih ...

Alfred Garjevič Šnitke - Wikipedija, prosta enciklopedija

Browse: Schnittke - Concerto Grosso No. 1 This page lists all recordings of Concerto Grosso No. 1 by Alfred Schnittke (1934-98). Showing 1 - 10 of 13 results

Schnittke: Concerto Grosso No. 1 (page 1 of 2) | Presto ...

The concerto is scored for two solo

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violins, four first violins, four second violins, three violas, two cellos, a double bass, a harpsichord, a celesta, a piano, and a set of four church bells tuned to play B-flat, A, C, and B.. This concerto is a great example of the style Schnittke developed over the years, which he coined polystylism. [The concerto] begins 'beautifully', neo-classically but ...

Concerto Grosso No. 3 (Schnittke) - Wikipedia

Alfred Garrijevič Schnittke (v češtině často též Šnitke, rusky Альфред Гарриевич Шнитке, 24. listopadu 1934, Engels – 3. srpna 1998, Hamburk) byl rusko-německý židovský skladatel.V 60. letech 20. století vytvářel alternativní linii k hlavnímu proudu sovětské hudby socialistického realismu.V jeho tvorbě se projevuje touha náležet k celku určité ...

Alfred Schnittke - Wikipedie

Alfred Garrievich Schnittke was a Soviet and German composer. Schnittke's early music shows the strong influence of

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Dmitri Shostakovich. He developed a polystylistic technique in works such as the epic Symphony No. 1 and his first concerto grosso. In the 1980s, Schnittke's music began to become more widely known abroad with the publication of his second and third string quartets and the String Trio; the ballet Peer Gynt; the third, fourth, and fifth symphonies; and the viola concerto and first c

Alfred Schnittke - Wikipedia

Find album reviews, stream songs, credits and award information for Schnittke: Concerto Grosso No. 4 - Symphony No. 5; Concerto Grosso No. 3 - Riccardo Chailly, Royal Concertgebouw Orchestra on AllMusic - 2010 - The music on this Decca release was recorded in...

Schnittke: Concerto Grosso No. 4 - Symphony No. 5 ...

Schnittke-CD in preparation In September, Denys Proshayev was in St Petersburg where he recorded the

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Concerto for Piano and Strings of Alfred
Schnittke with the Strings Soloists of the
St Petersburg Academic Philharmonic
Orchestra under the baton of Maestro
Alexander Dmitriev.

Denys Proshayev - Home

Schnittke completed his Concerto Grosso No. 1 in 1977. the work received its premiere performance that same year on March 21, with the Leningrad Chamber Orchestra under Eri Klas; the soloists for the occasion were violinists Gidon Kremer and Tatiana Gridenko, and Yuri Smirnov on the two keyboard instruments. The style of this composition

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