



Russian Music And Its Sources In Chant And Folk Song

Jann Pasler



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 repertoire of folk song whether as teacher singer or music lover will find this a rewarding collection **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 **The 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 **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 **Confronting Stravinsky** Jann Pasler, 2023-12-22 Confronting Stravinsky Man Musician and Modernist offers a groundbreaking exploration of Igor Stravinsky's dynamic career delving into his stylistic transformations and the broader cultural forces that shaped his influential works Emerging from the seminal 1982 International Stravinsky Symposium this

collection assembles insights from leading global scholars and Stravinsky's contemporaries encompassing perspectives from music theory aesthetics performance practice and cultural history Stravinsky's legacy as a pivotal force in 20th century music spanning from Russian nationalism and neoclassicism to serialism offers a fertile ground for examining the tensions between innovation and tradition Each essay addresses this interplay exploring questions around his use of folk influences reinvention of classical forms and evolving approaches to serialism The volume illuminates how Stravinsky maintained his identity across distinct musical phases revealing threads of continuity in his harmonic techniques rhythmic innovations and distinctive use of visual and theatrical elements With a focus on Stravinsky's creative process adaptations and collaborations this anthology not only enhances understanding of Stravinsky's compositions but also underscores his broader impact on the arts This essential resource invites scholars musicians and cultural historians alike to engage with the many dimensions of Stravinsky's artistry and the ongoing reevaluation of his contributions to modernist thought and practice This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1986

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

From chantry to dzhaz Robert B. Klymasz, 2000-01-01 The performance of sacred song often involves the talents of cantors chanters precentors and criers also known as chanters dzhaky psalms sbesniki bazanim propolsalti 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

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.

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