



Russian Music And Its Sources In Chant And Folk Song

Nicholas Rzhevsky



Russian Music And Its Sources In Chant And Folk Song:

Russian Music and Its Sources in Chant and Folk-song Alfred Julius Swan, 1973 **Russian Music and Its Sources in Chant and Folk-song** Alfred Julius Swan, 1973 **Russian Folk Songs** Vadim Prokhorov, 2002-01-08 Russian folk songs are a living history of the Russian people rich vivid and truthful revealing their entire life wrote the great Russian writer Nikolai Gogol Russian folk songs have always played an essential part in Russian life culture and music They have played an important part in the work of many great Russian composers including Glinka Rimsky Korsakov Borodin Tchaikovsky Prokofiev and Stravinsky In this new study Vadim Prokhorov provides a historical survey and a description of the musical and poetic characteristics of Russian folk song The songs themselves are classified into several categories calendar songs lyric songs work songs epic songs historical songs and the urban songs that emerged in the 18th and 19th centuries Prokhorov provides a basis for understanding the ethnomusicological principles of Russian folk song In addition to his discussion of the various categories he includes a generous selection of songs arranged for voice and piano together with texts and translations of the song texts Anyone interested in this rich repertory of folk song whether as teacher singer or music lover will find this a rewarding collection **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 *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.

Patriotic Culture in Russia During World War I Hubertus Jahn, 1998. A cultural history charting the rise and fall of Russian patriotism during the first few years of the Great War. Illustrated with period prints, posters and broadsides, the book traces the evolution of patriotic symbolism in popular entertainments and cultural production.

The Concise Garland Encyclopedia of World Music: Africa ; South America, Mexico, Central America, and the Caribbean ; The United States and Canada ; Europe ; Oceania Ellen Koskoff, 2008. The critical importance of past for the present of music histories in local and global forms asserts itself. The history of world music as each chapter makes clear is one of critical moments and paradigm shifts.

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, psalms, shbebniki, 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.

Romanticism in National Context Roy Porter, Mikulas Teich, 1988-05-27. Special emphasis is placed on the interplay between Romantic culture and social, political and economic change in this study of the course of Romanticism in various European countries.

Music on Stage Volume 2 Luis Campos, Fiona Jane Schopf, 2020-11-11. Performance by its very nature embraces many constituents, the theories of which have developed into discreet disciplines as on-going research deepens our understanding and knowledge of each one of them. Concomitantly, there continues to grow a greater interlinking fusion and blurring of discreet boundaries between traditional genres, features highlighted in the seventeen papers presented here. Topics explored in this volume include the intermedial performance of the Irrepressibles and electronically controlled sounds on the concert platform, the ways in which the physical body dictates movement and character and how the embodiment of the voice goes beyond character stereotypes, how Romeo Castellucci legitimized the audience's gaze whilst staging brain-damaged patients, interculturalism in a new operatic work focusing on

the current Israeli Palestinian crisis interrogating transgenerational depictions of Otherness in the Rocky Horror Show musical speech in Iannis Xenakis reworking of ancient Greek in his Oresteia genre conflation in terms of unaccompanied monodrama trans genre adaptation in Strauss's Der Rosenkavalier and Philip Glass's Cocteau trilogy and textual and musical comedy in Ligeti's Le Grand Macabre among others

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 A to Z of Sacred Music

Joseph P. Swain, 2010-04-09 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions

National

Traditions in Nineteenth-Century Opera, Volume II Michael C. Tusa, 2017-03-02 This volume offers a cross section of English language scholarship on German and Slavonic operatic repertoires of the long nineteenth century giving particular emphasis to four areas German opera in the first half of the nineteenth century the works of Richard Wagner after 1848 Russian opera between Glinka and Rimsky Korsakov and the operas of Richard Strauss and Janáček The essays reflect diverse methods ranging from stylistic philological and historical approaches to those rooted in hermeneutics critical theory and post modernist inquiry

Stravinsky and the Russian Traditions, Volume One

Richard Taruskin, 2016-04-27 This book undoes 50 years of mythmaking about Stravinsky's life in music During his spectacular career Igor Stravinsky underplayed his Russian past in favor of a European cosmopolitanism Richard Taruskin has refused to take the composer at his word In this long awaited study he defines Stravinsky's relationship to the musical and artistic traditions of his native land and gives us a dramatically new picture of one of the major figures in the history of music Taruskin draws directly on newly accessible archives and on a wealth of Russian documents In Volume One he sets the historical scene the St Petersburg musical press the arts journals and the writings of anthropologists folklorists philosophers and poets Volume Two addresses the

masterpieces of Stravinsky's early maturity *Petrushka* *The Rite of Spring* and *Les Noces* Taruskin investigates the composer's collaborations with Diaghilev to illuminate the relationship between folklore and modernity He elucidates the Silver Age ideal of neonationalism the professional appropriation of motifs and style characteristics from folk art and how Stravinsky realized this ideal in his music Taruskin demonstrates how Stravinsky achieved his modernist technique by combining what was most characteristically Russian in his musical training with stylistic elements abstracted from Russian folklore The stylistic synthesis thus achieved formed Stravinsky as a composer for life whatever the aesthetic allegiances he later professed Written with Taruskin's characteristic mixture of in depth research and stylistic verve this book will be mandatory reading for all those seriously interested in the life and work of Stravinsky [Historical Dictionary of Sacred Music](#) Joseph P. Swain, 2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of *Historical Dictionary of Sacred Music* contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music **The ^AOxford Handbook of Music and World Christianities** Suzel Ana Reily, Jonathan M. Dueck, 2016-03-25 The *Oxford Handbook of Music and World Christianities* investigates music's role in everyday practice and social history across the diversity of Christian religions and practices around the globe The volume explores Christian communities in the Americas Europe Africa Asia and Australia as sites of transmission transformation and creation of deeply diverse musical traditions [The Cambridge Companion to Modern Russian Culture](#) Nicholas Rzhevsky, 2012-04-05 A fully updated new edition of this overview of contemporary Russia and the influence of its Soviet past [The Millennium](#) Albert Leong, 1990 In AD 988 Grand Prince Vladimir I of Kiev replaced paganism with Eastern Orthodox Christianity as the official religious orientation of Kievan Russians **Historical Dictionary of Choral Music** Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature

Historical Dictionary of Choral Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music **The Concise Garland Encyclopedia of World Music, Volume 1** Garland Encyclopedia of World Music,2013-01-11 The Concise Garland Encyclopedia of World Music comprises two volumes and can only be purchased as the two volume set To purchase the set please go to <http://www.routledge.com/9780415972932>

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