

# French Organ Music from the Revolution to Franck and Widor



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# French Organ Music From The Revolution To Franck And Widor

**M Mark**



## **French Organ Music From The Revolution To Franck And Widor:**

**French Organ Music** Lawrence Archbold, William J. Peterson, 1995-01-01 In Europe and America alike 19th century French organ music continues to attract performers and devotees Scholars and critics are examining the organ music of Cesar Franck and other distinguished composers Boely Guilmant Widor and exploring the impact upon this repertoire of the organ building achievements of Aristide Cavaille Coll *Playing the Organ Works of César Franck* Rollin Smith, 1997 A companion to the author's *Toward an Authentic Interpretation of the Organ Works of César Franck* this title applies the sources discussed in that volume in its practical approach to performance Each of Franck's twelve major organ works is discussed in detail the manuscript the work's history and association with Franck and his circle published editions corrections to the 1959 Durand edition and recorded performances Technical problems are discussed and solutions provided A glossary of terms found in Franck's organ works is provided with English translation Franck's often confusing registration indications are translated and explained performance of each work is discussed in light of the information provided by Franck's own pupils their students and contemporaries A bibliography of Franck literature published from 1983 to 1996 is also included *Toward an Authentic Interpretation of the Organ Works of César Franck* Rollin Smith, 2002 Franck's twelve major organ works enjoy a popularity which surpasses even that of his *Symphony in D Minor* This volume provides a guide to the interpretation of Franck's organ works by examining the extant first hand references to him as a student performer and teacher written by those who knew him heard him and studied with him **French Music, Culture, and National**

**Identity, 1870-1939** Barbara L. Kelly, 2008 Heroism art and new media France and identity formation Unifying the French nation Savorgnan de Brazza and the Third Republic Edward Berenson New media source bonding and alienation listening at the 1889 Exposition Universelle Annegret Fauser Debussy and the making of a *musicien français* Pell as the press and World War I Barbara L. Kelly *Abbas Wagner* the French press campaign against Wagner during World War I Marion Schmid Canon style and political alignment D. Indy's Beethoven Steven Huebner Messidor republican patriotism and the French revolutionary tradition in Third Republic opera James Ross *The symphony and national identity in early twentieth century France* Brian Hart *Transcending the word religion and music in Gauguin's quest for abstraction* Debora Silverman Jolivet's search for a new French voice spiritual otherness in *Mana* 1935 Deborah Mawer Regionalism Rameau in late nineteenth century Dijon memorial festival fiasco Katharine Ellis *Becoming Alsatian* anti German and pro French cultural propaganda in Alsace 1898 1914 Detmar Klein *National identity and the double border in Lorraine 1870 1914* Didier Francfort

**Beethoven's Century** Hugh Macdonald, 2008 World renowned musicologist Hugh Macdonald draws together many of his richest essays on music from Beethoven's time into the early 20th century The essays address perennial questions of what music meant to the composer and his audiences and how it was intended to be played [The Ballet Collaborations of Richard Strauss](#) Wayne Heisler, 2009 An interdisciplinary study of the contributions made by Strauss to the development of

ballet this study shows how the composer collaborated with prominent dance artists of his time how he entered upon an exploration of musical modernism

**Mendelssohn, Goethe, and the Walpurgis Night** John Michael Cooper, 2007

Mendelssohn Goethe and the Walpurgis Night is a book about tolerance and acceptance in the face of cultural political and religious strife Its point of departure is the Walpurgis Night The Night also known as Beltane or May Eve was supposedly an annual witches Sabbath that centered around the Brocken the highest peak of the Harz Mountains After exploring how a notoriously pagan celebration came to be named after the Christian missionary St Walpurgis ca 710-79 John Michael Cooper discusses the Night's treatments in several closely interwoven works by Goethe and Mendelssohn His book situates those works in their immediate personal and professional contexts as well as among treatments by a wide array of other artists philosophers and political thinkers including Voltaire Lessing Shelley Heine Delacroix and Berlioz In an age of decisive political and religious conflict Walpurgis Night became a heathen muse a source of inspiration that was neither specifically Christian nor Jewish nor Muslim And Mendelssohn's and Goethe's engagements with it offer new insights into its role in European cultural history as well as into issues of political religious and social identity and the relations between cultural groups in today's world John Michael Cooper Southwestern University is the author of Mendelssohn's Italian Symphony Oxford University Press

Beyond the Art of Finger Dexterity David Gramit, 2008 Carl Czerny was a highly successful composer of popular piano music and his pedagogical works remain fundamental to the training of pianists But Czerny's reputation in these areas has obscured the remarkable breadth of his activity and especially his work as a composer of serious music This collection aims to address this

The Rosary Cantoral Lorenzo F. Candelaria, 2008 The Rosary Cantoral Ritual and Social Design in a Chantbook from Early Renaissance Toledo presents a model for realizing the fuller significance of illuminated music manuscripts as cultural artifacts and offers unprecedented insights into the social and devotional life of Toledo Spain around the turn of the sixteenth century After solving the mystery of the Rosary Cantoral's origins subsequent essays probe the meaning and cultural significance of the manuscript's iconography including a border decoration after Albrecht Dürer its rare Spanish chants for the Mass and two striking musical works for multiple voices one by Josquin Desprez and another on L'homme armé Ultimately this book focuses on the extraordinary circumstances that engendered the compilation of the Rosary Cantoral around 1500 a system of patronage between a brotherhood of suspected heretics and a religious house that was a key supporter of the Inquisition in Toledo

**BOOK JACKET**

**Explaining Tonality** Matthew Brown, 2005 First coined in the early 19th century tonality denotes music that focuses melodically and/or harmonically on some stable pitch or tonic especially functional triads This volume shows why Schenker was able to explain tonal relationships so successfully and why his explanations have advantages over those of his rivals

**Camille Saint-Saëns** Timothy Flynn, 2004-03-01 A key figure in establishing an identifiable French musical style in the nineteenth century this annotated bibliography catalogs the studies of Saint-Saëns' life and works as well as examining the composer's own

correspondence and essays Included are many lesser known writings on the composer and his music as well as recent scholarship which re examines his place in music history

**Reader's Guide to Music** Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology

**Fauré and French Musical Aesthetics** Carlo Caballero, 2004-03-11 A wide ranging study of Fauré and his contemporaries

Schumann's Piano Cycles and the Novels of Jean Paul Erika Reiman, 2004 A study on the influence which the German novelist Jean Paul Friedrich Richter had upon Robert Schumann's music Robert Schumann frequently expressed his deep admiration for the novels of Jean Paul Friedrich Richter the late eighteenth century German novelist essayist and satirist Schumann imitated Jean Paul's prose style in his own fiction and music criticism and said once that he learned more counterpoint from Jean Paul than from my music teacher Drawing on the recent groundbreaking work in musicological analysis of scholars such as Anthony Newcomb John Daverio and Lawrence Kramer Erika Reiman embarks on a comparative study of Jean Paul's five major novels and Schumann's piano cycles of the 1830s many of which are staples in the repertoire of concert pianists today The present study begins with a thorough review of Jean Paul's literary style emphasizing the digressions intertextuality self reflexivity and otherworldliness that distinguish it The similarly digressive style that Schumann developed is then examined in his earliest works including the enduring and highly original *Carnaval* 1835 and in cycles of the later 1830s notably *David's Birthday* and *Faschingschwank aus Wien* Finally an analysis of three one movement works from 1838-39 reveals links with Jean Paul's exploration of the idyll an ancient genre that had experienced an eighteenth century revival Throughout the author attempts to keep in mind the actual sound and performed experience of the works and suggests ways in which an awareness of Jean Paul's style might change the performance and hearing of the cycles Erika Reiman received her Ph.D. in Musicology from the University of Toronto 1999 and has taught at Brock University Wilfrid Laurier University the University of Guelph and the University of Toronto she is also active as a pianist and chamber musician

Pierre Cochereau Anthony Hammond, 2012 Noted organist and scholar Anthony Hammond tells the full story for the first time of one of the great organists of the twentieth century Described by his teacher Marcel Dupré as a phenomenon without equal in the history of the contemporary organ Pierre Cochereau is considered one of the twentieth century's greatest French organists This book tells for the first time the full story of his extraordinary life and glittering worldwide career In 1955 Cochereau was appointed Organiste Titulaire at Notre Dame de Paris where he restored the cathedral's musical glory and oversaw a far reaching and controversial transformation of its organ As a recitalist he toured South

America Australia Asia Canada and Europe in addition to twenty five tours of the United States He was the first western organist to perform in the former Soviet Union played with many major orchestras under the batons of distinguished conductors participated in numerous music festivals in Europe made over eighty recordings and was one of the founders of the Chartres International Organ Competition He was honored several times for his achievements including being named an Officer of the Legion of Honor 1978 A tireless campaigner for standards in music education Cochereau also served as director at many of France's prominent conservatories including Le Mans Lyons and Nice which under his directorship became one of the leading music schools in France Biographer Anthony Hammond draws from a variety of prominent primary sources notably Marcel Dupré's papers in the Bibliothèque Nationale Paris but also from Cochereau's surviving family and friends and uses recordings and previously overlooked archive films in the Institut National de l'Audiovisuel France to construct this definitive account and critical appraisal of one of France's most distinguished organists Anthony Hammond is an English concert organist improviser and musicologist who specializes in French Romantic and twentieth century organ music

**Déodat de Séverac** Robert F. Waters, 2017-07-05 Deodat de Séverac 1872-1921 is best known for his piano music but his compositions included orchestral and vocal works including opera cantata and incidental music Claude Debussy described Séverac's music as exquisite and rich with ideas The early works were influenced by Impressionist harmonies church modes cyclic techniques folk like melodies and Andalusian motives Séverac's style changed dramatically in 1907 when he left Paris and began to include Catalan elements in his compositions a transition that has hitherto gone unrecognized Robert Waters provides a much needed study of the life and works of Séverac focusing on the composer's regionalist philosophy Séverac's engagement with folk music was not a patriotic gesture in the vein of nationalistic composers but a way of expressing regional identity within France to counter the restrictive styles sanctioned by the Paris Conservatory His musical philosophy mirrored larger social and political debates regarding anti-centralist positions on education politics art and culture in fin de siècle France Such debates involved political and social leaders whom Séverac knew and personally admired including the writer Maurice Barrès and the poet Frédéric Mistral The book will appeal to those specializing in French music European ethnic music piano music and French music history

*Maurice Duruflé* James E. Frazier, 2007 Drawing on the accounts of those who knew Duruflé personally as well as on Frazier's own detailed research this new biography offers a broad sketch of this modest and elusive man widely recognized today for having created some of the greatest works in the organ repertory and the masterful Requiem Frazier also examines the career and contributions of Duruflé's wife the formidable organist Marie Madeleine Duruflé Chevalier

Historical Dictionary of Sacred Music Joseph P. Swain, 2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at

all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music

**"The Music of American Folk Song" and Selected Other Writings on American Folk Music** Ruth Crawford Seeger, Larry Polansky, 2001 This is the first publication of an annotated monograph by the noted composer and folksong scholar Ruth Crawford Seeger Originally written as a foreword for the 1940 book *Our Singing Country* it was considered too long and was replaced by a much shorter version According to her stepson Pete Seeger when the original was not included Ruth suffered one of the biggest disappointments of the last ten years of her life It just killed her She was trying to analyze the whole style and problem of performing this music Along with her children Mike and Peggy Seeger he has long desired to see this work in print as it was meant to be read The manuscript has been edited from several varying sources by Larry Polansky with the assistance of Seeger's biographer Judith Tick It is divided into two sections I A Note on Transcription and II Notes on the Songs and on Manners of Singing Seeger examines all aspects of the relationship between singer song notation the eventual performer and the transcriber In Section I Seeger develops a complex and well organized system of notation for these songs which is meant to be both descriptive transcription as cultural preservation and prescriptive she intended that others would be able to perform these songs In Section II she provides an interpretive theory for performance of this music and suggests how performers might make the songs their own through a deep knowledge of the original styles Ruth Crawford Seeger considered this work to be both a major accomplishment and a central statement of her own ideas on the topic Larry Polansky is Associate Professor of Music at Dartmouth College and a well known composer and theorist on American music Judith Tick is Professor of Music at Northeastern University and author of the first major biography of Ruth Crawford Seeger

The Pleasure of Modernist Music Arved Mark Ashby, 2004 The debate over modernist music has continued for almost a century from Berg's *Wozzeck* and Webern's *Symphony Op 21* to John Cage's renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's *Lux Aeterna* in the epic film *2001* The composers discussed in these pages including Bartók Stockhausen Bernard Herrmann Steve Reich and many others are modernists in that they are defined by their individualism whether covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either

meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music sexuality metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William Bolcom Jonathan Bernard Judy Lochhead Fred Maus Andrew Mead Greg Sandow Martin Scherzinger Jeremy Tambling Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University



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