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# SAINT-SAËNS'S ORGAN SYMPHONY



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# Saintsaens And The Organ

**British museum dept. of pr. books**

## **Saintsaens And The Organ:**

Saint-Saëns and the Organ Rollin Smith, 1992 Hailed by Franz Liszt as the world's greatest organist Camille Saint Saëns was revered by his contemporaries for his ingenious improvisations his mastery of the art of registration his virtuosity and his eclectic organ compositions Saint Saëns's technique and style developed out of what remained of the French classic tradition that survived into 19th century use bridged the entire career of Aristide Cavaillé-Coll and continued well into the 20th century Rollin Smith author of *The Organ Works of César Franck* provides an insightful biographical view of Saint Saëns as organist and composer including detailed chapters on the construction and settings of instruments he played the harmonium the Aeolian organ and the Cavaillé-Coll organs among others Within the eleven appendices are essays by and about Saint Saëns recordings of his performances specifications of selected organs that he played and a thematic catalogue of his works for harmonium and organ

**Camille Saint-Saëns and His World** Jann Pasler, 2021-07-13 A revealing look at French composer and virtuoso Camille Saint Saëns Camille Saint Saëns perhaps the foremost French musical figure of the late nineteenth century and a composer who wrote in nearly every musical genre from opera and the symphony to film music is now being rediscovered after a century of modernism overshadowed his earlier importance In a wide ranging and trenchant series of essays articles and documents *Camille Saint Saëns and His World* deconstructs the multiple realities behind the man and his music Topics range from intimate glimpses of the private and playful Saint Saëns to the composer's interest in astronomy and republican politics his performances of Mozart and Rameau over eight decades and his extensive travels around the world This collection also analyzes the role he played in various musical societies and his complicated relationship with such composers as Liszt Massenet Wagner and Ravel Featuring the best contemporary scholarship on this crucial formative period in French music *Camille Saint Saëns and His World* restores the composer to his vital role as innovator and curator of Western music The contributors are Byron Adams Leon Botstein Jean Christophe Branger Michel Duchesneau Katharine Ellis Annegret Fauser Yves Gérard Dana Gooley Carolyn Guzski Carol Hess D Kern Holoman L o Houziaux Florence Launay Stéphane Létour Martin Marks Mitchell Morris Jann Pasler William Peterson Michael Puri Sabina Teller Ratner Laure Schnapper Marie Gabrielle Soret Michael Stegemann and Michael Strasser

**Camille Saint-Saëns, 1835-1921** Sabina Teller Ratner, 2002 *Camille Saint Saëns 1835 1921 A Thematic Catalogue* of his Complete Works defines the achievement of this great French composer All his musical works are presented the well recognized masterpieces the childhood sketches the unpublished compositions and the previously unknown pieces now revealed for the first time This comprehensive collection fully documents the composer's extraordinary contribution to the musical world Volume 1 concentrates specifically on his Instrumental output while the two later volumes will cover Dramatic Works and Choral Vocal Works respectively Provided by publisher

*Camille Saint-Saëns* Brian Rees, 2012-08-02 Camille Saint Saëns began as a child prodigy and was acclaimed in his lifetime as the incarnation of French genius His was one of the longest careers in musical history stretching from the

traditions of Beethoven to the innovations of the twentieth century including one of the earliest film scores As a virtuoso pianist he achieved international fame while Liszt proclaimed him the world's greatest organist A prolific composer there is much more to him than his best known work the witty *Carnival of the Animals* of which he forbade performances in his lifetime Among his most notable achievements are the opera *Samson et Delila* and the *Organ Symphony* while the *Danse Macabre* second piano concerto and first cello concerto remain much loved As a young man he supported the new music of Liszt Wagner and Berlioz and introduced the symphonic poem into French music He championed an up and coming generation of French composers most notably Fauré and played a unique part in transforming French taste from grand opera and operetta to the classical forms of symphony and chamber music at the same time reviving interest in the music of Bach and Rameau His personal life was combative tragic and surrounded by rumour as a boy during the Revolution of 1848 serving as a National Guard in the war of 1870 and eventually becoming something of an icon of the Third Republic used in diplomacy as a symbol of French culture This fascinating book Chatto Windus 1999 places his long and controversial career in a turbulent period when music no less than politics was undergoing sensational and often stormy change *Camille Saint-Saëns* Timothy Flynn, 2004-03 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 **Nineteenth-Century Choral Music** Donna M. Di Grazia, 2013-03-05 *Nineteenth Century Choral Music* is an in-depth examination of the rich repertoire of choral music and the cultural phenomenon of choral music making throughout the period The book is divided into three main sections The first details the attraction to choral singing and the ways it was linked to different parts of society and to the role of choral voices in the two principal large-scale genres of the period the symphony and opera A second section highlights ten choral orchestral masterworks that are a central part of the repertoire The final section presents overview and focus chapters covering composers' repertoire both small and larger works and performance life in an historical context from over a dozen regions of the world Britain and Ireland the Czech Republic France Germany Hungary Italy Latin America the Philippines Poland Russia Scandinavia and Finland Spain and the United States This diverse collection of essays brings together the work of 25 authors many of whom have devoted much of their scholarly lives to the composers and music discussed giving the reader a lively and unique perspective on this significant part of nineteenth-century musical life Autobiographical Recollections of Charles-Marie Widor Charles-Marie Widor, 2024 The last of the Romantics Widor narrated his recollections in 1936 bringing to life his diverse experiences from the time of Louis Philippe to the cusp of World War II Widor's *Toccata* is the most famous organ piece composed in the past three hundred years since Bach's ubiquitous *Toccata in D Minor* Linked inseparably with the organ through his ten seminal organ symphonies and legendary sixty-four years as organist at Saint

Sulpice Widor drew crowds of doting admirers from all walks of life around himself and Cavaill Coll's great organ of one hundred stops. It is apparent throughout these Autobiographical Recollections that Widor was well connected, moving with ease among the intelligentsia, presidents, politicians, royalty, nobility, patrons, and artists. A keen observer and a man of sophistication and extraordinary erudition, Widor was an all-embracing musician and notable historical figure who led an active life beyond his famous organ gallery. As permanent secretary of the Academy of Fine Arts, he was the cultural ambassador of France for more than twenty years. Few musicians of any era have had a broader experience, wider sphere of influence, and greater number of significant and varied accomplishments. Preceded by a comprehensive Preface, these Autobiographical Recollections narrated in the last months of Widor's life are translated into English for the first time, meticulously edited and profusely annotated. The person's political details and historical events that Widor spoke of with great fluency are identified in notes that give the reader a full understanding of the narrative. Several appendixes and a trove of hitherto unpublished photos illuminate the text. *Playing the Organ Works of César Franck* Rollin Smith, 1997. A companion to the author's *Toward and 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.

*Catalogue of (printed) music. Music. Accessions, pt.[1]-94* British Museum Dept. of Pr. Books, 1884. *Saint-Saëns Album for Organ* Camille Saint-Saëns, Laurence Dilsner, 1962. *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.

*Camille Saint-Saëns, His Life and Art* Watson Lyle, 1923. ***The Toscanini Mystique*** Kenneth A. Christensen, 2014-10-31. Kenneth A. Christensen's *THE TOSCANINI MYSTIQUE* is the first full-length biography about the legendary Italian conductor's life and career in almost thirty-five years. Maestro Toscanini had a frigid and extremely unhappy childhood along with a severe musical education at the Parma Conservatory. This unglamorized account of a gifted teenager's professional conducting debut at Rio de Janeiro's Teatro Imperial is told as it really happened. Toscanini was married to a ballerina, Carla De Martini, who bore him four children but also had an illegitimate son with a gifted soprano who was born retarded. Toscanini's vulgar mistreatment of nearly all the singers and musicians who performed under his direction was

legendary and is examined with unusual insight about his uncanny memory and talent for musical recreation The recollection of many famous artists including Caruso Debussy Kreisler Puccini Stravinsky Verdi and Wagners descendants are quoted alongside his confrontations with Hitler Mussolini and the Sicilian mafia But the Maestro also was the most generous of all musicians donating both his time and talents to many worthwhile charities for which he received no financial compensation The life of this great conductor is presented as the struggles of a musical and theatrical reformer who was a major historical figure that just happened to be one of the greatest musicians who ever lived Mr Christensen has painstakingly wrote his narrative using all the previous biographies and magazine articles on his life the scripts of two video documentaries and the liner notes for the most widely available re releases of his recordings He rewrote and clarified the awkward original Italian translations for non specialist readers and has supplied new English translations for the numerous operatic titles and other musical works as well as all the foreign language newspapers magazines and theatres mentioned in the text In addition he has provided professional critiques on the most widely available Toscanini recordings from RCA Victor's Arturo Toscanini Collection and historic reissues of Toscanini's NBC radio broadcast concerts Here was a man who had the nerve to stand up to world dictators and fought hard to prevent the Western world's supreme musical masterpieces from being abused and mistreated but without taking any credit for laboriously recreating all these composers inspiration He enjoyed to play practical jokes on his family and friends but this humorous side is known only through letters because Toscanini never published any autobiography or memoirs about his art Toscanini gave the world premieres of 14 operas including Leoncavallo's Pagliacci and three by Puccini including La Bohème La Fanciulla del West and Turandot Toscanini served as musical director the Teatro Regio in Turin 1895-98 La Scala in Milan 1898-1908 New York's Metropolitan Opera 1908-1915 barely missed dying upon the Lusitania becoming musical director of La Scala again 1920-1929 the New York Philharmonic 1926-1936 and the NBC Symphony Orchestra 1937-1954 In between he also guest conducted at the Bayreuth Salzburg and Lucerne Festivals and conducted the inaugural concerts of the Palestine Symphony Toscanini then recorded his most important repertory with the BBC Symphony and the Philadelphia Orchestra the New York Philharmonic and NBC Symphony Orchestras alongside the Robert Shaw Chorale and such esteemed soloists as Jascha Heifetz Rudolf Serkin plus his own son in law Vladimir Horowitz His seven operatic recordings featured Jan Peerce Helen Traubel Richard Tucker Giuseppe di Stefano Rose Bampton Cesare Siepi Herva Nelli Licia Albanese Robert Merrill Jussi Björling Lauritz Melchior and many other gifted singers and musicians of the past whose names alone are too much to mention [The Symphonic Repertoire, Volume V](#) Brian Hart, A. Peter Brown, 2024-01-30 Central to the repertoire of Western art music since the 1700s the symphony has come to be regarded as one of the ultimate compositional challenges In his series The Symphonic Repertoire the late A Peter Brown explored the symphony in Europe from its origins into the 20th century In Volume V Brown's former students and colleagues continue his vision by turning to the symphony in the Western Hemisphere It examines the work of

numerous symphonists active from the early 1800s to the present day and the unique challenges they faced in contributing to the European symphonic tradition The research adds to an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur This much anticipated fifth volume of The Symphonic Repertoire The Symphony in the Americas offers a user friendly comprehensive history of the symphony genre in the United States and Latin America

Liszt and His World Michael Saffle,1998 The first volume of proceedings from the International Liszt Conference

*Saint-Saens* Camille Saint-Saëns,2008-10-27 Camille Saint Saens is a memorable figure not only for his successes as a composer of choral and orchestral works and the eternally popular opera Samson et Dalila but also because he was a keen observer of the musical culture in which he lived A composer of vast intelligence and erudition Saint Saens was at the same time one of the foremost writers on music in his day From Wagner Liszt and Debussy to Milhaud and Stravinsky Saint Saens was at the center of the elite musical and cultural fin de siecle and early 20th Century world He championed Schumann and Wagner in France at a period when these composers were regarded as dangerous subversives whose music should be kept well away from the impressionable student Yet Saint Saens himself had no aspirations to being a revolutionary and his appreciation of Wagner the composer was tempered by his reservations over Wagner the philosopher and dramatist suspicious as he was of what he called the Germanic preoccupation with going beyond reality Whether defending Meyerbeer against charges of facility or Berlioz against those who questioned his harmonic grasp Saint Saens was always his own man in both cases he claimed it was not the absence of faults but the presence of virtues that distinguishes the good composer Saint Saens s writings provide a well argued counter discourse to the strong modernist music critics who rallied around Debussy and Ravel during the fin de siecle And above all they demonstrate a brilliantly sharp and active brain expressing itself through prose of a Classical purity and balance enlivened throughout with flashes of wit and at times of sheer malice In this generously annotated volume renowned scholar seasoned translator and radio broadcaster Roger Nichols brings some of the composer s most striking and evocative writings brilliantly to life in English translation many for the first time Nichols has carefully chosen these selections for their intrinsic interest as historical documents to create a well balanced and engaging view of the man the music and the age

*Louis Vierne* Rollin Smith,1999 Louis Vierne 1870 1937 a student of C sar Franck and Charles Marie Widor was organist of the Notre Dame Cathedral in Paris for 37 years until his death at the console during a recital Widor s successor as the organ s great French symphonist an assessment the passage of time has proved correct Vierne s music has remained in the repertoire of organists throughout the world never undergoing the periodic eclipses experienced by his contemporaries Vierne s autobiography Mes Souvenirs originally published serially in the 1930s is here available in a profusely illustrated extensively annotated English translation Rollin Smith s Louis Vierne Organist of Notre Dame Cathedral is the first major study of the great organist of Notre Dame and includes chapters on his American tour recordings contemporary reminiscences definitive textual corrections the organ symphonies his death and

succession and a thematic catalogue of his organ works      **The Gift of Music** Jane Stuart Smith, Betty Carlson, 1995  
 Fascinating descriptions of forty leading composers whose faith or lack of it had an influence on Western civilization Indexed  
 Great for all students of music      **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 repertoire and the masterful  
 Requiem Frazier also examines the career and contributions of Duruflé's wife the formidable organist Marie Madeleine Duruflé  
 Chevalier      **Paris, a Concise Musical History** Guy Hartopp, 2019-02-15 Paris the City of Light is one of the most romantic  
 cities in the world The millions of visitors which flock to the French capital every year follow in the footsteps of countless  
 artists writers and composers who for centuries have been drawn to this magnificent city Some composers Chopin and  
 Rossini among them found success and contentment and remained in Paris for the rest of their lives But for others Paris  
 brought nothing but disappointment and disillusionment Mozart who came to Paris as a 22 year old seeking a permanent  
 position was so bitter about the cavalier manner in which he was treated that he professed an aversion to all things French  
 until the end of his days Wagner was so upset by his treatment here that he once described Paris as a pit into which the spirit  
 of the nation has subsided And yet he was drawn back to the city time and again This book charts the musical history of Paris  
 It discusses the composer and musicians both French and foreign who were drawn here and the impact they made on the  
 world of music on this great city and vice versa It includes a wealth of biographical details including where the artists lived  
 and where relevant where they died and are buried It also draws from and points to suitable scholarly literature making it an  
 accessible introduction to students of the musical history of Paris The book also describes another feature which if it did not  
 enrich most certainly enlivened Parisian musical life The full scale musical riot The most notorious of these took place at the  
 Theatre des Champs Elysées in 1913 at the premiere of Stravinsky's ballet *Le sacre du printemps* Less physical but no less  
 vociferous was the reception accorded to Wagner's *Tannhäuser* at the Opéra in 1860 Other composers who incurred the  
 displeasure of Parisian audiences included Satie Varese and Xenakis These riots were not half hearted affairs police  
 involvement was required and hospital casualty departments were kept busy There are also chapters which discuss the  
 musical history of the many theatres of Paris and the churches which played such an important part in the city's musical past  
 The text is clear and accessible in order to appeal to both students and the general reader



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