

Russian Church Singing

volume 1

ORTHODOX WORSHIP
AND HYMNOGRAPHY

Johann von Gardner



Russian Church Singing

Johann Von Gardner



Russian Church Singing:

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 [History of Russian Church Music, 988-1917](#) Nicholas P. Brill, 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 R This book represents the culmination of his scholarly labors St Vladimir's Seminary

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Russian Church Singing, Volume 1: Orthodox Worship and Hymnography Johann von Gardner,1980

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Russian Church Singing Johann von Gardner,1980 The Russian Orthodox Church Jane Ellis,2024-11-26 The Russian Orthodox Church 1986 concentrates on the recent history of the church examining the situation of Russian Orthodox believers in the Soviet Union It demonstrates that freedom of religion did not exist in the Soviet Union although the church remained a vigorous and potent force in Soviet society which the authorities were unable to ignore **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 *Encyclopaedia of Contemporary Russian* Tatiana Smorodinskaya, Karen Evans-Romaine, Helena Goscilo, 2013-10-28 The Encyclopedia is an invaluable resource on recent and contemporary Russian culture and history for students teachers and researchers across the disciplines **Russian Church Singing, Vol. 1** Johann Von Gardner, 2015-07 History of Russian Church Music, 988-1917 Nicholas P. Brill, 1982 *Birkbeck and the Russian Church* William John Birkbeck, Anglican and Eastern Churches Association, 1917 The SAGE International Encyclopedia of Music and Culture Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world s musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology s fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader s Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader s Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

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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.

Service Book of the Holy Orthodox-Catholic Apostolic (Greco-Russian) Church Orthodox Eastern Church, 1906

From chantre to djak Robert B. Klymasz, 2000-01-01 The performance of sacred song often involves the talents of cantors, chanters, precentors, and criers, also known as chantres, djaky, psalmen, sbepniki, bazanim, prolopsalti, and muezzins. This book explores a unique class of musicians from a variety of perspectives to offer the first survey of its kind. Folklorists join with ethnomusicologists, cantors, and enthusiasts to illuminate the many facets of this rich living tradition. Published in English.

Russian Church Singing, Vol. 2 Johann Von Gardner, 2015-07-16 2018 ee

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Table of Contents Russian Church Singing

1. Understanding the eBook Russian Church Singing
 - The Rise of Digital Reading Russian Church Singing
 - Advantages of eBooks Over Traditional Books
2. Identifying Russian Church Singing
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Russian Church Singing
 - User-Friendly Interface
4. Exploring eBook Recommendations from Russian Church Singing
 - Personalized Recommendations
 - Russian Church Singing User Reviews and Ratings
 - Russian Church Singing and Bestseller Lists
5. Accessing Russian Church Singing Free and Paid eBooks
 - Russian Church Singing Public Domain eBooks
 - Russian Church Singing eBook Subscription Services
 - Russian Church Singing Budget-Friendly Options
6. Navigating Russian Church Singing eBook Formats

- ePub, PDF, MOBI, and More
- Russian Church Singing Compatibility with Devices
- Russian Church Singing Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Russian Church Singing
 - Highlighting and Note-Taking Russian Church Singing
 - Interactive Elements Russian Church Singing
- 8. Staying Engaged with Russian Church Singing
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Russian Church Singing
- 9. Balancing eBooks and Physical Books Russian Church Singing
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Russian Church Singing
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Russian Church Singing
 - Setting Reading Goals Russian Church Singing
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Russian Church Singing
 - Fact-Checking eBook Content of Russian Church Singing
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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