

Russians On Russian Music 1830 1880 An Anthology In Translation

Adalyat Issiyeva

Russians On Russian Music 1830 1880 An Anthology In Translation:

Russians on Russian Music, 1830-1880 Stuart Campbell, 1994-07-21 The volume reveals through contemporary Russian eyes how the foundations of the hugely popular Russian classical repertory were laid providing a vivid picture of the musical life of the opera house and the concert hall from which this repertory sprang **Music Criticism in** Nineteenth-Century France Katharine Ellis,1995-09-14 In particular Dr Ellis considers the music journalism of the Revue et Gazette musicale de Paris the single most important specialist periodical of the mid nineteenth century explaining how French music criticism was influenced by aesthetic and philosophical movements **Nineteenth-Century British Music** Studies Bennett Zon, 2019-05-23 Originally published in 1999 this volume of essays arises from the first biennial Music in Nineteenth Century Britain conference held at the University of hull in July 1997 Like the conference this book seeks to expand and reassess our current knowledge of musical life in Britain during the nineteenth century as well as to challenge the preconceptions of earlier attitudes and scholarship This volume covers a cohesive range of subjects and materials intended not only as a revision of past views and scholarship but also as a tool for further research It provides a vigorous reconsideration of the musical activity of the period Representing Russia's Orient Adalyat Issiyeva,2021 Building on long forgotten archives and detailed case studies Representing Russia's Orient reveals how complex representations of oriental subjects in nineteenth century Russian art music which often merged elements of East and West contributed to the formation of Russia's national identity Russians on Russian Music, 1830-1880 James Stuart Campbell, 1994 Pëtr Il'ich Tchaikovsky Gerald R. Seaman, 2019-08-23 P tr Il ich Tchaikovsky A Research and Information Guide is an annotated bibliography of substantial relevant published resources relating to the Russian composer Generally regarded as one of the most remarkable composers of the second half of the nineteenth century Tchaikovsky is unique in that he was the first outstanding Russian composer to receive a professional musical education being one of the first students to graduate from the newly opened St Petersburg Conservatory Composer of six symphonies concertos orchestral works eight major operas three ballets and many chamber keyboard and vocal works he also composed important sacred music which is currently being reassessed by contemporary Russian musicologists who are able to examine materials previously restricted or inaccessible during the Soviet period Like his colleagues in St Petersburg Tchaikovsky was deeply interested in Russian folk song which plays an important part in his works This volume evaluates the major studies written about the composer incorporating new information that has appeared in literary publications articles and reviews Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres

in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship Anton Rubinstein Philip S. Taylor, 2007-06-14 The first modern biography in from aesthetics to gay lesbian musicology English of Russian composer pianist Anton Rubinstein this book places Rubinstein within the context of Russian and western European musical culture during the late 19th century exploring his rise to international fame from humble origins in Bessarabia as well as his subsequent rapid decline and marginalization in later musical culture Taylor provides a balanced account of Rubinstein's life and his career as a piano virtuoso conductor composer and as the founder of Russia's first conservatory Widely considered the virtuosic heir to Liszt and recognized internationally as an equivalent cultural icon he performed with most leading musicians of the day including Liszt himself Joachim Clara Schumann Vieuxtemps Wieniawski Saint Saens and Ysa e The Oxford Handbook of Shakespeare and Music Christopher R. Wilson, Mervyn Cooke, 2022 Engages with musical practice in a wide range of countries Offers a cutting edge resource for Shakespeare scholars and musicians alike Sheds light on a crucial and fascinating aspect of Shakespeare studies Book jacket Polish Encounters. Russian Identity David L. Ransel, Bożena Shallcross, 2005-06-15 Highlights Poland's central role in the formation of a modern Russian identity 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 **HOW TO ACQUIRE BOOKS LISTED IN CURRENT CONTENTS** ,1996 **Opera: The Basics** Denise Gallo, 2013-01-11 Opera The Basics offers an excellent introduction to four centuries of opera Its easy to follow sections explore topics including the origins of opera basic terminology the history of major opera genres including serious opera comic opera semi serious opera and vernacular opera With key notes discography and videography this is the ideal book for students and interested listeners who want to learn more about this important musical genre **The Cumulative Book Index**, 1996 A world list of books in the English language Tchaikovsky's Empire Simon Morrison, 2024-08-27 A thrilling new biography of Pyotr Ilyich Tchaikovsky composer of some of the world's most popular orchestral and theatrical music A lively argumentative and thoughtful reflection on one of the 19th century s most important musical figures Michael O Donnell Wall Street Journal Tchaikovsky is famous for all the wrong reasons Portrayed as a hopeless romantic a suffering melancholic or a morbid obsessive the Tchaikovsky we think we know is a shadow of the fascinating reality It is all too easy to forget that he composed an empire s worth of music and navigated the imperial Russian court to great advantage In this iconoclastic biography celebrated author Simon Morrison re creates Tchaikovsky s complex world His life and art were framed by Russian national ambition and his work was the emanation of an imperial subject kaleidoscopic capacious cosmopolitan decentred Morrison reexamines the relationship between Tchaikovsky's music personal life and politics his support of Tsars Alexander II and III and his engagement with the cultures of the imperial margins in Ukraine Poland and the Caucasus Tchaikovsky s Empire unsettles

everything we thought we knew and gives us a vivid new appreciation of Russia's most popular composer Notes Music Library Association, 1995 Not Russian Enough? Rutger Helmers, 2014 Offers fresh perspectives on the function of nationalist thought in the cosmopolitan opera world with particular emphasis on the idea of Russianness in four nineteenth century operas by Glinka Serov Tchaikovsky and Rimsky Korsakov In the nineteenth century Russian composers and critics were encouraged to cultivate a national style to distinguish their music from the dominant Italian French and German traditions Not Russian Enough explores this aspiration for a nationalist musical tradition as it was carried out in the cosmopolitan world of opera Rutger Helmers analyzes the cultural context music and reception of four important operas Glinka's A Life for the Tsar 1836 Serov's Judith 1863 Tchaikovsky's The Maid of Orl ans 1881 and Rimsky Korsakov's The Tsar's Bride 1899 He discusses such issues as the influence of Italian and French opera the use of foreign subjects the application of local color and the adherence to the classics and considers how these related to a sense of Russianness Besides yielding new insights for each of these works this study offers a fresh perspective on the function of nationalist thought in the nineteenth century Russian opera world Rutger Helmers is Assistant Professor in Historical Musicology at the University of Amsterdam and lectures in literary and cultural studies at Radboud University Nijmegen **Jewish Identities** Kl∏ra·M ☐ricz,2008-02-05 This book makes a decisive and controversial contribution to the history of musical modernism Moricz radically but thoroughly scrutinizes concepts of Jewish identity and in doing so re orders our understanding of Jewish music as an outgrowth of nationalist racist and utopian ideologies The scholarship is superior in every respect Jewish Identities is destined to become a seminal work in the reception history of European musical modernism An absolutely outstanding and intellectually brilliant work Harry White author of The Keeper's Recital Music and Cultural History in Ireland 1770 1970

Jewish Identities Klara Moricz,2008-02-05 Jewish Identities mounts a formidable challenge to prevailing essentialist assumptions about Jewish music which maintain that ethnic groups nations or religious communities possess an essence that must manifest itself in art created by members of that group Kl ra M ricz scrutinizes concepts of Jewish identity and reorders ideas about twentieth century Jewish music in three case studies first Russian Jewish composers of the first two decades of the twentieth century second the Swiss American Ernest Bloch and third Arnold Schoenberg Examining these composers in the context of emerging Jewish nationalism widespread racial theories and utopian tendencies in modernist art and twentieth century politics M ricz describes a trajectory from paradigmatic nationalist techniques through assumptions about the unintended presence of racial essences to an abstract notion of Judaism Music Theory in Ethnomusicology Stephen Blum,2023 During the 1960s and 70s some ethnomusicologists formed relationships with music makers and ritual specialists in an attempt to interpret how they understood their musical actions Subsequently ethnomusicologists have studied the respects in which explicit and implicit theory is involved in communication of musical knowledge They have observed the production of music theory in institutions of modern nation states and have sought out groups and individuals whose

theorizing is not constrained by existing institutions. They are assessing the extent to which musical terminologies of diverse languages can be interpreted in relation to general concepts without imposing the assumptions and biases of one body of existing theory. That exercise is increasingly recognized as a necessary effort of decolonization A thorough yet concise introduction to this field Music Theory in Ethnomusicology outlines a conception of music theory suited to cross cultural research on musical practices.

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