

# Motets for One Voice by Franck, Gounod, and Saint-Saëns

The Organ-Accompanied Solo Motet  
in Nineteenth-Century France

Edited by Richard D. Durrill

Cambridge University Press

# Motets For One Voice By Franck Gounod And Saintsaens The Organ

**Otakar Zich**



## **Motets For One Voice By Franck Gounod And Saintsaens The Organ:**

Motets for One Voice by Franck, Gounod, and Saint-Saens Richard Benefield, 2003-01-01 Pagination xxvii 82 pages  
German-Jewish Organ Music Tina Frühauf, 2013-01-01      **Symphonie II** Charles-Marie Widor, 2008-01-01      Complete Songs for Solo Voice and Piano, Part 2 Hamish MacCunn, 2016-01-01 Britain long revered for its choral music and partsongs had largely neglected art songs since the Elizabethan era The middle of the nineteenth century witnessed efforts to revive the genre particularly in the works of Sir C Hubert Parry and Sir Charles Villiers Stanford The following generation including the Scottish composer Hamish MacCunn 1868 1916 built on the foundations laid by Parry and Stanford and served as the bridge to the vocal music of Ralph Vaughan Williams Sir Edward Elgar Ivor Gurney John Ireland and ultimately Benjamin Britten Though best known for his Scottish influenced compositions MacCunn composed over 100 songs that free from national constraints are some of the most refined and sophisticated examples of his music Almost no modern editions of MacCunn s song exist though many were published during the composer s lifetime The current two part edition presents the composer s 102 extant songs Part 1 contains 53 individual songs Part 2 presents the songs that were first published as small collections      Notes Music Library Association, 2003      Symphonie gothique Charles-Marie Widor, 2004-12-30      **The American Organist** , 2004      **Harvard Dictionary of Music** Willi Apel, 1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects      *Three Overtures* Hamish MacCunn, 2010-01-01 Hamish MacCunn 1868 1916 had his first big success with his concert overture The Land of the Mountain and the Flood which premiered on 5 November 1887 at the Crystal Palace through the auspices of Sir George Grove 1820 1900 and under the baton of August Manns 1825 1907 A few months later Manns introduced MacCunn s orchestral ballad The Ship o the Fiend and The Dowie Dens o Yarrow premiere followed on 13 October 1888 These three overtures established MacCunn as a composer were three of his most regularly performed works during his lifetime and remain his most often recorded and performed works today All three works were published around the time of their premieres although fewer than a dozen libraries in the United States and the United Kingdom hold these scores This edition is the first publication of any of MacCunn s scores not including reprints and arrangements by others since the mid twentieth century      International Bibliography of Book Reviews of Scholarly Literature Chiefly in the Fields of Arts and Humanities and the Social Sciences , 2004      **Vina, Part 1** Otakar Zich, 2014-04-15 The opera Vina Guilt by the Czech composer Otakar Zich 1879 1934 was one of the most highly anticipated and hotly debated musical premieres at Prague s National Theatre in 1922 Composed between 1911 and 1915 Vina s full length three act score reflects many trends of its time including a post Wagnerian motivic web lush Straussian orchestration and a quasi tonal harmonic content derived mostly from a linear contrapuntal texture Zich compiled the prose libretto from the 1896 play of the same title by Jaroslav Hilbert an Ibsenesque parlor tragedy that retained its popularity for over a quarter century His compositional technique reaches its height during the heroine s letter without words a scene accompanied by a

brilliant polytonal fugue for full orchestra Despite its many accomplishments Zich's *Vina* met with critical controversy after its premiere provoking opposing forces to support or oppose musical modernism which with this opera had firmly taken root in the Czech Lands

**Vina, Part 3** Otakar Zich, 2014-04-15 The opera *Vina* Guilt by the Czech composer Otakar Zich 1879-1934 was one of the most highly anticipated and hotly debated musical premieres at Prague's National Theatre in 1922 Composed between 1911 and 1915 *Vina*'s full length three act score reflects many trends of its time including a post-Wagnerian motivic web lush Straussian orchestration and a quasi-tonal harmonic content derived mostly from a linear contrapuntal texture Zich compiled the prose libretto from the 1896 play of the same title by Jaroslav Hilbert an Ibsenesque parlor tragedy that retained its popularity for over a quarter century His compositional technique reaches its height during the heroine's letter without words a scene accompanied by a brilliant polytonal fugue for full orchestra Despite its many accomplishments Zich's *Vina* met with critical controversy after its premiere provoking opposing forces to support or oppose musical modernism which with this opera had firmly taken root in the Czech Lands

[The Facts on File Dictionary of Music](#) Christine Ammer, 2004 The Facts On File Dictionary of Music provides in depth explanations and examples of more than 3

**The Gramophone**, 2008 *Internationale Bibliographie der Rezensionen wissenschaftlicher Literatur*, 2004

**Gramophone**, 2008 **Musical America**, 1919 [Music and Musicians](#), 1927 *The Musical Times & Singing-class Circular*, 1922 **International Record Review**, 2005

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