

## Peter J. Schmelz

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### **Employment**

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- July 2007–present      Washington University in St. Louis  
Assistant Professor of Music (2007-2010);  
Associate Professor of Music (2010–Present)
- January 2003–June 2007      University at Buffalo (State University of New York)  
Assistant Professor of Musicology

### **Education**

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- 2002      University of California, Berkeley  
*Ph.D., History and Literature of Music*  
Dissertation: “Listening, Memory, and the Thaw: Unofficial Music and Society in  
the Soviet Union, 1956–1974.”  
Advisor: Richard Taruskin
- 1997      University of California, Berkeley  
*M.A., History and Literature of Music*
- 1995      The George Washington University  
*B.A., Magna cum laude, Music*

### **Fellowships and Awards**

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- 2010      American Society of Composers, Authors and Publishers (ASCAP)  
Deems Taylor Award for *Such Freedom, If Only Musical*
- 2008      Paul Sacher Foundation Grant (Basel, Switzerland)  
Valentin Silvestrov Collection (awarded 2008 for use 2010)
- 2008      Publication subvention for *Such Freedom, If Only Musical*  
American Musicological Society
- 2004      Summer Stipend for *Such Freedom, If Only Musical*  
National Endowment for the Humanities
- 2002      Ingolf Dahl Award (best student paper)

## American Musicological Society Pacific-NW/SW Chapters

1995 Phi Beta Kappa

## **Publications**

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### **Books**

*Beyond Noise and Silence: Alfred Schnittke, Valentin Silvestrov, and the End of Soviet Music* (in preparation).

2009 *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw* (Oxford University Press).

Reviews:

B. L. Eden, *Choice*, July 2009.

Boris Belge, *Osteuropa* 59, no. 9 (September 2009): 201–202.

Olga Haldey, *Russian Review* 68, no. 4 (October 2009): 701–702.

Inga Blanke, *H-Soz-u-Kult* (H-Net, Clio-online), 28.10.2009.

Solomon Volkov, Radio Svoboda, February 15, 2010

(<http://www.svobodanews.ru/content/transcript/1959932.html>).

Pauline Fairclough, *Notes* 66, no. 3 (March 2010): 561–63.

David Fanning, *Slavic Review* 69, no. 2 (Summer 2010).

Alexander Ivashkin, *Tempo* (July 2010).

Elena Dubinets, “Muzyka shestidesyatykh: vzglyad iz-za okeana cherez polveka,” *Muzykal’naiia akademiia* no. 2 (2010).

### **Edited Volume**

2009 [with Elizabeth Bergman] Double issue: Music and Cold War Culture, *Journal of Musicology* 26, nos. 1 and 2.

### **Articles and Book Chapters**

2011 “Selling Schnittke: Late Soviet Censorship in the Cold War Marketplace.” In *Forbidden Voices*, ed. Patricia Hall. Oxford University Press, in preparation. **(refereed)**

2009 “Alfred Schnittke’s *Nagasaki*: Soviet Nuclear Culture, Radio Moscow, and the Global Cold War.” *Journal of the American Musicological Society* 62: 413–74. **(refereed)**

2009 “Introduction: Music in the Cold War.” *Journal of Musicology* 26: 3–16. **(refereed)**

- 2009 “‘Crucified on the Cross of Mass Culture’: Late Soviet Genre Politics in Alexander Zhurbin’s Rock Opera *Orpheus and Eurydice*.” *Journal of Musicological Research* 28: 61–87. **(refereed)**
- 2009 “From Scriabin to Pink Floyd: The ANS Synthesizer and the Politics of Soviet Music between Thaw and Stagnation.” In *Sound Commitments: Avant-garde Music and the Sixties*, ed. Robert Adlington, 254–77. Oxford University Press. **(refereed)**  
Reviews: Edwin Pouncey, *The Wire* no. 307 (Sept. 2009): 71.  
Guy Osborn, *Times Higher Education* (UK), 16 September 2009.  
Arnold Whittall, *Musical Times* (Autumn 2009).
- 2008 “After Prokofiev.” In *Sergey Prokofiev and His World*, ed. Simon Morrison, 493–529. Princeton University Press.
- 2007 “What Was ‘Shostakovich,’ and What Came Next?” *Journal of Musicology* 24: 297–338. **(refereed)**
- 2007 “‘Have you forgotten?’: Darryl Worley and the Musical Politics of Operation Iraqi Freedom.” In *Music in the Post-9/11 World*, ed. Jonathan Ritter and J. Martin Daughtry, 123–54. Routledge.  
Reviews: David R. Adler, *Jazz Notes: The Journal of the Jazz Journalists Association* 18, no. 4 (2008): 12–14.  
Robert McParland, *Popular Music and Society* 32 (2009): 297–300 (esp. 298–99).
- 2005 “Andrey Volkonsky and the Beginnings of Unofficial Music in the Soviet Union.” *Journal of the American Musicological Society* 58: 139–207. **(refereed)**
- 2004 “Shostakovich’s ‘Twelve-tone’ Compositions and the Politics and Practice of Soviet Serialism.” In *Shostakovich and His World*, ed. Laurel E. Fay, 303–54. Princeton University Press.  
Reviews: Erik Levi, *Gramophone*, December 2004, 126.  
Pauline Fairclough, *Music and Letters* 86 (2005): 452–60.  
Lyn Henderson, “Decoding Dmitri,” *Musical Times* 146 (2005): 113–15.  
Margaret M. Barela, *American Record Guide* 68 (2005): 269–271.

### Reviews

- 2011 *Rock and Roll in the Rocket City*, by Sergei I. Zhuk. *Notes* (in preparation).
- 2010 *Twelve-Tone Music in America*, by Joseph Straus. *Notes* 67: 320–23.
- 2010 *Music and Power in the Soviet 1930s: A History of Composers’ Bureaucracy*, by

Simo Mikkonen. *Russian Review* 69: 514–15.

- 2010 *On Russian Music*, by Richard Taruskin. *Notes* 66: 565–67.
- 2008 *Sofia Gubaidulina: A Biography*, by Michael Kurtz. *Notes* 65: 84–87.
- 2007 *Creative Union: The Professional Organization of Soviet Composers, 1939–1953*, by Kiril Tomoff. *The American Historical Review* 112: 1650–51.
- 2007 *A Soviet Credo: Shostakovich's Fourth Symphony*, by Pauline Fairclough. *Notes* 63: 624–27.
- 2003 *A Schnittke Reader*, by Alfred Schnittke, ed. Alexander Ivashkin. *Notes* 59: 897–901.

### **Public Presentations**

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#### **Recent Conference Papers/Invited Lectures**

- 2010 “Schnittke and the Popular.” Eastman School of Music. 1 April. **(invited)**
- 2010 “Tango, again? No—Rock!”: Reconsidering the Popular in Late Soviet Culture, or the Case of Schnittke.” Music and Sound Studies Initiative Colloquium, University of Minnesota, Minneapolis, 15 February. **(invited)**
- 2009 “‘Fragmentary Remnants of a Tonal World’: Alfred Schnittke and Soviet Collage.” Symposium: “Alfred Schnittke: Between Two Worlds.” Centre for Russian Music/Alfred Schnittke Archive, Goldsmiths, University of London, with the Southbank Centre and London Philharmonic Orchestra, London, 21–22 November.
- 2009 “A Genealogy of Polystylism: Alfred Schnittke and the Soviet Culture of Collage.” American Musicological Society National Meeting, Philadelphia, November.
- 2009 “Alfred Schnittke and the Soviet Culture of *Kollazh*.” Washington University in St. Louis, Dept. of Music Colloquium, 9 October.
- 2008 Moderator, “Globalization and the Cold War.” AMS Cold War and Music Study Group Session. American Musicological Society National Meeting, Nashville, November.
- 2008 “Alfred Schnittke’s *Nagasaki* and Soviet Cold War Culture.” Indiana University, Jacobs School of Music, Bloomington ArtsWeek, 27 February. **(invited)**