

Russian Music



and its sources in
chant and folk-song

ALFRED J. SWAN

Introduction by Donald Swann

Russian Music And Its Sources In Chant And Folk Song

Gavin Dixon



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 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 **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 **Schnittke Studies** Gavin Dixon, 2016-11-18 Alfred Schnittke 1934 1998 was arguably the most important Russian composer since Shostakovich and his music has generated a great deal of academic interest in the years since his death Schnittke Studies provides a variety of perspectives on the composer and his music The field is currently diverse and vibrant and this book demonstrates the range of academic approaches being applied to Schnittke s work and the insights they provide covering polystylism for which Schnittke is best known the significance of the composer s Christian faith and detailed formal analyses of key works with connections drawn between the apparently divergent periods of the composer s career This book has been

prepared as a memorial to Professor Alexander Ivashkin a leading scholar in the field who died in 2014 and will be of interest not only to those studying Schnittke's music but also those with an interest in late Soviet era music in general Chapter 5 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

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

The A to Z of Sacred Music Joseph P. Swain, 2010 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

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

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

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 psalem 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

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

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. 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. *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. Slavic Review, 1975-03 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. *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 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>

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 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

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