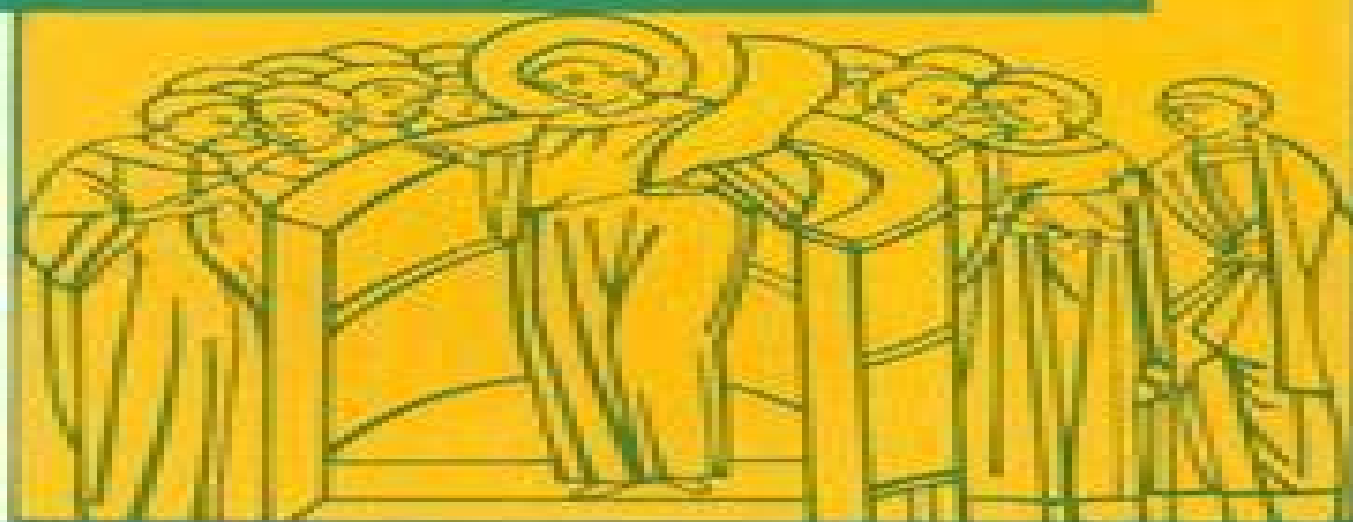


Russian Church Singing

volume 1

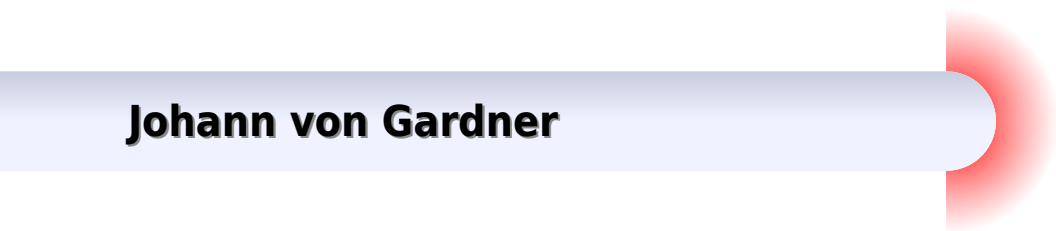
ORTHODOX WORSHIP
AND HYMNOGRAPHY

Johann von Gardner



Russian Church Singing Orthodox Worship And Hymnography

Johann von Gardner



Russian Church Singing Orthodox Worship And Hymnography:

Russian Church Singing: Orthodox worship and hymnography Johann von Gardner, 1980 This comprehensive study is intended to serve not only as a standard reference work but also as the cornerstone and inspiration for future research into the music of the Russian Orthodox Church As its author emphasizes the music of the Orthodox Church cannot be understood in purely aesthetic categories apart from the liturgical context which determines both its content and its function Accordingly this first volume examines not only the early history of Russian chant but also the structure of Orthodox worship and the poetical forms of its hymnography Dr Johann von Gardner the eminent Russian born musicologist holds the Chair of Russian Liturgical Music at the University of Munich Over the past fifty years he has written over 300 articles on liturgical music as well as several major scholarly books This book represents the culmination of his scholarly labors St Vladimir's Seminary Press publishes a wide selection of books on Orthodox theology worship history spirituality and art These include such works as Theology of the Icon by Leonid Ouspensky an illustrated exploration of the Orthodox understanding of the icon Introduction to Liturgical Theology by Alexander Schmemmann which studies the ordo or shape of Orthodox worship and its historical evolution from its beginnings down to the Byzantine synthesis of the ninth-twelfth centuries Nicholas Cabasilas Commentary on the Divine Liturgy a classic expression of Byzantium's last great flowering of theology and The Russians and Their Church by Nicholas Zernov a popular survey of the entire scope of Russian Church history All four books provide further insights into the life and thought of the Orthodox Church

Russian Church Singing: History from the origins to the mid-seventeenth century Johann von Gardner, 1980 The history of church singing in Russia constitutes an essential aspect of that nation's culture and musical history For the first 650 years from the Christianization of Rus in the year 988 liturgical chant was the only documentable art music in that vast territory that eventually became the modern nations of Russia Ukraine and Belarus Indeed in Russia before the revolution of 1917 liturgical musicology was a bona fide scholarly discipline taught in conservatories universities and theological seminaries All activity in the field came to a halt however during the 75 year Soviet era when the study and practice of sacred music was severely repressed for ideological reasons with a resulting lack of published research and secondary material Consequently Russian and Western music historians church musicians and liturgical scholars as well as ordinary churchgoers whose interest in Orthodox Christianity and its art has been increasing of late have been deprived of reference works that would impart even a general knowledge of the history and development of liturgical singing in the Russian Orthodox Church The present Volume Russian Church Singing Volume 2 is the second installment of Professor Johann von Gardner's monumental work to appear in English translation The 396 page volume translated and edited by Dr Vladimir Morosan considers the development and practice of liturgical chant in the Russian lands from a variety of aspects its origins and the various cultural influences upon its formation extant manuscripts the evolution of the notation and the problematics of deciphering it into modern day notes the forces involved in its

performance its stylistic evolution from exclusively monodic forms to improvised and eventually notated polyphony its earliest known composers and performing ensembles its aesthetics in relation to liturgy the language and the various problems that arose over the centuries resulting in the adoption of Westernized stylistic models around the year 1650 which marks the approximate end of the time period covered in this volume Much of this information is made accessible for the first time to the English reader and will be of interest both to the specialist and to the general reader generating a healthy demand for further research and exploration into this fascinating and hitherto unknown field Book jacket *Russian Church Singing, Volume 1: Orthodox Worship and Hymnography* Johann von Gardner, 1980 **Russian Church Singing:**

Orthodox worship and hymnography Johann von Gardner, 1980 This comprehensive study is intended to serve not only as a standard reference work but also as the cornerstone and inspiration for future research into the music of the Russian Orthodox Church As its author emphasizes the music of the Orthodox Church cannot be understood in purely aesthetic categories apart from the liturgical context which determines both its content and its function Accordingly this first volume examines not only the early history of Russian chant but also the structure of Orthodox worship and the poetical forms of its hymnography Dr Johann von Gardner the eminent Russian born musicologist holds the Chair of Russian Liturgical Music at the University of Munich Over the past fifty years he has written over 300 articles on liturgical music as well as several major scholarly books RThis book represents the culmination of his scholarly labors St Vladimir s Seminary Press publishes a wide selection of books on Orthodox theology worship history spirituality and art These include such works as *Theology of the Icon* by Leonid Ouspensky an illustrated exploration of the Orthodox understanding of the icon *Introduction to Liturgical Theology* by Alexander Schmemmann which studies the ordo or shape of Orthodox worship and its historical evolution from its beginnings down to the Byzantine synthesis of the ninthtwelfth centuries *Nicholas Cabasilas Commentary on the Divine Liturgy* a classic expression of Byzantium s last great flowering of theology and *The Russians and Their Church* by Nicholas Zernov a popular survey of the entire scope of Russian Church history All four books provide further insights into the life and thought of the Orthodox Church **Studies on Eastern Orthodox Church Chant** Svetlana Kujumdzieva, 2023-09-05 This book focuses on the compilation of the different practices of Eastern Orthodox Chant looking at the subject through various languages practices and liturgical books and letters The subject of this book is also analysed through newly found unique material to provide the entire history of Eastern Orthodox Chant from the ninth to the nineteenth centuries and approached through a number of different disciplines The book consists of sixteen topics grouped in four parts *Studies on Genre Studies on Liturgical Books Studies on Distinguished Men of Letters and Studies on Bulgarian Orthodox Church Chant* The aim of the book is to present the Eastern chant as a phase in the evolution of Mediterranean art which is the cradle of Graeco Roman heritage This complex study brings in a variety of sources to show the purpose of Eastern Orthodox Chant as strengthening the Christian faith during the Middle Ages and the revival of Balkan nationalism in the nineteenth century This book will

appeal to students and scholars alike interested in liturgical musical books liturgy and chant repertory Likewise it will be of interest to those engaged in medieval and early modern history music and culture **Singing the Right Way** Jeffers Engelhardt, 2015 Singing the Right Way enters the world of Orthodox Christianity in Estonia to explore musical style in worship cultural identity and social imagination Through both ethnographic and historical chapters author Jeffers Engelhardt reveals how Orthodox Estonians give voice to the religious absolute in secular society Based on a decade of fieldwork Singing the Right Way traces the sounds of Orthodoxy in Estonia through the Russian Empire interwar national independence the Soviet era and post Soviet integration into the European Union Approaching Orthodoxy through local understandings of correct practice and correct belief Engelhardt shows how religious knowledge national identity and social transformation illuminate how to sing the right way and thereby realize the fullness of Estonians Orthodox Christian faith in context of everyday secular surroundings Singing the Right Way is an innovative model of how the musical poetics of contemporary religious forms are rooted in both consistent sacred tradition and contingent secular experience This landmark study is sure to be an essential text for scholars studying the ethnomusicology of religion **Historical Dictionary of Russian Music** Daniel Jaffé, 2012-03-08 Russian music today has a firm hold around the world in the repertoire of opera houses ballet companies and orchestras The music of Pyotr Tchaikovsky Nikolay Rimsky Korsakov Sergey Rachmaninov Sergey Prokofiev and Dmitri Shostakovich is very much today's lingua franca both in the concert hall and on the soundtracks of international blockbusters from Hollywood Meanwhile the innovations of Modest Mussorgsky Alexander Borodin and Igor Stravinsky have played their crucial role in the development of Western music in the last century influencing the work of virtually every notable composer of the last century The Historical Dictionary of Russian Music covers the history of Russian music starting from the earliest archaeological discoveries to the present including folk music sacred music and secular art music The book contains a chronology an introductory essay an extensive bibliography and over 500 cross referenced dictionary entries on every major composer in Russia's history as well as several leading composers of today such as Sofia Gubaidulina Rodion Shchedrin Leonid Desyatnikov Elena Firsova and Pavel Karmanov It also includes the patrons and institutions that commissioned works by those composers and the choreographers and dancers who helped shape the great ballet masterpieces This book is an excellent access point for students researchers and anyone wanting to know more about Russian music **Orthodox Worship and Hymnography** Johann von Gardner, 1980 *Visual Arts in the Worshipping Church* DeBoer, 2016 Although numerous studies have examined biblical and theological rationales for using the visual arts in worship this book by Lisa J DeBoer fills in a piece of the picture missing so far the social dimensions of both our churches and the various art worlds represented in our congregations The first part of the book looks at Orthodoxy Catholicism and Protestantism in turn including case studies of specific congregations showing how each tradition's use of the visual arts reveals an underlying ecclesiology DeBoer then focuses on six themes that emerge when Orthodox Catholic and Protestant

uses of the visual arts are examined together the arts as expressions of the church's local and universal character the meanings attributed to particular styles of art for the church the role of the arts in enculturating the gospel and more DeBoer's Visual Arts in the Worshipping Church will focus and deepen the thinking of pastors worship leaders artists students and laypeople regarding what the arts might do in the midst of their congregations

Nineteenth-Century Choral Music

Donna M. Di Grazia, 2013-03-05 Nineteenth Century Choral Music is an in depth examination of the rich repertoire of choral music and the cultural phenomenon of choral music making throughout the period The book is divided into three main sections The first details the attraction to choral singing and the ways it was linked to different parts of society and to the role of choral voices in the two principal large scale genres of the period the symphony and opera A second section highlights ten choral orchestral masterworks that are a central part of the repertoire The final section presents overview and focus chapters covering composers repertoire both small and larger works and performance life in an historical context from over a dozen regions of the world Britain and Ireland the Czech Republic France Germany Hungary Italy Latin America the Philippines Poland Russia Scandinavia and Finland Spain and the United States This diverse collection of essays brings together the work of 25 authors many of whom have devoted much of their scholarly lives to the composers and music discussed giving the reader a lively and unique perspective on this significant part of nineteenth century musical life

Eastern Catholic Theology in Action Andrew J. Summerson, Cyril Kennedy, 2024-10-11 The Second Vatican Council urged Eastern Catholics to cultivate their share of divine revelation for the benefit of the entire Catholic Church Yet more than 50 years later the Eastern Catholic Churches frequently remain on the margins both in the theological academy and in the life of the Church more broadly In an effort to remedy this situation at least in part this volume offers a scholarly reflection on the unique patrimony of the Eastern Catholic Churches divided according to the categories of Liturgy Theology Spirituality Discipline and Culture In so doing it both follows the categories used to define a Church sui iuris in the Code of Canon Law for the Eastern Churches and builds on the legacy of the Rev Peter Galadza to whom the volume is dedicated On one hand the volume and its essays are intentionally introductory revealing the worlds of Eastern Catholicism and the variety of theological approaches that take place there Emerging in part from the experience of teaching and preaching by scholars of Eastern Christianity who are frequently asked for a basic introduction to Eastern Catholic theology and have little to offer in response these essays gather an international group of scholars engaging in critical theological reflection from an Eastern Catholic perspective This approach is rounded out by contributions from Roman Catholic Orthodox and Protestant scholars who articulate their own reception and appreciation of the Eastern Catholic theological heritage At the same time however several of the essays in this volume relate the history and current reality of Eastern Catholicism to the Orthodox and Roman Catholic Churches yet without ignoring how frequently Eastern Catholics live worship and theologize without self conscious regard for their unique ecclesial situation Indeed these authors show Eastern Catholic theology can be unself consciously

grounded in the patristic tradition and Eastern Catholics can simply do theology without worrying about ecclesial politics. Readers will thus find here the best of both worlds both an introduction to the unique and frequently ignored patrimony of the Eastern Catholic Churches and a series of essays that avoids the all too common pitfall of reducing these traditions to a parody of other Churches Eastern or Western. Instead by engaging with the sources of the Christian tradition as Eastern Catholics yes but first and foremost as Christians the authors reveal how much their tradition can offer the Catholic Church as a whole.

The Oxford History of Christian Worship Geoffrey Wainwright, 2006. The Oxford History of Christian Worship is a comprehensive and authoritative history lavishly illustrated of the origins and development of Christian worship up to the present day. Following contemporary methods in scholarship it attends to social and cultural contexts and examines the worship traditions from both Eastern and Western Christianity ancient and modern. It offers a chronological account while encompassing spatial and confessional variations from Baptists in Britain to Roman Catholics in Mexico from Orthodox in Ethiopia to Pentecostals in the United States from Lutheran and Reformed in Europe to united churches in India and Australia. The material details of Christian worship such as music architecture and the visual arts are considered within specific cultural contexts throughout the volume as well as studied thematically in individual chapters.

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Eighteenth-Century Russian Music Marina Ritzarev, 2017-07-05. Little is known outside of Russia about the nation's musical heritage prior to the nineteenth century. Western scholarship has tended to view the history of Russian music as not beginning until the end of the eighteenth century. Marina Ritzarev's work shows this interpretation to be misguided. Starting from an examination of the rich legacy of Russian music up to 1700 she explores the development of music over the course of the eighteenth century a period of especially intense Westernization and secularization. The book focuses on what is characteristic and crucial to Russian music during this period rather than seeking to provide a comprehensive survey. The musical culture of the time is discussed against the rich background of social political and cultural life tying together many of the phenomena that used to be viewed separately. The book highlights the importance of previously marginalized sectors: serf culture, choral, sacred culture, the contribution of foreign musicians, the significant influence of Freemasonry, the role of Ukrainian and West European cultures and so on as well as casting new light on the well researched topic of Russian opera. Much new archival material is introduced and revised biographies of the two leading eighteenth century Russian composers Maxim Berezovsky and Dmitry Bortniansky are provided as well as those of the serf composer Stepan Degtyarev and the Italian Giuseppe Sarti. The book places eighteenth century Russian music on the European map and will be of particular importance for the study of European musical cultures remote from such centres as Italy, Germany, Austria and France. Eighteenth century Russian music is organically linked with its past and future and its contributory role in forming the Russian national identity and developing the Russian idiom is clarified.

History of Music in Russia from Antiquity to 1800, Volume 1 Nikolai Findeizen, 2008-02-07. In its scope and command of primary sources and its generosity of scholarly

inquiry Nikolai Findeizen s monumental work published in 1928 and 1929 in Soviet Russia places the origins and development of music in Russia within the context of Russia s cultural and social history Volume 2 of Findeizen s landmark study surveys music in court life during the reigns of Elizabeth I and Catherine II music in Russian domestic and public life in the second half of the 18th century and the variety and vitality of Russian music at the end of the 18th century **The**

Music and Dance of the World's Religions E. Rust,1996-08-23 Despite the world wide association of music and dance with religion this is the first full length study of the subject from a global perspective The work consists of 3 816 references divided among 37 chapters It covers tribal regional and global religions and such subjects as shamanism liturgical dance healing and the relationship of music mathematics and mysticism The referenced materials display such diverse approaches as analysis of music and dance description of context direct experience observation and speculation The references address topics from such disciplines as sociology anthropology history linguistics musicology ethnomusicology theology medicine semiotics and computer technology Chapter 1 consists of general references to religious music and dance The remaining 36 chapters are organized according to major geographical areas Most chapters begin with general reference works and bibliographies then continue with topics specific to the region or religion This book will be of use to anyone with an interest in music dance religion or culture This Is the Day That the Lord Has Made Nicholas Denysenko,2024-05-30

How do Orthodox Christians celebrate Pascha Easter and Christmas What is the purpose of the blessing of waters How does the Orthodox liturgical year compare with Western Christianity Through an analysis of the feasts within the Orthodox Liturgical year Denysenko explores how rituals Bible readings and hymns form part of common festivals such as Lent Holy Week Pascha Christmas and the feasts of Mary He also discusses feasts particular to Orthodox Christianity allowing readers to explore occasions such as the Exaltation of the Cross and the Baptism of Rus and discover the importance of domestic traditions like the Vasilopita and the Sviata Vechera Holy Supper Ideal for interested readers at college level or above This is the Day that the Lord has Made is an excellent guide for all seeking to understand the significance of Orthodox liturgy

Orthodox Christianity: The Basics Nicholas Denysenko,2025-09-18 Resplendent icons brilliant vestments fragrant incense and sonorous chants the sights and sounds of the Orthodox Church have captured the imagination of people for centuries Orthodox Christianity The Basics is a compelling introduction to Orthodoxy s origins in the apostolic era historical development doctrines spiritual and liturgical practices and the social challenges of the twenty first century Topics covered include Alexandria Antioch and the apostolic age Christology Pneumatology and Life and Death Orthodox Spirituality The Liturgical Tradition Orthodox Ecclesiology Orthodoxy and Culture Wars With suggestions for further reading at the end of each chapter along with a glossary Orthodox Christianity The Basics is the ideal starting point for those exploring Christianity Orthodox Christianity Church History Eastern Orthodoxy and Theology **Cold War Radio** Mark G. Pomar,2022-10 Cold War Radio is a concise look at the history of Voice of America and Radio Free Europe Radio Liberty and

their impact on the Soviet Union during the Cold War Liturgical Reform after Vatican II Nicholas E.

Denysenko, 2015-12-01 Sacrosanctum Concilium SC was the first document promulgated by the Second Vatican Council The impact of this document was broad and ecumenical the liturgical reforms approved by the Council reverberated throughout Christendom impacting the order and experience of worship in Reformed and Orthodox Churches Unrecognized in most studies the Orthodox Churches were also active participants in the liturgical movement that gained momentum through the Catholic and Protestant Churches in the twentieth century This study examines Orthodox liturgical reform after Vatican II through the lens of Catholic Orthodox ecumenical dialogue After establishing the retrieval of the priesthood of the laity and active liturgical participation as the rationales for liturgical reform the study presents the history of liturgical reform through four models the liturgical reforms of Alexander Schmemmann the alternative liturgical center in the Russian Orthodox Church Outside of Russia ROCOR the symposia on liturgical rebirth authorized by the Church of Greece and the renewed liturgy of New Skete Monastery Following a discussion of the main features of liturgical reform catechesis ars celebrandi and the role of the clergy Denysenko concludes with suggestions for implementing liturgical reform in the challenges of postmodernity and in fidelity to the contributions of Catholic Orthodox ecumenical dialogue **Hearing Our Prayers** Juliette J.

Day, 2024-05-10 2025 Catholic Media Association Third Place Award Liturgy or Worship How do we hear our prayers In the words of philosopher Gemma Corradi Fiumara there can be no saying without hearing no speaking which is not an integral part of listening no speech which is not somehow received Therefore hearing should be considered an essential aspect of participation in Christian worship However although almost all studies of Christian worship attend to the words spoken and sung almost none consider how worshippers hear in the liturgical event In **Hearing Our Prayers** Juliette Day draws upon insights from liturgical studies philosophy psychology acoustical science and architectural studies to investigate how acts of audition occur in Christian worship The book discusses the different listening strategies worshippers use for speech chant and music as well as for silence and noise why paying attention in church can be so difficult and how what we hear is affected by the buildings in which worship takes place Day concludes by identifying liturgical listening as a particular type of ritual participation and emphasizes that liturgical listening is foundational for the way in which we pray and think about God the church and the world

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