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Russian Opera

Inna Naroditskaya



Russian Opera:

The Russian Opera Rosa Newmarch, 2022-09-15 In *The Russian Opera* Rosa Newmarch provides an insightful exploration of Russian operatic traditions tracing their evolution from the early 18th century to the 20th century. Employing a scholarly yet accessible literary style, she interweaves historical analysis with vivid descriptions of operatic works and figures, allowing readers to engage deeply with the cultural nuances of Russian art. Newmarch's examination emphasizes the significant influences of national identity and folk traditions on the operatic form, contributing to a richer understanding of the genre within the broader context of European music and cultural movements. Rosa Newmarch was a prominent musicologist and a passionate advocate for Russian music during a time of growing Western interest in Eastern art forms. Born in 1857 in England, she developed a keen interest in the intricacies of Russian cultural expressions, which led her to translate and promote the works of key Russian composers including Tchaikovsky and Rimsky Korsakov. Her firsthand experiences and deep-rooted knowledge of both English and Russian cultural spheres are vividly reflected in her writing, offering a unique perspective that bridges both worlds. This book is highly recommended for musicologists, students, and enthusiasts alike. Newmarch's passion and expertise illuminate the complexities of Russian opera, making it an essential read for anyone looking to understand the interplay between music, culture, and history in this captivating genre. **Bewitching**

Russian Opera Inna Naroditskaya, 2018-11-01 In *Bewitching Russian Opera: The Tsarina from State to Stage*, author Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century: Catherine I, Anna Elizabeth, and Catherine the Great. Engaging with ethnomusicological, historical, and philological approaches, her study traces the tsarinas' deeply invested interest in musical drama as each built theaters, established drama schools, commissioned operas and ballets, and themselves wrote and produced musical plays. Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived, revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns. Through contemporary performance theory, she demonstrates how the opportunity for role playing and costume changing in performative spaces allowed individuals to cross otherwise rigid boundaries of class and gender. A close look at a series of operas and musical theater productions from Catherine the Great's fairy tale operas to Tchaikovsky's *Pique Dame* illuminates the transition of these royal women from powerful political and cultural figures during their own reigns to a marginalized and unreal Other under the patriarchal dominance of the subsequent period. These tsarinas successfully fostered the concept of a modern nation and collective national identity, only to then have their power and influence undone in Russian cultural consciousness through the fairy tale operas of the 19th century that positioned tsarinas as magical and dangerous figures, rightfully displaced and conquered by triumphant heroes on the stage and by the new patriarchal rulers in the state. Ultimately, this book demonstrates that the theater served as an experimental space for these imperial women in

which they rehearsed probed and formulated gender and class roles and performed on the musical stage political ambitions and international conquests which they would later enact on the world stage itself **Bewitching Russian Opera** Inna Naroditskaya, 2018-11-01 In *Bewitching Russian Opera The Tsarina from State to Stage* author Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns Through contemporary performance theory she demonstrates how the opportunity for role playing and costume changing in performative spaces allowed individuals to cross otherwise rigid boundaries of class and gender A close look at a series of operas and musical theater productions from Catherine the Great's fairy tale operas to Tchaikovsky's *Pique Dame* illuminates the transition of these royal women from powerful political and cultural figures during their own reigns to a marginalized and unreal Other under the patriarchal dominance of the subsequent period These tsarinas successfully fostered the concept of a modern nation and collective national identity only to then have their power and influence undone in Russian cultural consciousness through the fairy tales operas of the 19th century that positioned tsarinas as magical and dangerous figures rightfully displaced and conquered by triumphant heroes on the stage and by the new patriarchal rulers in the state Ultimately this book demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and performed on the musical stage political ambitions and international conquests which they would later enact on the world stage itself *Russian Opera and the Symbolist Movement* Simon Morrison, 2002-08-05 An aesthetic historical and theoretical study of four scores Russian Opera and the Symbolist Movement is a groundbreaking and imaginative treatment of the important yet neglected topic of Russian opera in the Silver Age Spanning the gap between the supernatural Russian music of the nineteenth century and the compositions of Prokofiev and Stravinsky this exceptionally insightful and well researched book explores how Russian symbolist poets interpreted opera and prompted operatic innovation Simon Morrison shows how these works though stylistically and technically different reveal the extent to which the operatic representation of the miraculous can be translated into its enactment Morrison treats these largely unstudied pieces by canonical composers Tchaikovsky's *Queen of Spades* Rimsky Korsakov's *Legend of the Invisible City of Kitezh* and the Maiden Fevroniya Scriabin's unfinished *Mysterium* and Prokofiev's *Fiery Angel* The chapters revisionist studies of these composers and scores address separate aspects of Symbolist poetics discussing such topics as literary and musical decadence pagan Christian syncretism theurgy and life creation or the

portrayal of art in life The appendix offers the first complete English language translation of Scriabin's libretto for the Preparatory Act Providing valuable insight into both the Symbolist enterprise and Russian musicology this book casts new light on opera's evolving ambiguous place in fin de siècle culture

Russian Opera and the Symbolist Movement, Second Edition Simon Morrison, 2019-09-10 Acclaimed for treading new ground in operatic studies of the period Simon Morrison's influential and now classic text explores music and the occult during the Russian Symbolist movement Including previously unavailable archival materials about Prokofiev and Tchaikovsky this wholly revised edition is both up to date and revelatory Topics range from decadence to pantheism musical devilry to narcotic infused evocations of heaven the influence of Wagner and the significance of contemporaneous Russian literature Symbolism tested boundaries and reached for extremes so as to imagine art uniting people facilitating communion with nature and ultimately transcending reality Within this framework Morrison examines four lesser known works by canonical composers Pyotr Tchaikovsky Nikolay Rimsky Korsakov Alexander Scriabin and Sergey Prokofiev and in this new edition also considers Alexandre Gretchaninoff's Sister Beatrice and Alexander Kastalsky's Klara Milich while also making the case for reviving Vladimir Rebikov's The Christmas Tree

A History of Russian Theatre Robert Leach, Victor Borovsky, 1999-11-29 A comprehensive history of Russian theatre written by an international team of experts

The Russian Review Leo Pasvolksky, 1916

Singing in Russian Emily Olin, 2012-10-04 Comparables English and German Diction for Singers A Comparative Approach by Amanda Johnston Scarecrow Feb 2011 336 pages 49 95 cloth LTD sales 445 units 12 731 net 306 in stock just reprinted Singing in Czech by Timothy Cheek Scarecrow 2001 70 40 cloth LTD sales 1 373 units 58 888 net 78 in stock

The Russian Opera Rosa Newmarch, 2018-09-21 Reproduction of the original The Russian Opera by Rosa Newmarch

Symphonic Etudes Boris Asafyev, 2007-10-23 When Boris Asafyev's first edition of Symphonic Etudes appeared in 1922 it was recognized as the most extensive insightful and sophisticated text on Russian opera and ballet yet written The second edition in 1970 was accepted as a classic of music criticism and has since functioned as a foundation for Russian nineteenth century scholarship Now this important book is available in English its text and footnotes fully translated and annotated by David Haas Symphonic Etudes Portraits of Russian Operas and Ballets is divided into 19 essays most of which were originally written for program booklets distributed during the 1921-22 season of the St Petersburg State Theatre The book's chronological coverage extends from the 1830s until World War I with particular attention given to Glinka's Ruslan and Lyudmila the operas of Rimsky Korsakov Tchaikovsky and Musorgsky and the first two of Stravinsky's ballets Rather than provide his literate Russian audience with superfluous plot summaries and lists of characters Asafyev instead created psychological and stylistic portraits As a result each work discussed emerges as a distinctive achievement as well as a means for examining one or more aspects of an unfolding national tradition David Haas provides a translator's preface and introductory essay that will acquaint the reader with the basic terms concepts and significance of Asafyev's operatic aesthetics while extensive translator's endnotes give

accurate score references and serve to illuminate the author's numerous literary and other allusions. With the new accessibility of this pioneering work, Anglophone readers, students, teachers, scholars, and music lovers alike will have access to an insider's appreciation of Russia's multigenerational contributions to music for the stage.

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Russian Opera Introduction

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