Rachmaninoff bogoroditse devo pdf

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/detail/detail/C/Bogoroditse Devo/3701472 Select product download... Runs on Rating-System.com April 10, 2017, 12:08 VOCES8 will take place at one of London's finest Baroque churches as part of the St John Smith's Square Holy Week Festival 2017. The British chamber choir VOCES8 are solid classic FM favourites thanks to its sonorous sound and beautiful vocals, always choosing exquisite pieces, both old and new. Surprise, they did it again with this performance of the Virgin Devo Rachmaninoff from his All-Night Vigil. It is a belt of work in Russian Orthodox choral style, full of drama and branded emotions and compositional ingenuity of Rachmaninoff. Bogoroditse Devo has one of the great climaxes in choral music as the pieces build in an ecstatic outpouring on Y'ko Sp's rodil da dos n'shikh (for you bear the Savior of our souls). Here's VOCES8: You can hear the choir sing more rich, memorable choral music at St. John Smith's Square Holy Week Festival 2017, including Jonathan Dove's Passage of the Year - details here. From ChoralWiki Go to Navigation Go search (Posted 2017-03-05) CPDL #43416: Editor: Barry Johnston (represented 2017-03-05). Rating information: Letter, 2 pages, 80 kB Copyright: Public Domain Edition notes: Words in Church Slavonic (reformed) with transliterations under for English-speaking singers. (Published 2009-07-31) CPDL #19871: Editor: Philippe Legge (represented 2009-07-31). Rating information: A4, 2 pages, 101 KB Copyright: CC BY-SA 2.5 Australia Edition notes: Edited from the public domain Muzyka urtext. English transliteration, using a modification of the editor of the system Musica Russica. The original Cyrillic is given as an aid to harmonize the church Slavonic with transliteration. (Published 2009-04-19) CPDL #19311: Editor: Alexander Myltsev (represented in 2009-04-19). Rating information: A4, 2 pages, 84 kB Copyright: CPDL Edition notes: Cyrillic text (Posted 2006-08-24) CPDL #12357: Editor: Ilya Atanasov (represented 2006-08-24). Rating information: Letter, 3 pages, 142 kB Copyright: CPDL Edition notes: (published 2006-02-05) CPDL #10932: Editor: Richard Upperly (represented 2006-02-05). Rating information: A4, 2 pages, 104 kB Copyright: CPDL Edition notes: (published 2003-05-16) CPDL #05071: PDF and NoteWorthy Composer Files. Editor: Marco Voli (represented in 2003-05-16). Rating information: A4, 2 pages, 183 kB Copyright: Personal edition notes: Entries on the website listed in alphabetical order by name. (Published 1999-11-20) CPDL #00546: Editor: Andrea Angelini (represented 1999-11-20). Rating information: A4, 2 pages Copyright: CPDL Edition notes: Possible error (s) identified. See the full description on the discussion page. Title: Bogoroditse Devo Big work: Vsenoshchnoe bdenie (All-night vigil), Op. 37 Composer: Sergey Number of votes: 8vv Voicing: SSAATTBB Genre: Sacred, Anthem Language: Church Slavonic Instruments: A cappella First published: 1915 Russian Music Publishing House, Moscow Moscow Tsubkov (All-Night Vigil), 37, No. 6. External websites: Original text and translations of the Church's Slavic text. Blessed are you in your wives, and blessed by the fruit of your womb, Yako Spasa gave birth to our souls. Transliteration, with the word accentuation: Bogoredice Dievo, Rydu, Blessed Mary, Gosped with tobey. Blessed ti v chengach, i blagoslovy'n plod chry'va tvoyev, y'ko sp's rodil da dos n'shikh. English translation Rejoice, virgin Mother of God, Mary, full of grace, Lord is with you. Blessed are you among the women, and are blessed with the fruit of your womb, for you are carrying the Savior of our souls. A translation by Barry Johnston Original Text and Translations can be found on Ave Maria. 1915 a cappella choral composition by Sergei Rachmaninoff For liturgical service, see the All-Night Vigil. The Infobox pattern of musical composition is considered for fusion. - All-night vigilSmeable choral music by Sergei RachmaninoffCommunik Cataloop. 37TextAll-night vigilLangueRussianDedicationTipan SmolenskEform23 March 1915 (1915-03-23): MoscowMovements15ringScoSATB Choir All-Night Vigil (pre-reformed Russian language: vigil, All-face vigil; Modern Russian - choral composition by Sergei Rachmaninoff, the premiere of his 37th tour took place on March 23, 1915 in Moscow. , and the composer asked that her fifth movement (Nunk Dimittis) be sung at his funeral. The name of the work is often incorrectly translated as just vespers. This is both literally and conceptually incorrect, as it relates to all work: only the first six of his fifteen movements establish texts from the Russian Orthodox canonical hour of the evening. The history of Rachmaninoff's composition was a vigil in less than two weeks in January and February 1915. The vigil is perhaps notable as one of the two liturgical environments (the other is the liturgy of St. John Chrysostom) of the composer, who stopped attending church services. As required by the Russian Orthodox Church, Rachmaninoff based ten of the fifteen sections on the chants. However, the five original sections (numbers 1, 3, 6, 10, No. 11) were so heavily influenced by the chants that the composer called them conscious fakes. Rachmaninoff's work is the culmination of two previous decades of interest in Russian sacred music, initiated by Tchaikovsky's vigil. The similarities between works, such as the widespread use of traditional chants, demonstrate Tchaikovsky's degree of influence; however, Rachmaninoff's situation is much more complicated in harmony, textual diversity and polyphony. The history of the performance The first performance was given in Moscow on March 10, 1915, partly in the interests of Russian military operations. Nikolai Danilin conducted the all-male Moscow Synod choir at the premiere. It was warmly received by both critics and spectators, and was so successful that within a month it was performed five more times. However, the Russian Revolution of 1917 and the rise of the Soviet Union led to the government's condemnation of religious music, and on July 22, 1918, the Synodal Choir was replaced by the non-ligious Academy of folk choir. It was written that no composition represents the end of an era as clearly as this liturgical work. The Vigil analysis includes three styles of chants: znamenny (in numbers 8, 9, 12, 13 and 14), a more recitative Greek style (numbers 2 and 15) and a chant Kiev - a chant developed in Kiev in the 16th and 17th centuries (numbers 4 and 5). Before writing the article, Rachmaninoff studied ancient chants under the direction of Stepan Smolensky, to whom he dedicated the play. It is written for a choir of four, complete with basso profondo. In many parts, however, harmony between three, five, six or eight parts; at one point in the seventh movement, the choir is divided into eleven parts. Movements 4 and 9 each contain a brief solo tenor, while Movements 2 and 5 have lengthy solos respectively for viola and tenor. The fifth movement, Nunc dimittis (Nyne otpushchayeshi), gained notoriety due to its ending, in which low basses must negotiate a downward scale that ends low B-flat (third B-flat below average C). When Rachmaninoff first performed this passage to Castalski and Danilin in preparation for the first performance, Rachmaninoff recalled: Danilin shook his head, saying: Now where do we find such basses? They are as rare as asparagus at Christmas! However, he found them. I knew the voices of my compatriots... Movements See also: All-night vigil Note: Numbers 1-6 contain settings from the Russian Orthodox Evening Service (Russian: Zakharova, Vernia), numbers 7-14 settings from Matins (, Stregna), and number 15 from the first hour (V. Seq. Ecclesiastical Transliteration of the English equivalent 1. Come, Bow, Let's worship. 2 Bless my soul, Lord. I'm not going to be Nene scared off. Kiev chant. Now let you. 6 Our Lady of Devo. Our Lady of Devo. Rejoice, O Virgo. 7 Glory in the high-flying God (six-year-old). Glory v Cherry God (SixPsalmia). Thank God in the Higher (six psalms). 8 Praise the name of the Lord. Praise The Lord. Praise the Lord's name. 9 Blessed, Lord. Blessed yes, Lord. Blessed Art You, O Lord. 10 Resurrection of Christ is visible. Sunday's Christ is more video. Seeing the Resurrection of Christ. 11 The greatness of my Lord's soul. My Lord's Soul is great. My soul Dot magnify the Lord. 12 Great praise. Great praise. Shnamennego Raspeneva. Great Doxology. 13 Tropar. It's a day of salvation. The tropar. Days of Salvation. Shnamennego Raspeneva. Troparion. Today Salvation Come. 14 Tropar. Resurrected from the tomb. The tropar. Voskres iz groba. Shnamennego Raspeneva. Troparion. You got up from the tomb. 15 The elected governor of Greece. A raised military leader. Gresciago Raspeneva. To You, the Victorious Leader. The recording of the first recording of the Vigil was made by Alexander Sveshnikov with the State Academic Russian Choir of the USSR for the Soviet label Melodia in 1965 - exactly half a century after the first performance. Due to the Soviet anti-vegism policy, this record was never available for sale in the USSR, but was made only for export market and private research. This record still has a legendary reputation, partly because of its extremely strong low bass, but also because of the solos of Clara Korkan and Konstantin Ogneva. The recording was first released in the United States in 1973 on Melodiya-Angel. The March 1974 edition of Stereo Review noted that Angel general manager Robert Myers tracked the record and should have won quite strongly over the Soviet powers, who were supposed to make it part of their trade agreement with Angel. [13] Year Conductor Choir Soloists Label 1965 Aleksandr Sveshnikov State Academic Russian Choir of the USSR Klara Korkan (mezzo-soprano)Konstantin Ognevoy (tenor) Melodiya 1967 Karl Linke Johannes-Damascenus-Chor für Ostkirchliche Liturgie Marie-Louise GillesGünter Schmitz Christophorus 1978 Georgi Robev Svetoslav Obretenov Choir Natalia Peneva (alto)Todor Grigorov-Tres (tenor) Vanguard 1983 Yevgeny Svetlanov Svetoslav Obretenov Choir Russian Disc 1984 Kenneth Montgomery Groot Omroepkoor Wil Boekel (alto)Frank Hameleers (tenor) KRO-klassiek 1986 Valery Polyansky Chamber Choir of the Ministry of Culture of the USSR Irina Arkhipova (mezzo-soprano)Viktor Rumantsev (tenor)Yuriy Vishnyakov (basso profundo) Melodiya/Moscow Studio Archives 1986 Vladislav Chernushenko St. Petersburg Cappella Zhanna Polevtsova (mezzo-soprano)Sergei Rokozitsa (tenor) Chant du Monde/IML 1987 Mstislav Rostropovich Choral Arts Society of Washington Maureen Forrester (mezzo-soprano)Gene Tucker (tenor) Erato 1989 Robert Shaw The Robert Shaw Festival Singers Karl Dent (tenor) Telarc 1990 Matthew Best Corydon Singers Joya Logan (alto)John Bowen (tenor) Hyperion 1991 Oleg Voronezh State Institute of Arts Chamber Choir Elena Necheporenko (mezzo-soprano) Alexander Slobin (tenor) Ruben Sevosyanov (tenor)Alexander Nazarov (bass)Globe 1993 David Hill Philharmonic Choir of Sarah Fryer (mezzo-soprano) Peter Butterfield (tenor) Nimbus 1993 Nikolai Korniev) Philips 1994 Robin Gritton Berlin Radio Choir Tatiana Sotin (alt)Thomas Cober (tenor) CPO 19941994 Tynu Kaluste Swedish radio choir Malena Earnman (alto)Per Bjornslund (tenor)Nils Heagman (tenor) Virgo 1994 Georgi Robev Bulgarian National Chorrich Kapcio 1995 William Hall William Hall Master chorale Jonathan Mack (tenor) 1997 Alexey Puzakov Choir of St. Nicholas Church of Tolmachi Tatiana Gerange (alto)Dmitry Borisov (tenor)Nikolai Sokolov (archpriest) Bohemian 1998 Stephen Cleobery Choir of King's College, Cambridge Margaret Cameron (alto) Richard Eteson (Tenor) Thomas Seattle Pro Musica Elena Intermediary (alto)Stuart Lutzenhaiser (tenor)Misha Myznikov (baritone) 1998 Roger McMurrin Kiev Symphony Choir Valentina Svitil (mezzo-soprano) Glavin (tenor) Music Kiev 2000 Alexander Govorov Accordance (male choir) Dmitri Popov (tenor) 2000 Eugene Savchuk Ukrainian National Chapel Dumka Olga Borusen (soprano) Mikhail Tyshchenko (tenor) 2000 Howard Armand Leipzig Radio Choir Claudia Seineer (alto)Michael Agafonov (tenor)Lew Maidarshevsky (bass) Berlin Classics 2000 Torsten Marigaard Copenhagen Oratorio Choir Lotte Houngman (Alt) Tenor) Classico 2001 Jaroslav Braich Prague Choir Prague 2003 Dale Varland Dale Varland Singers Rezound 2004 Eric-Olof Soderstrom Finnish National Opera Choir Raissa Palmu (soprano) Erie Heimeri (contralto) Eugene Antoni (tenor) Naxos 2004 Paul Hiller Estonian Philharmonic Chamber Choir Iris Oja (alto)Vladimir Miller (bass)Mati Turi (tenor)Tiit Kogerman (tenor) Harmony Mundi 2004 Nigel Short Terebra Francis Jellard (alto)Paul Badley (tenor) Signoum 2005 Thomas Edward Morgan Ars Nova Singers Adam Finkel (tenor)J.R. Umbert (tenor)Philip Judge (bass) Brian du Fresne (kurants) New art recordings 2007 Marcus Creed SWR Vokalensemble Stuttgart Kinssler 2008 Academy of Choral Art named after Victor Popov, Moscow A. Timofeeva (mezzo-soprano) D. Kortchak (tenor) Denon 2010 Pasi Hhokkki Talla Vocal Ensemble Fuga 2012 Sigvards Klava Latvian Radio Choir Ondine 2012 Andrew Clark Harvard-Radcliffe Collegium Musicum 2013 Peter Broadbent Joyful Company singers Lorna Perry (alto) Andrew Shepstone (tenor) Nimbus Records 2014 Teemu Honkanen Ensemble Key Ensemble Christina Raudanen (alto) Mats Lilhannanus (tenor) Reyno Cotavita (bass) Fuga 2014 Caspars Putnich Dutch Radio Choir BIS 2015 Charles Bruffy Phoenix Chorale and Kansas City Chorale Frank Fleshner (tenor)Julia Skozzafawa (mezzo-soprano) Paul Davidson, Toby Vaughn Kidd, Pinkall, Brian Taylor and Joseph Warner (incipits) Chandos Records 2016 Nicolas Fink WDR Rundfunkchor Beata Koepp (alto)Kwon-Chic Lee (tenor) Clarus 2016 Stefan Parkman Academy Chamber Choir Uppsala Patrick Wallin (tenor) Annicka Hudak (mezzo-soprano) Footprint Records 201 7 Risto Joost MDR Rundfunkchor Claudia Seiner (alto) Falk Hoffmann (tenor) Genoin 2017 Marcel Verkhoyev The Great Russian Academic Boys- and Malehoir Olga Marinova (alto) Nikolai Almazov (tenor) VMS 2017 Peter Jermikhov Gloria Dei Kantores (Director: Richard K. Pugsley) Maria Berezovsky (Alto) Dmitry Ivanchenko (Tenor) Vadim Gan (Clergy Exclamations) Gloriae Dei Cantores Recordings 2018 Irina Bogdanovich University of the Warsaw Choir Yadviga Rappe (alto) Mateusz Markuszewski (tenor) University of Warsaw Choir, Warsaw University In popular culture Russian feminist punk band Pussy Riot used the russian feminist punk band Pussy Riot Inquiries: Frances Mays, tr. Arnold J. Pomerance, Erika Pomerance, History of Russian Music: from Kamarinskaya to Babi Yar, University of California Press, 2002, page 206 - Rachmaninoff's All-Night Vigil: Evening Archived 2006-04-29 at Jay Leyd's Wayback Machine, Sofia Satina, Sergei Rachmaninoff: Lifetime Music, Indiana University Press, 2001, page 191 - Sergey Bertensson, Jay Leida, Sofia Satina, Sergei Rachmaninoff: Lifetime Music, Indiana University Press, 2001, p. 190 - Perry, Maureen; Dominic Leaven; Suni, Ronald G., eds. Cambridge History of Russia: Volume 2, Imperial Russia, 1689-1917. page 115. 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