

Russian Music



and its sources in
chant and folk-song

ALFRED J. SWAN

Introduction by Donald Swan

Russian Music And Its Sources In Chant And Folk Song

G Psacharopoulos



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 *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 **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 *Russia* Robert Service,2003 The first history of modern Russia from 1991 to the present day by one of the leading historians of the 20th century USSR and Russia In 1991 in a huge experiment with a people and in a state of euphoria Boris Yeltsin abolished the USSR and recreated the Russian nation At the point of its declaration it was in a state of economic and social disarray and yet there were high hopes Hopes which have subsequently been dashed Robert Service brings to bear his vast knowledge of the people and the country to put the recent upheavals into context and he shows that not everything changed for the worst 1991 The Gorbachev years have allowed the Russian people to give a priority to living a private life and shutting the door on the state They could think what they liked They could enjoy intellectual and religious freedom and indulge in recreations their income would allow Gays and Lesbians could come out The Youth culture could finally be loosed from constraints This is a broad political social and cultural history of one of the newest nations ever to be formed

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

Russia and the Russians Geoffrey A. Hosking,2001 Chronicles the history of the Russian Empire from the Mongol Invasion through the Bolshevik Revolution to the aftereffects of the Cold War

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 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, sbegniki, 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. **Slavic Review**, 1975-03. [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. **Nineteenth-Century Choral Music** Donna M. Di Grazia, 2013-03-05. Nineteenth-Century Choral Music is an in-depth examination of the rich repertoire of choral music and the cultural phenomenon of choral music making throughout the period. The book is divided into three main sections. The first details the attraction to choral singing and the ways it was linked to different parts of society and to the role of choral voices in the two principal large-scale genres of the period, the symphony and opera. A second section highlights ten choral orchestral masterworks that are a central part of the repertoire. The final section presents overview and focus chapters covering composers' repertoire, both small and larger works, and performance life in an historical context from over a dozen regions of the world: Britain and Ireland, the Czech Republic, France, Germany, Hungary, Italy, Latin America, the Philippines, Poland, Russia, Scandinavia and Finland, Spain and the United States. This diverse collection of essays brings together the

work of 25 authors many of whom have devoted much of their scholarly lives to the composers and music discussed giving the reader a lively and unique perspective on this significant part of nineteenth century musical life 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 **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 **Form vs. Work** Ildar D. Khannanov,2024-02-27 The antinomy of musical work and musical form has been central for music theory for centuries Musical work is complete and all inclusive which makes it an ideal object of study However the teaching of musical form albeit selective is self sufficient and epistemologically sovereign The book offers both the historical overview and the analytical discourse on this antinomy in both Western and Russian perspectives It presents an insider s view of the latter and contains materials never previously published **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>

Stravinsky and the Russian Traditions Richard Taruskin,1996-07-15 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 **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.

Reviewing **Russian Music And Its Sources In Chant And Folk Song**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is truly astonishing. Within the pages of "**Russian Music And Its Sources In Chant And Folk Song**," an enthralling opus penned by a highly acclaimed wordsmith, readers attempt an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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






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