

SITSKY

CONVERSATIONS
WITH THE COMPOSER

JIM COTTER



Nov
2003

Sitsky Conversations With The Composer

Madeline Roycroft



Sitsky Conversations With The Composer:

Sitsky Jim Cotter, 2004 Over the past 40 years composer and pianist Larry Sitsky has played a significant role in Australian musical culture In honour of his 70th birthday the National Library presents this celebratory publication In conversation with fellow composer Jim Cotter Professor Sitsky discusses his early experiences as a migrant from China to Australia studying under Eugene Goossens at the Sydney Conservatorium in the 1950s the development of contemporary music in Australia and his life as a composer

The Symphony in Australia, 1960-2020 Rhoderick McNeill, 2022-08-26 The Symphony remained a major orchestral form in Australia between 1960 and 2020 with a body of diverse and interesting symphonies produced during the 1960s and 1970s that defied the widespread modernist trends of serialism electronic music and indeterminism that seemed harbingers of the symphony's demise From the late 1970s onwards many Australian composers chose to work in styles that admitted modal and tonal melodic and harmonic elements with regular pulse Major cycles of symphonies by Carl Vine Brenton Broadstock and Ross Edwards began to appear in the late 1980s Other prolific symphonists like Paul Paviour 10 symphonies David Morgan 15 symphonies Philip Bracanin 11 Peter Tahourdin 5 John Polglase 5 and many others demonstrated a revived interest in the form This trend continued into the first two decades of the present century with symphonies by Matthew Hindson Katy Abbott Stuart Greenbaum Andrew Schultz Mark Isaacs and Gordon Kerry This renewed interest in the symphony reflects similar trends in Britain and the United States Rhoderick McNeill provides a comprehensive introduction to this large body of music with the aim of making the music and its composers known to concert goers music educators and students conductors and music entrepreneurs

Australian Chamber Music with Piano Larry Sitsky, 2011-10-01 This book represents the first critical survey of a section of a rich Australian corpus of chamber music The author has included various instrumental combinations with piano as well as vocal music with piano The survey is chronological as well as by composer An appendix to the work provides source material for future research into this area The research has concentrated on progressive modernist music by Australian composers The commentary utilizes the author's rich experience as composer pianist and educator

The Australian Symphony from Federation to 1960 Rhoderick McNeill, 2016-03-23 The symphony retained its primacy as the most prestigious large scale orchestral form throughout the first half of the twentieth century particularly in Britain Russia and the United States Likewise Australian composers produced a steady stream of symphonies throughout the period from Federation 1901 through to the end of the 1950s Stylistically these works ranged from essays in late nineteenth century romanticism twentieth century nationalism neo classicism and near atonality Australian symphonies were most prolific during the 1950s with 36 local entries in the 1951 Commonwealth Jubilee Symphony competition This extensive repertoire was overshadowed by the emergence of a new generation of composers and critics during the 1960s who tended to regard older Australian music as old fashioned and derivative The Australian Symphony from Federation to 1960 is the first study of this neglected

genre and has four aims firstly to show the development of symphonic composition in Australia from Federation to 1960 secondly to highlight the achievement of the main composers who wrote symphonies thirdly to advocate the restoration and revival of this repertory and lastly to take a step towards a recasting of the narrative of Australian concert music from Federation to the present In particular symphonies by Marshall Hall Hart Bainton Hughes Le Gallienne and Morgan emerge as works of particular note **Australia's Music: Themes of a New Society (2nd ed.)** Roger Covell, 2016-12-01

Described on its first publication in 1967 as a scholarly account of Australian music that is also entertaining social history Roger Covell's Australia's Music Themes of a New Society has become a classic of Australian music history for its beautifully written explorations of almost two hundred years of music making across classical Indigenous and Anglo Celtic traditions This revised edition including more than sixty musical examples is supplemented by a new postscript written by the author

Take Note: Interviews with Australian Composers Madeline Roycroft, 2021-12-01 What is the creative process Is there an Australian voice Does tonality have a place in music of this century These and many other questions relating to composition its philosophy and individual works are answered by nineteen Australian composers in a fascinating collection of interviews dating from 1996 to 2021 Composers in the spotlight are Larry Sitsky Elena Kats Chernin Chris Dench Julian Yu Brenton Broadstock Richard Mills Nigel Westlake Neil Kelly Carl Vine Elliott Gyger Joseph Twist Felicity Wilcox Gordon Kerry Liza Lim Linda Kouvaras Helen Gifford Paul Stanhope Stuart Greenbaum and Melody E t v s White Russians, Red Peril Sheila Fitzpatrick, 2021-03-30 Over 20 000 ethnic Russians migrated to Australia after World War II yet we know very little about their experiences Some came via China others from refugee camps in Europe Many preferred to keep a low profile in Australia and some attempted to pass as Polish West Ukrainian or Yugoslavian They had good reason to do so to the Soviet Union Australia's resettling of Russians amounted to the theft of its citizens and undercover agents were deployed to persuade them to repatriate Australia regarded the newcomers with wary suspicion even as it sought to build its population by opening its door to more immigrants Making extensive use of newly discovered Russian language archives and drawing on a lifetime's study of Soviet history and politics award winning author Sheila Fitzpatrick examines the early years of a diverse and disunited Russian Australian community and how Australian and Soviet intelligence agencies attempted to track and influence them While anti Communist White Russians dreamed a war of liberation would overthrow the Soviet regime a dissident minority admired its achievements and thought of returning home *Larry Sitsky* Robyn F. Holmes, Patricia Shaw, Peter Campbell, 1997-04-22 Exploring the personal and cultural experiences that have shaped the creative output of one of Australia's foremost composers this fascinating study begins in a Russian enclave in northern China progresses through student days in Sydney and San Francisco and culminates with Sitsky's present position as Professor of Composition at The Australian National University in Canberra The many influences on his work including important professional and personal relationships with such eminent persons as the poet Gwen Harwood and the violinist Jan Sedivka are discussed in

detail as are the sources of much of the inspiration for Sitsky's compositions now numbering close to 200. Of interest to scholars, students and anyone interested in 20th century music. In addition to presenting Sitsky's fascinating life story and expounding on the central position he has occupied for the past 40 years in Australia's musical culture, this important work provides for the first time comprehensive bibliographic references to all of Sitsky's compositions, his writing, his recordings and his appearances as a pianist and lecturer on music. The book is a most valuable addition to any collection for it is both a work of reference and a compelling story of the development of one of the most eclectic, visionary and confronting artists of his generation. *APAIS 1992: Australian public affairs information service*, **Australian Book Review**, 2004

Белые русские - красная угроза? История русской эмиграции в Австралии Шейла Фицпатрик, 2023-11-13
PDF A4 **Performing Pain** Maria Cizmiciu, 2012-01-12
Time after time people turn to music when coping with traumatic life events. Music can help process emotions, interpret memories and create a sense of collective identity. In *Performing Pain*, author Maria Cizmiciu focuses on the late 20th century in Eastern Europe as she uncovers music's relationships to trauma and grief. The 1970s and 1980s witnessed a cultural preoccupation in this region with the meanings of historical suffering, particularly surrounding the Second World War and the Stalinist era. Journalists, historians, writers, artists and filmmakers frequently negotiated themes related to pain and memory, truth and history, morality and spirituality during glasnost and the years leading up to it. *Performing Pain* considers how works by composers Alfred Schnittke, Galina Ustvolskaya, Arvo Pärt and Henryk Gorecki musically address contemporary concerns regarding history and suffering through composition, performance and reception. Taking theoretical cues from psychology, sociology and literary and cultural studies, Cizmiciu offers a set of hermeneutic essays that demonstrate the ways in which people employ music in order to make sense of historical traumas and losses. Seemingly postmodern compositional choices such as quotation, fragmentation and stasis create musical analogies to psychological and emotional responses to trauma and grief and the physical realities of their embodied performance focus attention on the ethics of pain and representation. Furthermore, as film music, these works participate in contemporary debates regarding memory and trauma. A comprehensive and innovative study, *Performing Pain* will fascinate scholars interested in the music of Eastern Europe and in aesthetic articulations of suffering. *National Themes in Australian Opera from Federation to the Bicentenary of European Settlement* David Symons, 2024-12-06
This book is concerned with the emergence and pursuit of a defined national consciousnesses as shown in the choice of national subjects and settings in operas by Australian composers from the birth of the nation at Federation 1901 until the Bicentenary of European settlement in 1988, a second watershed date in its development. There is presently no book that covers the overall development of Australian composed opera during this period. Michael Halliwell's book *National Identity in Contemporary Australian Opera: Myths Reconsidered* treats the operatic scene only after the Bicentenary. The targeted readership is wide, from academic and pedagogical, undergraduate, postgraduate and research to the informed general reader. Special interest groups may include

opera companies with the hope that it may encourage the performance of many neglected operas as well as the revival of the more notable ones treated in the book *Ferruccio Busoni and His Legacy* Erinn E. Knyt, 2017-05-22 An analysis of the composer's unconventional teaching style and philosophy his relationship with his students and his effect on twentieth century music Many students of renowned composer conductor and teacher Ferruccio Busoni had illustrious careers of their own yet the extent to which their mentor's influence helped shape their success was largely unexplored until now Through rich archival research including correspondence essays and scores Erinn E Knyt presents an evocative account of Busoni's idiosyncratic pedagogy focused on aesthetic ideals rather than methodologies or techniques and how this teaching style and philosophy can be seen and heard in the Nordic inspired musical works of Sibelius the unusual soundscapes of Var se the polystylistic meldings of music and technology in Louis Gruenberg's radio operas and film scores the electronic music of Otto Luening and the experimentalism of Philip Jarnach Equal parts critical biography and interpretive analysis Knyt's work compels a reconsideration of Busoni's legacy and puts forth the notion of a Busoni School as one that shaped the trajectory of twentieth century music Erinn Knyt's *Ferruccio Busoni and His Legacy* is a most welcome addition to the literature on Busoni as a fine example of research based on primary sources Bach **National Library of Australia News**, 2003 **The Esoteric Musical Tradition of Ferruccio Busoni and Its Reinvigoration in the Music of Larry Sitsky** Judith Michelle Crispin, 2007 Explores an esoteric tradition of music composition which grew out of Ferruccio Busoni's concept of Junge Klassizitat or Young Classicality Building on research into the esoteric nature of Busoni's Junge Klassizitat this study traces the passage of the esoteric tradition along the Budoni Petri Sitsky line *Sounds Australian*, 2005 Poe Evermore David Huckvale, 2014-10-02 Edgar Allan Poe exerted a profound influence on many aspects of 20th century culture and continues to inspire composers filmmakers writers and artists Popularly thought of as a horror writer Poe was also a philosophical aesthete a satirist a hoaxer a psychologist and a prophet of the anxieties and preoccupations of the modern world Alphabetically arranged this book explores Poe's major works both in their own right and in terms of their impact on others including Baudelaire who translated his works into French Debussy Rachmaninoff and the Alan Parsons Project who set them to music Roger Corman Federico Fellini and Jean Epstein who interpreted his visions for film audiences and television shows such as *The Six Million Dollar Man* and *Time Tunnel* which borrowed his imagery and in the case of *The Simpsons* sent it up A wide range of other responses to his compelling *Tales of Mystery and Imagination* his poetry and the theoretical writings combine strongly to suggest that Poe's legacy will indeed last forevermore Book Review Index, 2006 Every 3rd issue is a quarterly cumulation *Australia's Jindyworobak Composers* David Symons, 2020-11-29 Australia's Jindyworobak Composers examines the music of a historically and artistically significant group of Australian composers active during the later post colonial period 1930s c 1960 These composers sought to establish a uniquely Australian identity through the evocation of the country's landscape and environment including notably the use of Aboriginal elements or imagery in their

music texts dramatic scenarios or programmes Nevertheless it must be observed that this word was originally adopted as a manifesto for an Australian literary movement and was for the most part only retrospectively applied by commentators rather than the composers themselves to art music that was seen to share similar aesthetic aims Chapter One demonstrates to what extent a meaningful relationship may or may not be discernible between the artistic tenets of Jindyworobak writers and apparently likeminded composers In doing so it establishes the context for a full exploration of the music of Australian composers to whom Jindyworobak has come to be popularly applied The following chapters explore the music of composers writing within the Jindyworobak period itself and finally the later twentieth century afterlife of Jindyworobakism This will be of particular interest to scholars and researchers of Ethnomusicology Australian Music and Music History

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