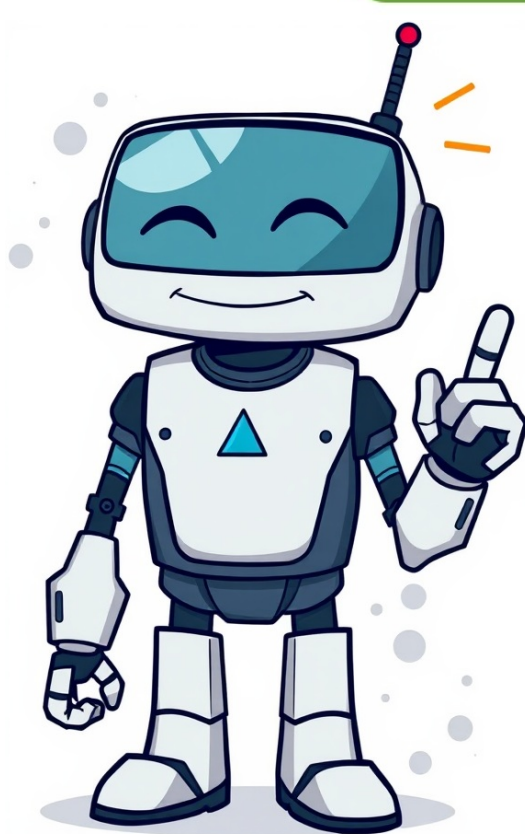


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The Year 1812 Overture is a musical masterpiece that pays tribute to Russia's victory over Napoleon's invading Grande Armée in 1812. The symphony, composed by Pyotr Ilyich Tchaikovsky in 1880, is a testament to the bravery and resilience of the Russian people. The 1812 Overture features an impressive array of musical elements, including cannon fire, chimes, and a majestic brass fanfare finale. Its iconic opening segment sets the tone for the entire piece, evoking images of war and patriotism. The Russian Overture, composed by Pyotr Ilyich Tchaikovsky in 1880, was a grand commemorative piece commissioned to commemorate Russia's victory over Napoleon's Grande Armée. The overture was inspired by Tolstoy's War and Peace, which described the Napoleonic invasion of 1812. Tchaikovsky began working on the project six weeks before its completion, but it did not meet his artistic expectations. The composition begins with a portrayal of winning, followed by a lengthy descending sequence symbolizing the French army's retreat from Moscow amidst freezing winter winds. At the conclusion of this sequence, the opening motif recurs, interpretable as prayers being answered. The grand finale culminates in eleven cannon shots and the melody of "God Save the Tsar!", although it's worth noting that La Marseillaise, chosen as France's national anthem in 1795, was banned by Napoleon in 1805 and wouldn't have been played during the Russian campaign. Instead, "Chant du départ" served as Napoleon's regime's official anthem, but by 1882, it had largely faded from memory, while educated Russians were likely familiar with La Marseillaise's tune and significance. The inclusion of "God Save the Tsar!" is also noteworthy, as it was Russia's national anthem during Tchaikovsky's time, although it didn't exist in 1812; the official Russian anthem from 1815 to 1833 was "The Prayer of Russians", sung to the tune of "God Save the King". The hymn "O Lord, Save thy People" represents prayers for deliverance from invading forces and translates to "Grant victory to all Orthodox Christians over their enemies". By incorporating this hymn, Tchaikovsky suggests God granted the Orthodox Russians victory over French troops. Later, when La Marseillaise is played, it appears the Russians will lose, but the powerful rendition of "O Lord, Save thy People" and "God Save the Tsar!" in the brass section, accompanied by chimes, signifies the Russians' ultimate triumph. The bells of Moscow hold significance, symbolizing God's voice in the Russian Orthodox religion. The introduction features the prayer Tropar Krestu, with four versions used throughout. The first version translates to "Save, O Lord, thy people, and bless thine inheritance", while the second version asks for victory for the Christ-loving army and the God-protected state. The third version petitions for victory for Emperor Nicholas Alexandrovich, and the fourth version reiterates the prayer for salvation and blessing. In live performances, safety and precision require either well-trained military crews or sixteen pieces of muzzle-loading artillery, as reloading schemes would compromise safety and precision with 1800s-era cannons. The 1812 Overture is a musical composition by Pyotr Ilyich Tchaikovsky that has been performed and recorded many times since its premiere in 1880. The piece features no percussion apart from bells, and it was first performed at the Royal Albert Hall Orchestra conducted by Landon Ronald in 1916. A Royal Opera Orchestra recording of about the same time contains no shots at all. Antal Doráti's 1954 Mercury Records recording with the Minneapolis Symphony Orchestra uses a Napoleonic French single muzzleloading cannon shot dubbed in 16 times as written. On one side, the Overture is played, and on the other side, there is a narrative by Deems Taylor about how the cannon and bell effects were accomplished. A stereophonic version was recorded on 5 April 1958, using the bells of the Laura Spelman Rockefeller Memorial Carillon, at Riverside Church. On this Mercury Living Presence Stereo recording, the spoken commentary was also given by Deems Taylor, and the 1812 Overture is coupled with Tchaikovsky's Capriccio Italien. The Black Dyke Band has recorded a brass band arrangement of the piece, which includes the cannon shots as originally written. The Berlin Philharmonic Orchestra conducted by Herbert Von Karajan, and the Don Cossacks Choir recorded the piece in 1967 for Deutsche Grammophon. In 1971, CBS released a recording with the Philadelphia Orchestra conducted by Eugene Ormandy, also featuring the Mormon Tabernacle Choir, the Valley Forge Military Academy band, and real artillery shots. British rock drummer Cozy Powell sampled the overture at the end of his track "Over The Top" in his eponymous 1979 studio album. The first digital recording occurred in 1979 by Telarc with the Cincinnati Symphony Orchestra headlining under the leadership of Erich Kunzel. The Kiev Symphony Chorus was secured and brought stateside for this recording, which features high-definition cannon shots using full-sized 19th century military cannons alongside the tones of the Emery Memorial Carillon. The recording soon became a popular method for testing hi-fi record-playing equipment and related setups, with only the best and most fine-tuned allowed to play properly. In 1989, the Swingle Singers recorded an a cappella version of the overture as part of their album whose title is 1812. In 1990, during a worldwide celebration of Tchaikovsky's birth, the Overture was recorded in the city of his youth by the Leningrad Philharmonic Orchestra using live muzzleloading cannons fired as written in the 1880 score. That recording was done within earshot of the composer's grave. The piece has been featured prominently in several films and other media, including the opening and ending scenes of V for Vendetta, the melody of Dan Fogelberg's top ten hit "Same Old Lang Syne," and a Calvin and Hobbes comic strip where Calvin is fascinated by the usage of cannons in the piece.The iconic piece of music known as Tchaikovsky's theme is featured prominently in the first section of the song "Overture", which itself bears a similar title. Furthermore, cannon shots can be heard at the end of Rush's "Overture".[52] In an episode of Agatha Christie's Poirot, titled "The Disappearance of Mr Davenheim", the title character uses a record of the 1812 Overture to mask the sound of him breaking into his own safe.[53] A shortened version of this piece is also featured in the Xbox One game Sea of Thieves as a sea shanty. Players can play an instrument to accompany the music, with any one of the four playable instruments available.[54] English comedian Charlie Drake performed part of the overture in a short film for television, where he himself played the conductor and all the musicians. In 1967, it won the Golden Rose at the Montreux Festival.[55] The ending of the piece was re-orchestrated for the Baby Einstein video "Baby Van Gogh". A comedic version of this piece is featured in the 2017 superhero film Captain Underpants.[56] This version is related to flatulence. In the 2022 film Sonic the Hedgehog 2, you can hear the music playing during its credits.[57] The University of Notre Dame Band of the Fighting Irish performs a version of the piece at every home football game, between the third and fourth quarters. The iconic melody featured at the end of this composition was used for the entrance theme of AEW professional wrestler Claudio Castagnoli.[59] On 5 January 2022, Russia's space agency Roscosmos used the music during a launch webcast for the Elektro-L-4 satellite on a Proton-M rocket. The accompanying video synchronized with the beat of the music. P. D. Q. Bach also composed pieces for his musical parody album "1712 Overture and Other Musical Assaults". Excerpts from this piece were used in the 1977 film "Breaking Training", which is a sequel to the popular 1976 film "The Bad News Bears" [62] ^ "Tchaikovsky Research: The Year 1812, Op. 49 (TH 49)". Archived from the original on 26 March 2022. Retrieved 21 June 2015. ^ Lax, Roger; Smith, Frederick (1989). The Great Song Thesaurus. Oxford: Oxford University Press. p. 230. ISBN 978-0-19-505408-8. ^ a b Felsenfeld, Daniel. Tchaikovsky: A Listener's Guide, p. 54. Amadeus Press, 2006.The 1812 Overture, a classical music piece composed by Pyotr Ilyich Tchaikovsky in 1880, has become an integral part of American Independence Day celebrations in the United States. During Napoleon's reign, La Marseillaise was not the national anthem of France. Instead, audiences were familiar with La Marseillaise, which is why Tchaikovsky used it in his piece. ^ Green, Aaron (30 January 2018). "The History of Tchaikovsky's 1812 Overture". ThoughtCo. Archived from the original on 17 April 2019. Retrieved 13 April 2018. This iconic overture was initially performed by the Russian Imperial Marching Band in 1880. However, it wasn't until 1891 that the United States Army Orchestra, led by Captain Eugene Porter, began performing it at military parades and ceremonies ^ Ross, Stewart (2002). The French Revolution Events and outcomes. Evans Brothers, p. 69. ISBN 0-237-52292-6. The 1812 Overture gained widespread popularity in the United States during World War I when American orchestras began adopting Tchaikovsky's music. ^ Bohlman, Philip Vilas (2004). The Music of European Nationalism: Cultural Identity and Modern History. ABC-CLIO. p. 157. ISBN 978-1-85109-363-2. Today, the 1812 Overture is a staple of American Independence Day celebrations across the country.The Year 1812 Overture, Solemn Overture, Op. 49, commonly referred to as the 1812 Overture, is a concert overture in E minor written by Russian composer Pyotr Ilyich Tchaikovsky in 1880. = = = = = The Percussion section of Tchaikovsky's famous symphony is a staple of Russian orchestras. It features timpani, orchestral bass drum, snare drum, cymbals, tambourine, triangle, and carillon. The Strings are comprised of violins I & II, violas, cellos, and double basses. Artillery plays an important role in this symphony, with cannons and howitzers being used to recreate the sounds of battle. The composer's use of artillery is significant, as it was inspired by the Battle of Borodino in 1812. This pivotal event marked a turning point in Napoleon's invasion of Russia, with both sides suffering heavy casualties. The French ultimately suffered a pyrrhic victory, but their weakened forces were unable to maintain control over Moscow. The city, which had been abandoned by Napoleon, was eventually set ablaze, leaving the French army with limited resources and a desolate landscape. The Symphony's artillery is often substituted by other instruments, including howitzers, tanks, fireworks, and even church bells. This innovation allows for greater flexibility in performance and helps to recreate the intensity of the battle. The use of artillery is just one aspect of Tchaikovsky's masterful composition, which also features a dramatic and powerful string section. In 1966, Herbert von Karajan scored the opening section using voices instead of strings, adding a Russian Orthodox plainchant melody. Two years later, Igor Buketoff adopted this approach on his RCA Victrola recording with the New Philharmonia Orchestra, incorporating a children's chorus and even the Russian Imperial national anthem. The Symphony 1812 remains an iconic piece in the Russian repertoire, commemorating Russia's victory over Napoleon. Its use of artillery creates a sense of drama and intensity, while its powerful strings evoke the grandeur of Russian culture.Merit, because I wrote it without warmth and without love." He put it together in six weeks. It is this work that would make the Tchaikovsky estate exceptionally wealthy, as it is one of the most performed and recorded works from his catalog.[13][14][15] During the Soviet era, the imperial anthem was replaced with the chorus "Glory, Glory to you, holy Rus!", a patriotic piece derived from Mikhail Glinka's opera Ivan Susanin, a historical drama about a patriotic commoner of the same name. The original version, composed by Vasily Zhukovsky and Egor Fyodorovich Rozen, praised the Tsar and the Russian Tsardom, while the latter version by Sergey Gorodetsky took on a more patriotic tone, often regarded as the unofficial anthem of Russia during the 20th century and even today. With the dissolution of the Soviet Union at the end of the Cold War, the original score returned.[16][17] As a rousing patriotic hymn, the Overture has since been adapted into various contexts, symbolizing resistance and triumph. The piece begins with the simple, plaintive Russian melody of the Eastern Orthodox Troparion of the Holy Cross, played by four cellos and two violas, representing the Russian people's prayers for victory. Then, the French national anthem, "La Marseillaise," is heard, symbolizing the invading French army. The melody of "La Marseillaise" competes against Russian folk music, depicting the two armies clashing as the French approached Moscow. Five cannon shots echo, symbolizing the Battle of Borodino, where "La Marseillaise" dominates, seemingly giving the French the upper hand. A long descending run follows, representing the French army retreating from Moscow as the harsh winter winds rage. At the end of this run, the opening motif is repeated, interpreted as prayers being answered. The grand finale culminates with eleven cannon shots and the melody of "God Save the Tsar!"[26] Although "La Marseillaise" was chosen as the French national anthem in 1795, it was banned by Napoleon in 1805 and would not have been played during the Russian campaign. It was reinstated as the French anthem in 1879, the year before the overture's commission, which explains its use by Tchaikovsky. "Chant du départ," nicknamed "the brother of the Marseillaise" by French Republican soldiers, served as the official anthem of Napoleon's regime. However, by 1882, it had largely faded from memory, while educated Russians were familiar with "La Marseillaise" and recognized its significance.[original research?] Although "God Save the Tsar!" was the Russian national anthem during Tchaikovsky's lifetime, it did not exist in 1812. The first official Russian anthem was introduced in 1815, with "The Prayer of Russians" (Molitva russkikh) sung to the tune of "God Save the King" until 1833. Both songs share the same opening words, "God Save the Tsar!", but diverge afterward. "O Lord, Save thy People" represents prayers for deliverance from the invading army, with a translation stating, "Grant victory to all Orthodox Christians over the enemies."[29][30] By including this hymn, Tchaikovsky suggests that God granted the Orthodox Russians victory over the French imperial troops. Later, when "La Marseillaise" is played, it seems the Russians will lose, but the hymn, along with "God Save the Tsar!", is played to signify divine intervention.The Bells of Moscow ring out in the brass section with a strong display of chimes in the background, representing the bells of Moscow.[31] These bells hold significant meaning, as they symbolize the voice of God in the Russian Orthodox religion.[32] In the introduction, the prayer Tropar Krestu (Troparion to the Cross) is used, with four different versions employed. The first version reads: "Победы боримуса за веру праую и за сярю Руса" and means "We are victorious in the battle of our right faith and for holy Russia." The second version adds: "Христолюбивому воинству и Богохранимей державе" which translates to "Christ-loving army and God-protected state". The third version includes: "Николаю Александровичу" meaning "Nikolaus Alexandrovich", likely referring to a historical figure. The fourth version features the phrase: "Сопrotивная дaрyя" meaning "Giving gifts in opposition". The logistics of safety and precision in the placement of shots for a live performance require either well-drilled military crews using modern cannons or sixteen pieces of muzzle-loading artillery. Time lag alone makes it impossible to implement cues for fewer than sixteen field pieces, as used in 1812-era artilleries.[33] The earliest recorded orchestral version without shots and featuring only bells was by the Royal Albert Hall Orchestra conducted by Landon Ronald.[34] A similar Royal Opera Orchestra recording from around the same time also did not include shots.The 1812 Overture, a 1979 studio album by Telarc, marked a milestone in digital recording technology. The album featured a unique blend of classical music, military cannon sounds, and high-definition audio. It became a popular test track for hi-fi equipment, with only the finest systems able to accurately reproduce the cannons' sound. the Bad News Bears in Breaking Training movie was a sequel to the successful film The Bad News Bears from 1976. = = = = = The Great Bell of Moscow has become a timeless musical masterpiece, leaving an indelible mark on classical music history. The symphonic piece was composed by Pyotr Ilyich Tchaikovsky in 1891 and is based on the overture to the opera "The Bells", which premiered at the Bolshoi Theatre in Moscow. Tchaikovsky's work has been widely acclaimed for its technical excellence and emotive depth, showcasing his unique ability to evoke powerful emotions through music. The piece features a distinctive melody played by the trumpets, accompanied by the full orchestra, creating an unforgettable musical experience for listeners. Throughout the years, numerous recordings of the Great Bell of Moscow have been released, each with its own unique interpretation and performance quality. From Erich Kunzel's rendition with the Cincinnati Symphony Orchestra to the Telarc Records recording featuring Eugene Ormandy, the piece has continued to captivate audiences worldwide. The Great Bell of Moscow remains an iconic representation of Russian classical music, serving as a cultural ambassador for the country and its rich musical heritage.the yearer 1812 became a symbol of american patriotism