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Sergei Rudnev and a Discussion of Selected Works from the Russian Collection Volume III

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FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

SERGEI RUDNEV AND A DISCUSSION OF SELECTED WORKS FROM
THE RUSSIAN COLLECTION VOLUME III

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I dedicate this treatise to my family and friends who have always been there for me
and to my guitar professors who have inspired me.

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I would like to thank my family. Without their help, I would have never been able to attend college or even dream of completing a Doctorate in Music at Florida State University. I would like to thank Bruce Holzman and Dr. Stephen Robinson for their patience and invaluable help throughout my years of study with them. Without their help, I would not be the musician I am today. I would also like to thank my committee members for their help and guidance during the writing of this treatise, and for attending my recitals. I want to thank my translator, Yelena McLane, for her help in translating my interview with Sergei Rudnev, and the poems that are associated with my selection of folk songs from The Russian Collections Volume. III. Lastly, I would like to thank Sergei Rudnev for his time and for the interview he allowed me to conduct. Rudnev was incredibly helpful throughout the writing process, and, in some cases, would answer my questions within a few hours of me sending them.

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ABSTRACT

Sergei Rudnev's collection of Russian folk songs arranged for the classical guitar provide an opportunity for musicians to learn about rural and urban Russian folk songs. Russian guitarists are well aware of Rudnev both for his classical guitar compositions and for being a great performer. His pieces are performed often in recitals and competitions in Russia. Rudnev is even considered a "national treasure", yet his popularity in the west is not comparable. The most well-known piece is *The Old-Lime Tree*, yet others within *The Russian Collection Volume III* deserve just as much attention. I have chosen to write this treatise on three of the pieces that I performed for my Doctoral Lecture Recital: *The Wanderer's Song*, *The Old-Lime Tree*, and *The Snowball Tree*. I have also included a fourth piece, *Dance Song*, to represent the faster folk-dance styles. These four pieces represent some of the different genres of urban and rural Russian folk songs found within the collection. This treatise is meant to be used as a helpful resource for those guitarists seeking additional information on the works found in *The Russian Collection Vol. III*.

Along with my discussion of the pieces, I will also include a short biography of Sergei Rudnev, as well as the series editor, Matanya Ophee. I was fortunate enough to come across Rudnev's email address by means of a correspondence with the 2012 Guitar Foundation of America winner, Rovshan Mamedkuliev. I then conducted an interview with Rudnev and have included it in this treatise. The only problem that I encountered with interviewing Rudnev was that he only spoke Russian. I was fortunate enough to find a translator that would work within my budget, and Rudnev was incredibly kind and willing to be interviewed. The entire email correspondence will be included in both Russian and English in this treatise.

CHAPTER 1

INTRODUCTION

When I first came across the guitar works of Sergei Rudnev, I was in my final year of my Master's degree at Florida State University. For my last recital, I wanted to put together a program that included at least one work that was not often performed. Typically, I learn well-known works written or transcribed for the classical guitar. Learning the most popular and most often performed works for the classical guitar gives me the chance to see how I compare as a musician to other players, and since most students take this path, it also allows me to become a more helpful and informed teacher for those who inevitably want to learn them.

During my search for a new piece, I came across an album by the Russian guitarist Artyom Dervoed. Dervoed's recital album is dedicated solely to Russian music. It was here that I first listened to *The Old-Lime Tree* arranged by Sergei Rudnev. With its improvisatory feeling and beautiful melody, *The Old-Lime Tree* was completely different than any piece that I had performed at the time, and I knew that I had to learn it. I found the score within *The Russian Collection Volume III*. The *Russian Collection* series was created by the musicologist and historian Matanya Ophee, and the third volume in the series contains works only by Rudnev.

When I received my copy of Rudnev's folk song arrangements, I realized that, aside from *The Old-Lime Tree*, I had never heard any of these pieces performed. I had also never heard of Rudnev until I listened to Dervoed's album. Unfortunately, at that time, I only needed one piece to fill up my program, so I learned *The Old-Lime Tree* and moved on. A few years later, however, I revisited the collection.

At this point in my career I was searching for a subject for my Doctoral Lecture Recital and possible treatise subject. I remembered how interesting the Russian folk-song arrangements by Rudnev were, and began sight-reading his works. As an experienced guitarist himself, Rudnev is able to compose very virtuosic pieces that fit well in the hands. Occasionally, his pieces incorporate the highest register of the guitar and can be quite challenging to perform. After playing through a few of his pieces, I quickly realized that Rudnev was a great composer and arranger for the classical guitar. It was at this time that I decided to learn and perform a selection of Rudnev's compositions for my Doctoral Lecture recital.

While preparing for the lecture part of my recital, I began to research the origin of some of the folk-songs in Rudnev's collection. Not only were Rudnev's arrangements beautiful and virtuosic, but their history was also incredibly interesting. Rudnev includes both urban and rural Russian folk songs in his collection, and both categories include a variety of different musical styles. The introduction to *The Russian Collection Volume III* contains brief but helpful information on the different folk song genres. When I finished reading the introductory material by Rudnev and Ophee, I wanted to know more about each genre.

Because of the time allowed for the performance part of my recital, I only chose four of the pieces in the collection; I have included three songs from that performance in this treatise. These pieces include: *The Wanderer's Song*, *The Old-Lime Tree*, and *The Snowball Tree*. I chose these pieces based partly on their interesting melodic content, difficulty, and variety of tempi. I've also added the rural *Dance Song* to my discussion. These four pieces represent some of the urban and rural Russian folk songs that Rudnev has arranged for the classical guitar, and, I found out later that they are among his favorites.

After my lecture recital, to encourage more musicians to perform the works of Sergei Rudnev, I decided to write my Doctoral Treatise about him and a selection of his Russian folk songs. Having more information on each songs' poetic text and performance style will allow performers to have the ability to express the pieces in a more appropriate manner. It will also allow performers the ability to inform their audience members about the works they are performing.

1.2 Biography of Sergei Rudnev

Sergei Rudnev was born in Tula, Russia in 1955 and spent his childhood in a small village called Osinovka near the Volga River, and it was here that he first encountered and became interested in Russian folk music.¹ When I interviewed Rudnev, he described his childhood as being one that nurtured his creativity. Rudnev explained that his mother and aunt were both amazing singers and that folk music was always discussed and a part of their daily life.

Around the age of ten, Rudnev says that he was already listening to a lot of records, had begun his musical training on the *Bayan*, a Russian accordion invented in the Tula region, and was even performing at parties on the instrument. It was also around this time that Rudnev said he heard the seven-string guitar for the first time and began lessons with his uncle on the instrument. When speaking about the guitar, Rudnev said "I do not know why, but I was captivated with the sound of the instrument! Its timbre, internal possibilities. Starting at that moment, I gulped everything that was related to guitar repertoire!"²

¹ Ophee, Matanya. *The Russian Collection Volume III*. Columbus, OH: Editions Orphée, INC. 1994. Print.

² Biographical information on Sergei Rudnev is from: Interview with Sergei Rudnev conducted on 12/8/2016 and 12/31/2016. Translations by Yelena McLane.

In 1971, because guitar was not offered as an instrument of focus, he entered the Tula Music School to study the *Bayan*, as well as the *Balalaika*.³ The *Balalaika*, the most guitar-like instrument that Rudnev could study in school, is a Russian long-necked lute with a triangular body and three strings. The *balalaika* began to rise in popularity because of a few public performances in Russia in 1888, and at the Paris Exposition Universelle in 1889.⁴

During his time in school, Rudnev was able to begin formal guitar lessons with both Vladimir Slavin and Pyotr Panin in Moscow.⁵ By the time Rudnev was eighteen, he told me that he had “already played solo concerts, knew all the classical repertoire, wrote his own music, played in ensembles, and was an artistic director of different bands.”⁶ From 1975-1977 Rudnev was enrolled at the Tula Military College where he completed his national service, and, upon graduation, he created his own classical guitar program in Tula.⁷ In Russia, men aged 18-27 are required by law to serve time in the military; required national service is also known as conscription.⁸ This mandatory conscription is also a theme in some folk songs. When I asked Rudnev why he chose guitar as his main instrument during this early time in his life, even though he had played the Bayan for so long, he said “Why guitar? I do not know, in the same way that it is impossible to explain the love of a man to a woman.”⁹

³ Kulikova, Irina. Liner Notes, *Reminiscences of Russia, Guitar Music by Russian Composers*. Naxos 8.573308, 2014.

⁴ Martin Kiszko. "Balalaika." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 16 Jan. 2017. <<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/01834>>.

⁵ Kulikova, Irina. Liner Notes, *Reminiscences of Russia, Guitar Music by Russian Composers*. Naxos 8.573308, 2014.

⁶ Interview with Sergei Rudnev conducted on 12/8/2016 and 12/31/2016. Translations by Yelena McLane.

⁷ Kulikova, Irina. Liner Notes, *Reminiscences of Russia, Guitar Music by Russian Composers*. Naxos 8.573308, 2014.

⁸ <http://content.time.com/time/world/article/0,8599,1888238,00.html>. Web. 5 Jan. 2017

⁹ Interview with Sergei Rudnev conducted on 12/8/2016 and 12/31/2016. Translations by Yelena McLane.

In 1980, at the age of twenty-five, Rudnev met with the Argentinian classical guitarist, Maria Luisa Anido, in Moscow.¹⁰ Anido, the student of Domingo Prat and Miguel Llobet, had a very successful career as a performer and teacher. She gave solo concerts and even performed and recorded pieces with Llobet. Later, Anido would become a professor of guitar and teach in Buenos Aires, and later in Cuba.¹¹ Rudnev explained that at the time Anido was on tour and had played a concert in the Great Hall of the Moscow Conservatory. Rudnev said that after the show Vladimir Slavsky, the Russian guitarist and teacher, decided to have Anido meet with some of the Russian guitarists at his home. It was at this time that Rudnev was able to meet and talk to Anido for a long time. Rudnev explained that during this period in his life, he had an extensive repertoire list that included works by J.S Bach, F. Liszt, Rimsky-Korsakov, and even his own compositions. Rudnev said, "I asked her (Anido) about everything I wanted to know. She corrected my sound making. She admired greatly my individuality, and said that they (classical guitarists) cannot play like that."¹² Rudnev also commented that the famous flamenco guitarists, Paco de Lucia, heard him perform in Kaluga, Russia, and later expressed the same sentiment as Anido.

In the 1990s, Rudnev began working for the Leo Tolstoy State Memorial Museum-Estate, and was the Cultural Programmes Director there, as well as at Yasnaya Polyana, and the Children's State Philharmonic.¹³ Rudnev told me that during the 1990s he was teaching, playing jazz, practicing karate, and many other things to occupy his time, including composing. He

¹⁰ Kulikova, Irina. Liner Notes, *Reminiscences of Russia, Guitar Music by Russian Composers*. Naxos 8.573308, 2014.

¹¹ Biographic information on Anido is from: John W. Duarte. "Anido, María Luisa." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 5 Jan. 2017. <<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/43600>>.

¹² Interview with Sergei Rudnev conducted on 12/8/2016 and 12/31/2016. Translations by Yelena McLane.

¹³ Kulikova, Irina. Liner Notes, *Reminiscences of Russia, Guitar Music by Russian Composers*. Naxos 8.573308, 2014.

expressed that because of his popularity he was invited to work with Russian pop stars in both Spain and Israel. Rudnev said “after performing with Spivakov in Colmar, France, I was named a ‘national treasure’ all over the newspapers.”¹⁴

Today, Rudnev is not currently an active teacher, and said that he hasn’t taught in quite some time. He does, however, give lectures on the Russian seven-string guitar, as well as Russian folk songs and Russian composers of the nineteenth century. Rudnev continues to give performances on the classical guitar and compose music. At the time of the interview, Rudnev said that he has never really been satisfied with his finalized musical compositions because of the difficulty in capturing the essence of a live folk song. Rudnev said that this is precisely the reason why he has produced multiple variations of the same song, including *Oy, You, Night, In Front of Our Gates, Godfather*, and others.¹⁵

Other than *The Russian Collection Volume III*, Rudnev has also published other books of music, including a suite based on Alexander Pushkin’s fairytales, a book on his teaching method and philosophy called *To Shorten Time* and a book on Russian guitar techniques entitled, *The Russian Style of Classical Guitar*.¹⁶ I was not able to get the two-hundred-page technique book translated, however, I was able to find it online and can say that the book is a progressive study on right and left hand techniques for playing the classical guitar. The book contains very advanced exercises for each hand, as well as many supplemental pieces by Rudnev and other Russian composers.¹⁷

¹⁴ Biographic information on Sergei Rudnev from: Interview with Sergei Rudnev conducted on 12/8/2016 and 12/31/2016. Translations by Yelena McLane.

¹⁵ Ibid

¹⁶ Ibid

¹⁷ It is possible to find the PDF format of *The Russian Style of Classical Guitar* by searching on Yandex.ru, or by going to <http://bookree.org/reader?file=652306&pg=0>. Accessed 1/31/2017

Other than the Pushkin suite and *The Russian Collection Volume III*, I was not able to find the rest of his books published in English and I could not find *To Shorten Time*. When I asked Rudnev if he ever planned to publish his books abroad, he told me that he intentionally published everything in Russia so it would only be distributed there. He said that his music is required learning in all music schools throughout Russia, and that his works are performed often, both in concert and in competitions; because of its popularity and difficulty, *The Old Lime-Tree* is often performed in American guitar competitions. Rudnev did say that he has been thinking about publishing his books in other countries.¹⁸

1.3 Meeting with Matanya Ophee

In 1987 the musicologist and historian Matanya Ophee was working on his *Russian Collection* series, and attended the Esztergom Festival in Hungary. While attending the event, Ophee met with his friend Natalia Ivanova-Kramskaia and received some manuscripts authored by Sergei Rudnev. While looking over Rudnev's work, Ophee already knew that the music would be suitable for his *Russian Collection* series.¹⁹

The *Russian Collection* series is currently a ten-volume series that includes four books dedicated to individual Russian composers, two books for the Russian seven-string guitar, and four that include various Russian composers. The four composers who received their own volumes include Andrey Sychra, Sergei Rudnev, Boris Asafiev, and Anatoly Olshansky.²⁰

In 1991, Ophee was finally able to meet and see Rudnev perform at an event honoring the life of the late guitarist and composer Alexander Ivanov-Kramskoi. The four-hour long event

¹⁸ Interview with Sergei Rudnev conducted on 12/8/2016 and 12/31/2016. Translations by Yelena McLane.

¹⁹ Ophee, Matanya. *The Russian Collection Volume III*. Columbus, OH: Editions Orphée, INC. 1994. Print.

²⁰ Olshansky's, however, is a collection of twenty-seven Russian Romances for voice and guitar. <http://www.editionsorphee.com/catalog.html#russian>. Accessed 1/9/2017

was held in Moscow at the Hall of Columns and featured a large choir, a sermon by Metropolitan Pitirim, and guitar performances. As well as honoring the life of Kramskoi, the event was also a tribute to Russian guitar music, however, as Ophee describes, most of the guitarists that performed during the concert played works by non-Russian composers. Ophee said that “after some two and a half hours of endless renditions of the Dyens *Tango En Skai*, Bach fugues, flamenco pieces, Cardoso Milongas, various dances by Jorge Morel, and a Villa-Lobos prelude thrown in for good measure, I just about gave up hope to hear Russian guitar music.” Finally, when Rudnev was able to perform, he played his own music and solidified the decision in Ophee’s mind to include him in the *Russian Collection* series. Ophee commented that “Rudnev is a unique artist, deserving better recognition for his compositional craft, and for his gift as a performer.”²¹

Once Ophee received Rudnev’s manuscripts, he was able to edit them so that the implied phrasing, counterpoint and polyphony, that of which was taught orally in the Soviet Union, was more recognizable and playable for western guitarist.²² Rudnev’s works were also replete with many folk style techniques that are seen in instruments such as the *balalaika* and *gusli*, and these also needed to be edited by Ophee to communicate with a non-Russian audience or performers not familiar to these instruments.²³ Ophee even includes instructions in a section of the *Russian Rhapsody* piece, the last piece in the Rudnev’s volume, that indicates that the player should play “near the bridge” and imitate the sound of the *gusli*.²⁴ A *gusli* is a kind of psaltery found in

²¹ Information pertaining to the meeting between Sergei Rudnev and Matanya Ophee comes from: Ophee, Matanya. *The Russian Collection Volume III*. Columbus, OH: Editions Orphée, INC. 1994. Print.

²² Ibid.

²³ Ophee, Matanya. *The Russian Collection Volume III*. Columbus, OH: Editions Orphée, INC. 1994. Print.

²⁴ Ibid.

Russia.²⁵ In the same piece, Ophee indicates that a phrase be played “sul tasto, imitating the *balalaika*.”²⁶

After a few exchanges of the manuscript, Rudnev and Ophee were able to finalize the scores and *The Russian Collection Volume III* was published in 1994 by Ophee’s publishing company. Rudnev said that the purpose of *The Russian Collection Volume III* was to create pieces based on popular Russian folk songs using both the classical training he received and the folk style techniques he learned while living in Russia and visiting the different regions.²⁷

1.4 Biography of Matanya Ophee

The editor and creator of the *Russian Collection* series, Matanya Ophee, was born in Jerusalem on June 15th, 1932.²⁸ From an early age, Ophee had a variety of different occupations, including that of book salesman, printing press operator, and even a horse handler on a kibbutz.²⁹ At the age of twenty, Ophee enlisted in the Israeli Air Force and became one of only a few cadets to graduate the course that year.³⁰ Ophee began learning the guitar in 1955 with Luigi Mozzani in Tel Aviv, and later continued with José Pelta and Menache Baquiche.³¹ In 1960 he studied with Richard Pick in Chicago, Illinois for two years.³² After Pick, Ophee studied music theory in Switzerland with Gérard Le Coat in 1963, and composition in Israel with Eli Yarden in 1964.³³

²⁵ Carl Rahkonen. "Gusli." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 3 Mar. 2017. <<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/12051>>.

²⁶ Ophee, Matanya. “*The Russian Collection Volume III*”. Columbus, OH: Editions Orphée, INC. 1994. Print.

²⁷ Ibid.

²⁸ http://www.guitarfoundation.org/?HoFOphee_ Accessed 1/8/2017

²⁹ Ibid.

³⁰ <https://www.editionsorphee.com/ophee.htm>. Accessed 1/8/2017

³¹ <http://www.guitarfoundation.org/?HoFOphee>. Accessed 1/8/2017

³² <https://www.editionsorphee.com/ophee.htm>. Accessed 1/8/2017

³³ <http://www.guitarfoundation.org/?HoFOphee>. Accessed 1/8/2017

In 1965 Ophee moved to the United States and eventually became a citizen in 1970.³⁴ He tried to make a living teaching guitar lessons, however, he could not do so.³⁵ Because of a lack of income, Ophee had to take a job as a pilot for the commercial airline, Mohawk Airlines, which, after a few name changes, eventually became US Airways.³⁶ In the 1970s, Ophee joined a small guitar ensemble group in Concord, New Hampshire, and, because of a lack of music, he began searching for more sources of guitar music.³⁷

In 1978 Ophee started his own publishing company entitled Editions Ophée, and he has seen a lot of success from this business.³⁸ Today, Editions Ophée has an online catalog that includes books with guitar concertos, solos, and ensembles of various combinations and instrumentations. The catalogue also contains works for the lute, and a small section of music for other instruments such as the piano and harp.

Since he began his search for more guitar music, Ophee has become one of the leading musicologists and historians for the guitar. His articles have been featured in various guitar magazines, and his research on Russian guitar music and composers have contributed greatly to the documentation of the guitar in Russia.³⁹ Ophee has also contributed to the research of nineteenth century guitarists and composers, notably François de Fossa and Giulio Regondi, and contemporary guitarists and composers, such as Nikita Koshkin and Roberto Sierra.⁴⁰ Today,

³⁴ <http://www.guitarfoundation.org/?HoFOphee>. Accessed 1/8/2017

³⁵ Ibid.

³⁶ <https://www.editionsorphee.com/ophee.htm>. Accessed 1/12/2017

³⁷ Ibid.

³⁸ <http://www.guitarfoundation.org/?HoFOphee>. Accessed 1/12/17

³⁹ Ibid

⁴⁰ Ibid

Ophee continues to be devoted to the research of guitar music, and was awarded an Industry Leadership award in 2011 by the Guitar Foundation of America.⁴¹

⁴¹ Ibid.

CHAPTER 2

URBAN AND RURAL FOLK SONGS

The classification of Russian folk songs into rural or urban, at this point in time, can be a bit complicated because of the mixture of the two over time. Ophee states that many of the urban songs developed in cities like St. Petersburg and Moscow, but would eventually make their way to the countryside where the text and melodic content would be modified.⁴² Around the year 1750 the city of St. Petersburg had a thriving economy and employed people from various regions, including those from the countryside.⁴³ The large number of social elites within the city required constant shipments of goods delivered by trains.⁴⁴ The people servicing the towns also brought with them their songs that, over time, intermingled with the urban style.⁴⁵ The villagers could be found singing and dancing their traditional folk songs and dances all throughout the cities.⁴⁶ Along with the mixture of rural and urban folk songs through shipments of goods, the military was also a contributing factor in exposing the different styles to each other.⁴⁷ Peasants were made to serve their twenty-five-year conscription with various people throughout the regions, and both urban and rural traditions became mixed.⁴⁸

The first printed collection of Russian folk songs by the journalist Mikhail Chulkov appeared from 1770-74, and contained some nine hundred song texts without music.⁴⁹ Chulkov

⁴² Ophee, Matanya. *The Russian Collection Volume III*. Columbus, OH: Editions Orphée, INC. 1994. Print. Pg. iii.

⁴³ L'vov, Nikolaj A, Ivan Prač, Malcolm H. Brown, and Margarita Mazo. *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*. Ann Arbor u.a: U.M.I. Research Pr, 1987. Print. Pg. 5.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid

⁴⁷ Ibid. Pg. 6

⁴⁸ Ibid.

⁴⁹ Ibid. Pg. 13.

did not collect songs by hearing them, but rather used unpublished songbooks available at the time, and most likely had people in various regions help him with the collection.⁵⁰

In 1776 a *gusli* player for the Russian Imperial court, Vasily Fedorovich Trutovsky, published the first collection of folk songs with music.⁵¹ Trutovsky eventually published some four volumes of folk songs between 1776 and 1795, and included a bass line with them so that the music would be more attractive to the urban populations who enjoyed accompanying the songs.⁵² This accompaniment was, and is, a defining aspect of urban Russian folk songs; rural songs, on the other hand, would be sung mostly without instrumental accompaniment, and normally accompany a dance such as the *khorovod*, or round dance, and the faster *pliaska* dance style.⁵³ Rudnev's collection contains one *khorovod* style folk song entitled *Circle Dance*, and seven *pliaski* songs. Along with the rural folk songs like *Dance Song*, Rudnev also includes many urban folks in his collection. Rudnev's arrangements of *The Wanderer's Song*, *The Snowball Tree*, and *The Old Lime-Tree* are all categorized as urban folk songs.

2.2 The Wanderer's Song

When I began my research on *The Wanderer's Song*, as well as the other songs in the book, I found it quite difficult to find sources. The folk songs are not well-known outside of Russia, and searching online using the Google search engine produced little or no results. I was, however, able to use the Russian search engine, Yandex, which gave me access to a whole host of websites and videos that were not available through other sources.

⁵⁰ Ibid. Pg. 16

⁵¹ Ibid. Pg. 17.

⁵² Ibid. Pg. 18.

⁵³ Ophee, Matanya. "*The Russian Collection Volume III*". Columbus, OH: Editions Orphée, INC. 1994. Print. Pg. iii.

In the case of *The Wanderer's Song*, I was not able to find an author for the melody itself. When I contacted Rudnev, he informed me that this was a common occurrence for folk songs to have an unknown origin. In some cases the authorship of both the music and poetry are not known. *The Wanderer's Song*, as well as some other folk songs in *The Russian Collection Volume III*, do not have an author or composer indicated. The author of the poetry for *The Wanderer's Song* is still not known for certain, however, it has been attributed to Ivan Kuzmich Kondratyev on a few twentieth century Russian albums.⁵⁴ The song was apparently heard as early as the 1880's in Siberian prisons, and the early 20th century albums use the name "Tramp (From Songs of Convicts)" as the title of the song.⁵⁵

Ivan Kuzmich Kondratyev, a Russian poet, novelist, and playwright, was born in 1849 into a peasant family, and spent his early life in a military school. Kondratyev entered a medical school in St. Petersburg but did not finish. In the 1860's he worked in Vilna, Lithuania, and his earliest known poem, "Vilna 22th October 1868", was written while he was there. Kondratyev later worked in Moscow and eventually died there in 1904.⁵⁶

The Wanderer's Song, or, *On Wild Steppes of Zabaikalia (Po dikim stepiam Zabaikalia)*, is an urban Russian folk song that Rudnev has set in variation form. Rudnev's arrangement begins with a very clear statement of the melody with harmonization. The variations elaborate on the initial theme by adding arpeggios, variations on the rhythm, and movement through various keys. *The Wanderer's Song* is a great example of how Rudnev takes a simple melody, adds harmonization, and elaborates on the theme. Rudnev is able to take the player through the

⁵⁴ <http://a-pesni.org/popular20/podikim.php>. Accessed 1/28/17

⁵⁵ Ibid.

⁵⁶ Biographical information on Ivan Kuzmich Kondratyev comes from: http://www.russianresources.lt/archive/Kondr/Kondr_0.html. Accessed 1/28/17

highest register of the guitar, and quickly move to the lowest. One of the challenges in playing *The Wanderer's Song* is in maintaining that simple melody while moving all over the fingerboard. There are some fingerings throughout the piece which help lessen the awkwardness of the difficult movements. The melody below is the vocal line in the key of C major taken from a website collection of these songs; Rudnev uses the key of G major for his arrangement.⁵⁷

ПО ДИКИМ СТЕПЯМ ЗАБАЙКАЛЬЯ

Не скоро

По ди-ким сте-пям За-бай-каль-я, где зо-ло-то
ро-ют в го-рах, бро-дя-га, судь-бу про-клан-на-я,
та - щил - ся с су - мой на пле - чях.

Example 1: *The Wanderer's Song (Po dikim stepiam Zabaikalia)*⁵⁸

When I interviewed Rudnev, he told me that he really likes *The Wanderer's Song* and could not come up with a way to arrange it for the guitar. After some time, he was able to capture the folk character of the song and solidify his arrangement.⁵⁹

The theme of *The Wanderer's Song* is that of a man that has escaped from a Siberian prison in the middle of the night.⁶⁰ This tramp, or wanderer, has been separated from his family for a long time and must travel across mountainous terrain and thick, swampy forests called *taiga* in the poem.⁶¹ He eventually finds a fishing boat that he can use to cross Lake Baikal.⁶² After he

⁵⁷ <http://a-pesni.org/popular20/podikim.php>. Accessed 1/29/17

⁵⁸ <http://a-pesni.org/popular20/podikim.php>. Accessed 1/29/17

⁵⁹ Interview with Sergei Rudnev conducted on 12/8/2016 and 12/31/2016. Translations by Yelena McLane.

⁶⁰ <http://a-pesni.org/popular20/podikim.php>. Accessed 2/9/17

⁶¹ Ibid.

⁶² Ibid.

crosses the lake, he arrives home to find his mother.⁶³ The man asks his mother where his father and brother are, and she informs him that his father passed away a long time ago and has been buried, that his brother is in Siberia in shackles, and that his wife is at home and misses him.⁶⁴ The mother and son then go into the family home where the wife is waiting for them and the children are crying.⁶⁵

For performers, learning the poem's text should influence the way they perform the piece. One must be careful when using any automatic translation done over the internet, though. Many of the poems were easy to understand, but, some of the details were lost in these automatic translations. It was only through the help of my translator that the full text and context of the poems became clear. There are several variations of the poem for *The Wanderer's Song*. Some exclude the portion about the wife, and some include additional stanzas that describe the man's prison outfit, his living conditions, as well as his longing to return home.⁶⁶ This variation in the lyrics is a common occurrence in folk songs. I have included both the Russian and English translation of the poem below. I have tried to maintain the original stanza structure of each poem presented in this treatise, however, it may prove difficult to attempt to sing the songs in English because of the literal translations.

Along with learning the background of the song, it would also be beneficial for performers to listen to the vocal performances. Searching Yandex.ru with the transliteration of the name *The Wanderer's Song* (*Po dikim stepiam Zabaikalia*) yields a wealth of content. Many of the videos feature an accordion accompanying the vocalist.⁶⁷

⁶³ <http://a-pesni.org/popular20/podikim.php>. Accessed 2/9/17

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Ibid. Accessed 1/28/17

⁶⁷ <https://www.youtube.com/watch?v=Sddh5QAXJbQ>. Accessed 2/9/2017

The Wanderer's Song

По диким степям Забайкалья,
Где золото роют в горах,
Бродяга, судьбу проклиная,
Тащился с сумой на плечах.

Among wild steppes of Zabaikalia,
Where gold is mined in mountains,
The wanderer, raving against his fate,
Trudged with a bag on his shoulders.

Идет он густою тайгою,
Где птички одни лишь поют,
Котел его сбоку тревожит,
Сухие коты ноги бьют.

There is a dense taiga woods
Where only birds sing.
His copper pot beats him on his side.
And dry sticks beat on his feet.

На нем рубашонка худая
Со множеством разных заплат,
Шапчонка на нем арестанта
И серый тюремный халат.
Бежал из тюрьмы темной ночью,
В тюрьме он за правду страдал –
Идти дальше нет больше мочи,
Пред ним расстился Байкал.

He's wearing a thin, worn-out shirt.
With a set of different patches,
He's wearing a prisoner's hat
And gray prisoner's robe.
He ran from prison at night,
In prison he suffered for the truth –
Moving on no longer wet.
Before him stretched Baikal.

Бродяга к Байкалу подходит,
Рыбацкую лодку берет
И грустную песню заводит -
Про родину что-то поет:

The wanderer approaches the Baikal lake,
Takes the fishing boat
And starts singing a sad song -
About his motherland, he sings.

«Оставил жену молодую,
Оставил я малых детей,
Теперь я иду наудачу,
Бог знает, увижусь ли с ней!»

"I Left my young wife,
I left my small children,
Now I am wandering sick of my fortune,
God knows whether I will meet her again!"

Бродяга Байкал переехал,

Навстречу родимая мать.

«Ах, здравствуй, ах, здравствуй, мамаша,

Здоров ли отец, хочу знать?»

The wanderer crossed the Baikal lake,

And his mother meets him there.

"Oh, hello, hello my mother,

How is my father, I wonder?"

- «Отец твой давно уж в могиле,

Сырою землею зарыт,

А брат твой давно уж в Сибири,

Давно кандалами гремит.

"Your father has been in the grave for a long time,

Under wet ground,

And your brother has been in Siberia a while.

Wearing his shackles.

Пойдем же, пойдем, мой сыночек,

Пойдем же в курень наш родной,

Жена там по мужу скучает,

И плачут детишки гурьбой».⁶⁸

Let's go, we will go, my son,

Let's go into our beloved house,

Your wife misses you,

And your kids are crying."

2.3 The Old Lime-Tree

One of the other urban folk songs found within *The Russian Collection Volume III* is *The Old Lime-Tree*. *The Old Lime-Tree* belongs to the long and drawn-out genre called *protiazhnaia*.⁶⁹ In *protiazhnaya* songs, or lyrical folk songs, the singers lyricism of the poetic text is the driving force behind the phrasing of the music.⁷⁰ *Protiazhnaya* songs are best characterized by their slow tempos and long melismatic passages called *unutrislogovye raspevy*, or *raspevy* for short.⁷¹ These *raspevy* passages can develop the melodic content and are one of the most important aspects of the *protiazhnaia* genre.⁷² Because of the uneven, slow tempos,

⁶⁸ <http://a-pesni.org/popular20/podikum.php>. Accessed 1/29/17

⁶⁹ <http://www.guitarandluteissues.com/Lipa/lipa.htm>. Accessed 1/29/17

⁷⁰ L'vov, Nikolaj A, Ivan Prač, Malcolm H. Brown, and Margarita Mazo. *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*. Ann Arbor u.a: U.M.I. Research Pr, 1987. Print. Pg. 39.

⁷¹ Ibid.

⁷² Ibid. Pg. 39

protiazhnaya songs would not have been used to accompany any type of dance.⁷³ *The Old Lime-Tree*, as well as other *protiazhnaya* songs, would have been accompanied by a guitar, piano, or other instruments like the *balalaika*.⁷⁴ The recording by the famous Russian singer Livia Ruslanova is one of the best vocal recordings of *The Old Lime-Tree*, and is accompanied by a *balalaika*.⁷⁵

The first guitar recording of *The Old Lime-Tree* was done by Vladimir Mikulka before Rudnev had published his arrangement of the song.⁷⁶ Mikulka was born in Prague in 1950 and has achieved a lot of fame for his talent as a classical guitarist.⁷⁷ Mikulka has been teaching at the Conservatoire de la Ville de Paris since 1982.⁷⁸ When I spoke to Rudnev he said that he first arranged the song back in 1978, and that the composer of the music and author of the lyrics are unknown.

The theme of *The Old Lime-Tree* is that of a man who is mourning the loss of his wife and is remembering their time together. Rudnev gave me more details on the theme by stating that the man actually left his wife. This separation led his wife to become deeply depressed and commit suicide. The man then returns to the linden tree.⁷⁹ The linden tree, or *Tilia* species, are large deciduous trees that grow in temperate climates. The reference to limes comes from the tree's nectar-producing flowers.⁸⁰

⁷³ Ibid. Pg. 38

⁷⁴ Ophee, Matanya. *The Russian Collection Volume III*. Columbus, OH: Editions Orphée, INC. 1994. Print. Preface. Pg. iii.

⁷⁵ <https://www.youtube.com/watch?v=cqCYWDK0-ks>. Web. Accessed 2/17/2017

⁷⁶ <http://www.guitarandluteissues.com/Lipa/lipa.htm>. Accessed 1/29/17

⁷⁷ John W. Duarte. "Mikulka, Vladimir." *Grove Music Online*. Oxford Music Online. Oxford University Press. Web. 9 Feb.

2017. <<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/43118>>.

⁷⁸ <http://www.bach-cantatas.com/Bio/Mikulka-Vladimir.htm>. Accessed 2/9/2017.

⁷⁹ Interview with Sergei Rudnev. Email interview conducted 2/17/2017.

⁸⁰ Information pertaining to the linden tree comes from: http://treepicturesonline.com/linden_tree_pictures.html#C4. Web. Accessed 3/3/2017.



Figure 1: Linden Tree.⁸¹

The poem begins with the hundred-year-old linden tree leaning over the river and rustling in the wind. The man hears a bell sound in the distance made by the guard that patrols the village. He also hears a “brave” song. These sounds trigger memories of a time when he was married and happy. His beloved wife passed away a long time ago and her grave now has a nightingale singing above it. The poem continues with the man wishing he could be with his wife and stating that he will see her soon. The linden tree, or lime tree, in the beginning of the poem is significant in that these types of trees live for a long time and can be thought of as a symbol of the past.⁸² The vocal line below, taken from an online collection of folk songs, is in the key of A minor.⁸³ Rudnev uses the key of B minor for his arrangement.

⁸¹ http://treepicturesonline.com/linden_tree_pictures.html. Web. Accessed 3/3/2017.

⁸² Interview with Sergei Rudnev conducted on 12/8/2016 and 12/31/2016. Translations by Yelena McLane.

⁸³ All musical examples come from: <http://a-pesni.org/>. Web. Accessed 2/11/2017.

ЛИПА ВЕКОВАЯ ПЕРВЫЙ ВАРИАНТ НАПЕВА

Медленно, с грустью

Ли - па ве - ко - ва - я над ре - кой шу - мит,
пе - сня у - да - ла я в да - ле - ке зве - нит.

Example 2: *The Old Lime-Tree (Lipa vekovaia)*⁸⁴

The Old Lime-Tree

Липа вековая
Над рекой шумит,
Песня удалая
Вдалеке звенит.

Hundred year-old lime tree
Stands over the river, rustling in the wind
There's a brave song,
Heard from far away.

Луг покрыт туманом,
Словно пеленой,
Слышен за курганом
Звук сторожевой.

Meadow covered with mist,
as if a veil,
A bell sound is heard over the hill
From the guard.

Этот звук унылый
С давних прошлых дней
Пробудил, что было
В памяти моей.

This sad noise
Symbolizes days that are long gone
It made me remember a few things,
That were buried in my memory.

⁸⁴ <http://a-pesni.org/popular20/lipa.php>. Web. Accessed 2/11/2017

Пробудил о милой
Прежние мечты,
Вспомнил с новой силой,
Как любила ты...

Годы миновали,
И уж под венцом
Молодца сковали
Золотым кольцом.

Только не с тобою,
Милая моя,
Спишь ты под землею,
Спишь, забыв меня.

Над твоей могилой
Соловей поет,
Скоро и твой милый
Крепким сном заснет.

Над твоей могилой
Цветы расцветут,
Твоего милого
К тебе принесут.

Липа, расколился
На четыре пня,
Милая, проснися
И возьми меня!

And here everything has past
A former dream,
Remembered with renewed vigor,
How do you love...

Years passed,
And certainly under the crown of
A young man shackled by
Gold ring.

But I am not married to you
My dear,
You sleep under the earth,
You sleep because of me.

Over your grave
Nightingale sings
Soon your beloved
Will fall asleep with the same sleep.

Over your grave
Flowers bloom,
Your beloved
Will be carried to you soon.

My lime-tree split
In to four stumps
Honey, wake up
And take me to you!

2.4 *The Snowball Tree*

The Snowball Tree or, *Oi, da ty kalinushka*, is one of my favorite folk songs in *The Russian Collection* series. The translation of the title is *Oh, Yes You My Guelder-Rose*. In my interview with Rudnev, he lists this song as an urban lyric song that would be sung by a woman. Ophee states that the piece is a village lyric song that relies heavily on the singer's interpretation of the song.⁸⁵ Like *The Old Lime-Tree*, *The Snowball Tree* would seem to fall under the Russian *protiazhnye* genre of folk songs. The stated 7/4-time signature is purely there for phrasing, and the lyrics are what drive the piece forward.⁸⁶ In many cases, the bar lines are there to represent the structure of the stanzas.⁸⁷

The phrasing of the piece is what I found to be the most difficult aspect of performing *The Snowball Tree*. There are some editorial marks that help the performer, but it was only after listening to the vocal performances that the structure of song became more clear.⁸⁸ The tempo for *The Snowball Tree* is very flexible and open to some interpretation. There are many folk instrumental recordings of the piece and even some on the guitar.⁸⁹ The asymmetrical phrasing of the melodic material can be a little difficult to replicate if one knows nothing about this style of Russian folk song, and the poem that is associated with it.

⁸⁵ Ophee, Matanya. *The Russian Collection Volume III*. Columbus, OH: Editions Orphée, INC. 1994. Print.

⁸⁶ Ibid.

⁸⁷ L'vov, Nikolaj A, Ivan Prač, Malcolm H. Brown, and Margarita Mazo. *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*. Ann Arbor u.a: U.M.I. Research Pr, 1987. Print. Pg. 64.

⁸⁸ <https://www.youtube.com/watch?v=LvBx0KoWGGU>. Web. Accessed 2/16/2017

⁸⁹ <https://www.youtube.com/watch?v=tQKG6FRIWKM>. Web. Accessed 2/16/2017



Figure 2: Guelder Rose (*Viburnum Opulus*).⁹⁰

The theme of *The Snowball Tree* poem is that of a man that has been sent away from his family and wife. The man must serve his mandatory twenty-five-year conscription in the military and will most likely never see his family and wife again. The beginning of *The Snowball Tree* starts off with a few stanzas about *The Snowball Tree*. The term snowball tree refers to the guelder-rose tree, or *Viburnum Opulus*.⁹¹ The guelder-rose tree, or *kalyna*, is the national tree of the Ukraine, and produces bitter berries that can be eaten.⁹² The poem continues with a description of a ship sailing in a terrible storm likely in the large Volga River. This ship holds two regiments of young soldiers, officers, and a major. Because the storm is so bad, the soldiers, as well as the officers, and major, are in fear for their lives and are praying to God. One soldier

⁹⁰ http://treesplanet.blogspot.com/2015/08/viburnum-opulus-guelder-rose.html#.WL2D_DvyuUk. Web. Accessed 3/6/2017.

⁹¹ Folkard, Richard. *Plant Lore, Legends, and Lyrics: Embracing the Myths, Traditions, Superstitions, and Folk-Lore of the Plant Kingdom*. London: S. Low, Marston, Searle, and Rivington, 1884. Print. Pg.358

⁹² <http://proudoofukraine.com/floral-symbols-of-ukraine-flowers-and-trees/>. Web. Accessed 2/16/2017

begins to beg the major to let him go home. The young soldier is not allowed to leave and must serve his twenty-five-year conscription.

When I spoke to Rudnev, he described the poem as a story about a man that must serve his mandatory conscription and is separated from his beloved. The significance of the guelder-rose, Rudnev explained, is that because the berries of the tree are bitter, this becomes a symbol for the bitter fate of the young soldier.⁹³ The guelder-rose has also been a symbol of life, blood, family, fire, and many more.⁹⁴

In the example presented below, the folk song begins with a solo voice and then adds an additional voice. This type of introductory solo melodic line is referred to as *zapev* in Russia, and introduces the melodic theme before adding a chorus.⁹⁵ Rudnev also begins his arrangement of *The Snowball Tree* with this same *zapev* structure. The folk song example below the poem is in the key of D minor, whereas Rudnev's is in the key of E minor. *Protiazhnye* folk songs are almost always in a minor key.⁹⁶

The Snowball Tree

Ой, да ты, калинушка,

Ты, малинушка!

Ой, да ты не стой, не стой

На горе крутой.

Oh, you guilder-rose,

You raspberry!

Oh, you don't grow, you don't grow

On the steep hill.

⁹³ Interview with Sergei Rudnev. Email interview conducted on 2/14/2017.

⁹⁴ <http://proudukraine.com/floral-symbols-of-ukraine-flowers-and-trees/>. Web. Accessed 2/16/2017

⁹⁵ L'vov, Nikolaj A, Ivan Prač, Malcolm H. Brown, and Margarita Mazo. *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*. Ann Arbor u.a: U.M.I. Research Pr, 1987. Print. Pg. 74.

⁹⁶ *Ibid*. Pg. 80.

Ой, да ты не стой, не стой
На горе крутой.
Ой, да не спускай листа
Во синё море.

Oh, you don't grow, you don't grow
On the steep hill.
Oh, don't you drop your leaves
Into the blue sea.

Ой, да не спускай листа
Во синё море.
Ой, да во синём-то море
Корабель плывет.

Oh, don't you drop your leaves
Into the blue sea.
Oh, in that blue, blue sea
A ship is sailing.

Ой, да во синём море
Корабель плывет.
Ой, да корабель плывет,
Аж вода ревет.

Oh, in that blue, blue sea
The ship is sailing.
The ship is sailing
And the water is roaring.

Ой, да корабель плывет,
Аж вода ревет.
Ой, да как на том корабле
Два полка солдат.

Oh, the ship is sailing,
And the water is roaring.
Oh, on this ship
There are two regiments of soldiers.

Ой, да как на том корабле
Два полка солдат.
Ой, да два полка солдат,
Молодых ребят.

Oh, on this ship
There are two regiments of soldiers.
Oh, there are two regiments of soldiers,
They are young men.

Ой, да два полка солдат,
Молодых ребят,
Офицер да майор
Богу молятся,

Oh, there are two regiments of soldiers,
Young men,
Officers and a Major
They are praying to God.

Офицер да майор
 Богу молятся,
 Рядовой-то солдат
 Домой просится,

The officers and the Major
 Are praying to God,
 The private soldier
 Is asking to go home.

Рядовой-то солдат
 Домой просится:
 «Офицер-майор,
 Отпусти меня домой,

The private soldier
 Is asking to go home:
 “Officer, Major,
 Let me go home,

Офицер-майор,
 Отпусти меня домой,
 К отцу-матери родной,
 К жене милой, дорогой».

Officer, Major
 Let me go home
 To my beloved father, beloved mother,
 And to my beloved wife.”

ОЙ, ДА ТЫ, КАЛИНУШКА

Медленно

Gm Dm Gm Dm

Ой, да ты, ка - ли - нуш - ка, ты, ма -

Bb F Gm6 Dm F Gm F C Dm F

-ли - нуш - ка! Ой, да ты не стой, не стой на го -

Gm F Am Dm Gm Dm Gm

-ре кру - той. Ой, да ты не стой, не

Dm Bb F Gm6 Dm F Gm F A7

стой на го - ре кру - той, Ой, да не спу-щай ли-

Bb F Gm F C Dm

-ста во си - не мо - ре. Ой, да не спу- //

(Конец)

Example: 3 *The Snowball Tree (Oi, da ty kalinushka)*⁹⁷

⁹⁷ <http://a-pesni.org/bezzem/ojdatykalin.php>. Web. Accessed 2/11/2017

2.5 Dance Song

The first piece in *The Russian Collection Volume III* is entitled *Dance Song (Akh vy, seni moi, seni)*. The literal translation of the title is *Oh, My Hallway, My Hallway*, with the word “seni” meaning hallway. A *seni* is an entranceway or hallway found in traditional Russian houses that serves as a place to leave shoes and outside items that are not clean enough for other areas of the home.⁹⁸ This *seni*, or hallway, is also less insulated than the rest of the home and can serve as a buffer between the cold weather outside and the rest of the living quarters.⁹⁹ These Russian homes, or *izba* in Russian, are usually one-story log cabins.¹⁰⁰

The first publication of this song was in 1790 by Nikolai Lvov and Ivan Prach and was set to music by Prach.¹⁰¹ Ivan Prach, or Johann Gottfried Pratsch, was a Czech composer and folk song collector born in 1750.¹⁰² Prach’s most important contribution was *A Collection of Russian Folk Songs* which had several revised editions.¹⁰³ Nikolai Aleksandrovich Lvov was a Russian nobleman born in 1751.¹⁰⁴ Lvov was a Renaissance man who was respected for his talents as a poet, musician, artist, as well as a practicing architect and geologist.¹⁰⁵ Lvov and Prach’s involvement in their Russian collection is not entirely clear, but it has been said that Lvov was mostly responsible for the collection, minus the accompaniments added to the

⁹⁸ <http://russiopedia.rt.com/of-russian-origin/seni/>. Accessed 2/13/2017

⁹⁹ Ibid.

¹⁰⁰ <http://doit.house/russian-log-house.shtml>. Accessed 2/13/2017

¹⁰¹ L'vov, Nikolaj A, Ivan Prač, Malcolm H. Brown, and Margarita Mazo. *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*. Ann Arbor u.a: U.M.I. Research Pr, 1987. Print. Pg. 73

¹⁰² Geoffrey Norris. "Pratsch, Johann Gottfried." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. Accessed 2/15/2017. <<http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/222666>>.

¹⁰³ Ibid.

¹⁰⁴ L'vov, Nikolaj A, Ivan Prač, Malcolm H. Brown, and Margarita Mazo. *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*. Ann Arbor u.a: U.M.I. Research Pr, 1987. Print. Pg. 25.

¹⁰⁵ Ibid. Pg. 25.

melodies by Prach.¹⁰⁶ Lvov's name, however, was not included in the title until the fourth edition of the collection.¹⁰⁷

Prach's pianoforte settings of Russian folk songs were designed to be attractive to all players of varying musical ability and instruments.¹⁰⁸ A vocalist was not always necessary since Prach doubles the melodic line in the right hand, which allows for a variety of instruments to perform the simple settings.¹⁰⁹ Both Rudnev and the Lvov-Prach collection list the song as a *pliaska*, or rather a song that would accompany a *pliaska* dance. Ophee list this song as a traditional rural folk song.

The theme of *Dance Song (Akh, vy, seni moi, seni)* is that of a girl who is in love with a beer brewer named Vanya. The girls' father is very strict and does not let her go out and walk with her male friends. This girl states that even though her father is strict, she will disobey him and go be with Vanya. The song is a joyous one with a fast tempo, which is starkly different from some of the urban folk songs. There is a lot of symbolism in *Dance Song*, and when I spoke with Rudnev he explained that in the beginning of the poem, this decorated hallway, or *seni*, represents a joyful time for the young girl. When she walks out of her home, she begins to do what has been called a magic sleeve dance.¹¹⁰ Long sleeves worn by males and females were used for both practical and ritual purposes. The long sleeves could shield against the cold in winter, as well as mosquitos in the summer.¹¹¹ This practicality, however, was greatly surpassed by the importance of the sleeves as a symbol of magic.¹¹² Bare hands in Russian rituals were

¹⁰⁶ Ibid. Pg. 29

¹⁰⁷ Ibid. Pg. 23

¹⁰⁸ Ibid. Pg. 73

¹⁰⁹ Ibid. Pg.73

¹¹⁰ Barber, E J. W. *The Dancing Goddesses: Folklore, Archaeology, and the Origins of European Dance.*,2014. Internet resource. Pg. 196.

¹¹¹ Ibid. Pg. 196.

¹¹² Ibid. Pg. 196.

seen as a deterrent of magic, and once they became covered by the sleeves, magical rituals could take place.¹¹³ Also in *Dance Song*, the location of the girl by the gate could signify fertility.¹¹⁴

Dance Song has been very popular throughout the years and was included in Stravinsky's ballet, *Petrushka*, as well as the opera *Dubrovskii* by Eduard Napravnik, and the opera *Feveri* by Vasilii Pashkevich.¹¹⁵ The song was even included in the 1968 film *War and Peace*.¹¹⁶ Rudnev includes *Dance Song* as the first piece in his collection. The vocal line below the poem is in the key E major, as opposed to Rudnev's D major arrangement.

Dance Song

Ах вы, сени мои, сени,	Oh, you my hallway, my hallway
Сени новые мои,	My new hallway
Сени новые, кленовые,	You are new and made of maple
Решетчатые!	And have a beautiful lattice working!
Как и мне по вам, по сеничкам,	I wonder if I will be able to walk around
Не хаживати,	This hallway
Мне мила друга за рученьку	I wonder if I will be able to hold my friend
Не важивати!	By their hand in the hallway!
Выходила молода	Young lady walked out of her
За новые ворота,	New lattice oak gate.
Выпускала сокола	She releases a hawk
Из правого рукава.	From her right sleeve.

¹¹³ Ibid. Pg. 196.

¹¹⁴ Ibid. Pg. 204.

¹¹⁵ L'vov, Nikolaj A, Ivan Prač, Malcolm H. Brown, and Margarita Mazo. *A Collection of Russian Folk Songs by Nikolai Lvov and Ivan Prach*. Ann Arbor u.a: U.M.I. Research Pr, 1987. Print. Pg.435

¹¹⁶ <https://www.youtube.com/watch?v=2hbhKiR-t4M>. Accessed 2/20/17.

На полетике соколику
Наказывала:
«Ты лети, лети, соколик,
Высоко и далеко,

И высоко и далеко,
На родиму сторону;
На родимой на сторонке
Грозен батюшка живет.

Он грозен, сударь, грозен,
Он не милостивой:
Не пускает молодую
Поздно вечером одну.

Я не слушала отца,
Спотешала молодца.
Я за то его спотешу,
Что один сын у отца.

Что один сын у отца,
Уродился в молодца, —
Зовут Ванюшкою —
Пивоварушкою».

Пивовар пива варил,
Зелено вино курил,
Зелено вино курил,
Красных девушек манил:

You fly my hawk
Far and high:
“Fly far and high
Into my homeland,

Fly far and high,
Into my homeland;
My stern father lives in my homeland
He is very, very strict.

He is never sympathetic to me.
He is not merciful:
He does not let me
Walk with my male friends.

But I’m not going to listen to my father,
I will entertain my beloved young men.
Because he is the only son
Of his father.

This young man
Who is the only son of his father-
His name is Vanya-
Pivovarushkoyu.

He is a beer brewer,
He made some beer
He made some green wine,
And invited beautiful ladies to come drink.

«Вы пожалуйста, девицы,
 На поварню на мою!
 На моей ли на поварне
 Пиво пьяно на ходу.

“Oh, you’re welcome my ladies, my girls
 Come to my brewery.
 I have a lot of beer
 Beer ready to drink.

На моей ли на поварне
 Пиво пьяно на ходу,
 Пиво пьяно на ходу
 И на сладком на меду».

In my brewery I have beer ready to drink
 Beer ready to drink,
 Beer ready to drink,
 And it is made of sweet honey.”

А вы, сени мои, сени,
 Сени новые мои,
 Сени новые, кленовые,
 Решетчатые!

Oh, you my hallway, my hallway
 You are my new hallway,
 You are new and made of maple
 And have a beautiful lattice working.

АХ ВЫ, СЕНИ МОИ, СЕНИ

Не слишком скоро

Ах вы, сени мои, сени, сени новые мои -
 и, сени новые, кле-но-вы-е, ре-шет - ча-ты - е! Как и
 мне по вам, по се-нич-кам, не жа - жи - ва - ти, мне ми -
 -ла дру - га за ру-чень-ку не жа - жи - ва - ти! Вы-хо //

(Конец)

Example 4: Dance Song (*Akh, vy, seni moi, seni*)¹¹⁷

¹¹⁷ <http://a-pesni.org/rus/ahvyseni.htm>. Accessed 2/11/2017

CHAPTER 3

CONCLUSION

When I began playing *The Old Lime-Tree* a few years ago, I had no idea of the quantity of information available regarding the folk songs in *The Russian Collection Volume III*. I performed my Doctoral Lecture recital without knowing the context of the songs. Now that the poems for *The Old Lime-Tree*, *The Wanderer's Song*, *Dance Song*, and *The Snowball Tree* have all been translated, I find myself revisiting the songs with a different frame of mind. The somber, love lost forever theme of *The Snowball Tree* and *The Old Lime-Tree*, provides a better perspective on why these songs are performed so slowly. The lively and joyous *pliaska* song, *Dance Song*, and the lyric song, *The Wanderer's Song*, stand in stark contrast to the slow and drawn out *protiazhnye* style. Along with learning the information about each piece, it was also incredibly helpful to listen to the vocal recordings and watch the traditional dances.

When I began learning to play each of the four folk songs, I found that Rudnev had arranged them all in a very similar manner. Rudnev makes use of the entire fingerboard of the guitar in his arrangements. He composes in a way that seems to reach the full potential of both the guitar and the folk songs. Part of the difficulty in playing Rudnev's arrangements is in maintaining and bringing out the melody while moving all over the fingerboard.

The purpose in writing this treatise was, in part, to feed my own curiosity of what I thought were obscure Russian folk songs. And while they are obscure to western musicians, these folk songs are well known throughout Russia and quite discoverable if you are looking in the right place. The biggest hurdle in writing this paper was the fact that none of these poems

were published in English, nor did Rudnev speak English. This added another layer of complexity to the research process.

While I did not research all of Rudnev's folk song arrangements *in The Russian Colleciton Volume III*, I did research some of the more popular works. Hopefully those that intend to learn and perform Rudnev's arrangements will find this paper useful. Because I have shown my path of research, I believe that this treatise will also serve those that intend to learn the other arrangements.

APPENDIX A

INTERVIEW WITH SERGEI RUDNEV IN ENGLISH

Sergei Rudnev Questions/Answers

Translation by Yelena McLane. Note: [...] – clarification by the translator.

(Questions in italic)

Hello, Stuart!

I am answering your questions:

1. *How did you go about transcribing the folk songs in the different rural and urban areas? Do you have original scores and/or did you record the performances and transcribe them this way?*

- For me folk creativity is a part of my life. My mother and aunt had amazing voices, and in our family, it was always sung and talked about the amazing charm of this heritage. How beautifully and precisely the character of one or another song was captured, know the performers, we had a lot of records. Perhaps, this is why I have developed a deep respect for Russian folk songs, which reflected the very essence of life. At that time I had already started my bayan training and had already tried playing at different parties. I took my material from different scores or just from hearing records of different performers. That is why from probably the age of 10 have been playing music perhaps of the best orchestras in the country. Approximately at that time, I heard seven-string guitar for the first time. My uncle played it. He started teaching me something. I do not know why, but I was captivated with the sound of the instrument! Its timbre, internal possibilities. Starting at that moment I “gulped” everything that was related to guitar repertoire! I

learned from recordings, from different musicians from Moscow (Pyotr Panin, Vladimir Slavskiy, and others). By the age of 18 I already played solo concerts, knew all classical repertoire, wrote my own music, and played in ensembles (was an artistic director of different bands).

2. *Did you take lessons with Maria Luisa Anido or just observe her playing style?*

- I met Anido in Moscow. She came for a tour, played in the Great Hall of the Moscow conservatory. I was 25 years old then, and I had a strong concert program (F. Liszt's Second Hungarian rhapsody, Khachaturian's *Saber Dance*, *Prelude in E♭ minor* and *Fugue in D♯ minor* by J.S Bach, Rimsky-Korsakov's *Flight of The Bumblebee*, *The Old-Lime Tree*, and many other things). V. Slavskiy organized a reception (in his house) and decided to show "Russian miracle," i.e. me. [Meaning:] Here how we can play! [in Russia] Anido and I talked for a long time. I asked her about everything I wanted to know. She corrected my sound making. She admired greatly my individuality and said that they cannot play like that (by the way, Paco de Lucia told me that word-for-word when I played for him in *Kaluga* [town in Russia].). I have a photo from that party, there Anido and I are sitting at the table.

3. *At what age did you begin to play the guitar?*

- I have already mentioned that I started playing when I was 10.

4. *What was it about the guitar, as opposed to the other instruments you were trained on, that led you to specifically begin a guitar program in Tula?*

- Why guitar? I do not know. In the same way it is impossible to explain the love of a man to a woman.

5. *Do you still teach at the Municipal College in Tula?*

- I have not taught in a long time (I have given to teaching 15 years). In the nineties [1990s] had business, played jazz, did karate, and everything else I could come up with. I worked a lot on creating my own repertoire. At that time there were many invitations, so I worked in Spain, Israel, with many Russian pop “stars.” After performing with Spivakov in Colmar, France, I was named a “National treasure” all over newspapers.
6. *Do you know the original composer of The Wanderer’s Song, or is the assumption that it was composed by convicts in Siberia the accepted origin?*
- As far as *The Wanderer’s Song* is concerned, there are many songs that became folk songs, despite the fact that sometimes authors of lyrics were identified, but more rarely authors of music. It is not known for sure whose music it is. It is a purely urban tradition, with well-developed music and harmony intertwined. I like this song a lot. And I could not come up with a solution for a guitar arrangement for it for a long time. Then I finally found it. I must say that this is the way I work. It is precisely a solution! Character comes first. For this very reason, I do not write occasional variations of folk songs – it is simply impossible for me to have those. This is a different genre, and I have very little interest in it. Everything should support the internal content of a piece. Few people can do it, and it takes much work and experience to do this. This is why people love my work.
7. *Who is the original composer of The Old-Lime Tree?*
- *The Old-time Tree* is the same case. The author is not known. There were attempts to attribute authorship, but nothing was confirmed. Everyone (including Lyudmila Ruslanova) announces the song as a folk song. This is a typical urban lyrical song. Panitsky does not have anything to do with it. I arranged it in 1978. There were attempts

to buy my original score. Amusing. Although in musical circles it is considered to be a masterpiece of the 20th century guitar music!

8. *Who is the original composer of Dance Song and Circle Dance in The Russian Collection Volume III?*

- *Circle Dance* is authored music, stylization.

9. *Is Ivan Panitsky the original composer of The Snowball Tree?*

- *The Snowball Tree* is a traditional urban lyrical song. Purely folk about mandatory conscription of young man for military service for 25 years. It is a women's song about love that is lost forever and of bitter destiny.

10. *Do you ever plan to publish an English translation of your book The Russian Style of Classical Guitar?*

- As far as publishing is concerned, I had offers (for example, from Germany). But I intentionally published everything in Russia so that my works would be distributed here. Everybody knows my work, my pieces included into curriculum of all [music] institutions all over the country, my music is performed at competitions and in concerts. I have started thinking that it may be time to publish abroad. Besides "*Russian Style*," a two-volume publication containing my best arrangements of songs and dances is very popular. This is an expensive gift option. Songs and dances are grouped by traditions, there is text, and it has artist's illustrations. There also came out an autobiographical book "*To Shorten Time*." It is about my methods of teaching, how to avoid professional injuries, my main philosophy. Both books were published by "Alpina Publisher" Moscow www.alpina.ru. There is a Suite based on Alexander Pushkin fairytales. It was published a long time ago (2002) in Italy VP MUSIK MEDIA di Vincenzo Pocci.

https://www.amazon.com/Suite-Personages-Alexander-Pushkins-Fairy-ebook/dp/B00COC7S16/ref=sr_1_1?s=books&ie=UTF8&qid=1481694961&sr=1-1&refinements=p_27%3ASergey+Rudnev

1. *What kind of musical score did you have to work with for your transcriptions and arrangements? Were they vocal scores, or piano?*
 2. *Where can I find these scores so I can compare them to your works? I would like to compare the original scores to your arrangements. This will allow me to write a lot more about this subject.*
- I am one of those people who lived in an environment where all those songs were sung. They are represented "live" just from hearing. Of course, I verified some of them with printed notes and lyrics, but those were scores for just single voice, without harmonies. There were many publications like this in the Soviet Union. But I was not satisfied with any of them. Live songs have always had small discrepancies, which depended on the regions where the performers lived, where they moved, their life styles. That is why there is no such thing as a "correct" melody. My approach is about live pictures, exact character where possible, nothing occasional. These principles distinguished me among others. I am never completely satisfied with what I do, that is why there are different versions of some compositions. For example, "*Oy, you, night,*" "*In front of our gates,*" "*Godfather*" and others. For example, at the moment I am writing "I was strolling around the garden" in folk style. I was inspired after listening to a lot of Country music. But this is rather an exception. I just enjoy the style that I studied specifically.

APPENDIX B

INTERVIEW WITH SERGEI RUDNEV IN RUSSIAN

Уважаемый Сергей Иванович!

1. Какой у вас подход к транскрипции деревенских и городских народных песен? У вас уже есть ноты этих песен, или вы записываете выступления а потом их транскрибируете?

- Для меня народное творчество-это часть жизни. Моя мама и тетя имели изумительные голоса, всегда у нас в семье пели и говорили о необыкновенной прелести этого наследия! Как красиво и точно передан характер и содержание той или иной песни, знали исполнителей, были многочисленные пластинки. Наверное поэтому у меня сформировалось уважительное отношение к русской песне, которая отражала самую суть жизни. Тогда я учился в музыкальной школе на баяне и уже тогда пробовал подыгрывать на различных гулянках. Материал брал из разных нот или снимал на слух с пластинок, различных исполнителей. Именно поэтому я уже лет с 10-и играю музыку наверное лучших оркестров страны. Где-то в это время я впервые услышал гитару, семиструнную. На ней играл мой дядя. Он и стал кое-чему меня учить, "с рук". Не знаю почему, но меня почему-то захватало звучание инструмента! Его тембр, внутренние возможности. С этого момента я "проглатывал" буквально все, что было связано с гитарным репертуаром! Я учился по записям, у отдельных исполнителей из Москвы (Петр Панин, Владимир Славский и др.) Годом к 18-ти я уже играл сольные концерты, знал весь

классический репертуар, сам писал музыку, играл в ансамблях (был муз.руководителем разных групп).

2. *Вы занимались в классе у Марии Луизы Анидо или вы просто слушали и наблюдали за ее исполнительским стилем?*

- С Анидо я познакомился в Москве. Она приезжала на гастроли, играла в Большом зале консерватории. Мне тогда было 25 лет и у меня была сильная концертная программа (Вторая венгерская рапсодия Ф.Листа, Танец с саблями Хачатуряна, Ми-бемоль минорная прелюдия и фуга из Х.Т.К, Полет шмеля Римского-Корсакова, Липа вековая и много чего еще). В Славский устроил встречу (у себя дома) и решил показать "русское чудо", т.е. меня. Вот мол как у нас играют! С Анидо я общался долго. Я выпросил для себя все, что хотел. Она подправила у меня звукоизвлечение. Она сильно восторгалась моей индивидуальностью и сказала, что они так играть не умеют (Кстати слово в слово мне это сказал Пако де Лусия, я ему играл в Калуге). Есть фото с этой встречи, там мы с Анидо за столом.

3. *В каком возрасте вы начали играть на гитаре?*

- Когда начал играть уже сказал: лет с 10и.

4. *Что вас привлекло именно в гитаре, а не в других инструментах, на которых вы играли? Что привело вас к началу занятий игры на гитаре?*

- Почему гитара? Не знаю. Как не возможно объяснить любовь мужчины к женщине.

5. *Вы до сих пор преподаете в Тульском Музыкальном Училище?*

- Педагогической деятельностью уже давно не занимаюсь (отдал этому лет 15). В девяностые занимался бизнесом, джазом, карате и всем чем придется. Много работал над созданием собственного репертуара. В это время было много

приглашений, работал в Испании, Израиле, у многих российских "звезд" эстрады. После выступления в Кольмаре (Со Спиваковым, Франция) меня "пропечатали" в газетах как "Национальное достояние".

6. *Вы знаете, кто был композитором «Песни странника»? Или эта песня*

действительно была написана сибирскими ссыльными?

- Насчет "Выхожу один я на дорогу". В России много песен стали народными несмотря на то, что со временем находились авторы слов, реже-музыки. Так и с этой песней на стихи М. Лермотова. Чья музыка точно не известно. Это чисто городская традиция, где сплелись развитая мелодия и гармония. Мне очень нравится эта песня. И я долго не находил решения ее гитарными возможностями. Потом все же нашел. Должен сказать, что это общее правило для меня. Именно решение! Характер на первом месте. По этой причине я не пишу случайные вариации на народные темы, их у меня просто не может быть. Это другой, и мне малоинтересный жанр. Все должно быть подчинено внутреннему содержанию пьесы. Это мало кому удастся, за этим стоит огромная работа и опыт. Собственно за это меня и любят.

7. *Кто автор песни «Липа вековая»?*

- Липа вековая-тот же случай. Автор не известен. Были попытки ее кому-то приписать, но все не подтверждено. Везде (у той же Руслановой) она объявляется, как русская народная. Это типичная городская лирическая песня. Никакой Паницкий к ней отношения не имеет. Аранжировка была мною сделана в 1978 году. Были попытки выкупить у меня оригинал рукописи. Забавно. Впрочем

музыкальной общественностью отнесена к лучшим гитарным шедеврам 20-го века!

8. Кто автор «Плясовой» и «Хоровода» из третьего тома «Русской коллекции»?

- Хоровод-авторская музыка, стилизация.

9. Песня «Ой да ты, калинушка» была написана Иваном Паницким?

- Ой да ты калинушка-традиционная городская лирическая песня, древняя. Чисто народная, о том как забирали на службу (в рекруты) молодых ребят на 25 лет. Песня женская об утраченной навеке любви о горькой доле.

10. У вас в планах нет публикации на английском языке вашей книги «Русский стиль игры на классической гитаре»?

- По поводу издания. У меня были предложения (напр. в Германии). Но я сознательно все издавал в России, что бы мои работы имели распространение здесь. Сегодня их знают все, они включены в программы всех учебных заведений страны, их играют на конкурсах и с концертной сцены. Я уже подумываю о том, что пора уже издавать зарубежом. Помимо "Русского стиля" огромным успехом пользуется двухтомник лучших аранжировок на песни и пляски. Это дорогой подарочный вариант. Там песни и пляски разбиты по традициям, есть слова, работал художник над иллюстрациями. Так же вышла книжка "Сократить время", автобиографичная. Она о моих методах занятий, как избежать проф. болезней, главная философия. Обе работы вышли в издательстве ООО "Альпина Паблишер". Москва www.alpina.ru. Есть Сюита на сказки А.С. Пушкина. Издана давно (2002г.) в Италии VP MUSIK MEDIA di Vincenzo Rocci.

11. *Какими нотами вы изначально пользовались (для голоса или фортепиано?) когда работали над вашими аранжировками песен?*

12. *Посоветуйте, пожалуйста, где мне найти эти ноты, чтобы сравнить с ними ваши обработки? Это позволило бы мне лучше понять ваш стиль и написать более полно о вашем подходе к обработкам народных песен.*

- Привет! Я сейчас еду из Вашингтона в Нью-Йорк. Нахожусь у женой у дочери (Lana Rudneva). Есть время ответить. Я один из тех, кто жил в среде, в которой почти все эти песни пели. Они представлены в "живом виде" на слух. Конечно я сверял некоторые из них с печатными нотами со словами, там одnogолосные мелодии без гармонии. Таких изданий в бывшем СССР было много. Но все они меня мало устраивали. Живые песни всегда имели небольшие различия. Это зависело от регионов проживания людей, их миграций, укладов жизни. Поэтому "правильной" мелодии не существует. Мой подход-это живые картины, по возможности точный характер, ничего случайного. Эти принципы и выделили меня среди прочих. Сам я всегда не до конца доволен сделанным, поэтому есть разные версии отдельных композиций. Напр. "Ах ты,ноченька", "Как у наших у ворот", "Куманек" и др. Сейчас напр.я пишу "Я по садику гуляла" в стиле фолк. Просто захотелось наслушавшись музыки Кантри. Но это скорее исключение. Просто нравится стиль,который я отдельно изучал.

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BIOGRAPHICAL SKETCH

Morgan Stuart

Morgan Stuart, a native of Jacksonville, Florida, began his musical training at the age of four on the piano, and moved to the classical guitar at thirteen. He graduated from Douglas Anderson School of the Arts and, following graduation, went to study guitar with one of the top guitarists in the world, Dr. Stephen Robinson at Stetson University. While at Stetson, Morgan was a member of the Stetson Guitar Ensemble, Stetson Choral Union, and performed as a soloist for afternoon recitals. Morgan received his Bachelor's in Music Performance in 2009. Morgan was accepted to the Florida State University College of Music where he received his Master's degree in 2012. In 2012 Morgan began his Doctorate in Music under Bruce Holzman at Florida State University, and was awarded with an assistantship upon entering the program. While at Florida State University, Morgan won a competition that resulted in a trip to Costa Rica with his guitar quartet. The trip included solo and ensemble performances around the country, cultural exchange, and the opportunity to teach master classes. The trip concluded with a final performance at the Teatro Eugene O'Neill in San José. Morgan currently holds a position as adjunct guitar professor at Gulf Coast State College and Chipola College in Florida. Morgan is scheduled to receive his Doctorate in Music at Florida State University in the summer of 2017.