

Organ Symphonies Nos 1 2 3 By Louis Vierne

Mes Souvenirs Memoirs of Louis Vierne Tonus Peregrinus: The History of a Psalm-tone and its use in Polyphonic Music Toward an Authentic Interpretation of the Organ Works of César Franck Louis Vierne The Twenty-four Pièces de Fantaisie by Louis Vierne (1870-1937) Baudelaire in Song The American Organist Symphony No. 1, Opus 14 The complete organ symphonies of Louis Vierne The Musical Times The National Union Catalog, Pre-1956 Imprints In Memoriam Louis Vierne, 1870-1937. (Ses Souvenirs, Suivis D'un Hommage Par Ses Confrères, Élèves Et Amis.) [With Plates, Including Portraits, and a Bibliography.]. Symphony No. 3, Op. 28 Organists' Review The Record Book Jean Langlais The New Music Review and Church Music Review American Organist Symphony No. 2, Opus 20 Louis Vierne Louis Vierne Dr Mattias Lundberg Rollin Smith Rollin Smith Paul S. Hesselink Helen Abbott Louis Vierne Louis Vierne Library of Congress Louis VIERNE Louis Vierne David Hall Ann Labounsky Louis Vierne

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mattias lundberg investigates the historical role of a deviant psalm tone the tonus peregrinus focusing on its applications in polyphonic music within all major branches of western liturgy throughout the remarkably persistent tradition of applying this melody to polyphony from the ninth century right up to the twenty first coeval music theory is able to shed light on the problems it has posed to modal and tonal practice at various historical stages the musical settings studied hold up a mirror to the general development of psalmody concerning practices of organum diverse regional forms of fauxbourdon cantus firmus composition free imitation parody fugue quodlibet monody and many other compositional techniques where the unique features of the psalm tone have necessitated modification of existing practices the conclusions drawn reveal a musico liturgical tradition that was not in real danger of extinction until the

general decline of western liturgy that followed in the eighteenth century at which point the historiography of the tonus peregrinus became a factor stimulating scholarly and musical interest in its alleged pre christian origins lundberg demonstrates that the succession of works based on the tonus peregrinus often preserved a distinctly conservative musical and theological conception even during periods of drastic liturgical reform

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

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

why do we find it hard to explain what happens when words are set to music this study looks at the kind of language we use to describe word music relations both in the academic literature and in manuals for singers or programme notes prepared by professional musicians helen abbott s critique of word music relations interrogates overlaps emerging from a range of academic disciplines including translation theory adaptation theory word music theory as well as critical musicology métricométrie and cognitive neuroscience it also draws on other resources whether adhesion science or financial modelling to inform a new approach to analysing song in a model proposed here as the assemblage model the assemblage model has two key stages of analysis the first stage examines the bonds formed between the multiple layers that make up a song setting including metre prosody form structure sound repetition semantics and live performance options the second stage considers the overall outcome of each song in terms of the intensity or stability of the words and music present in a song accretion dilution taking the work of the major nineteenth century french poet charles baudelaire 1821 67 as its main impetus the volume examines how baudelaire s poetry has inspired composers of all genres across the globe from the 1860s to the present day the case studies focus on baudelaire song sets by european composers between 1880 and 1930 specifically maurice rollinat gustave charpentier alexander gretchaninov louis vierne and alban berg using this corpus it tests out the assemblage model to uncover what happens to baudelaire s poetry when it is set to music it factors in the realities of song as

a live performance genre and reveals which parameters of song emerge as standard for french text setting and where composers diverge in their approach

expertly arranged organ solo by louis vierne from the kalmus edition series this is from the romantic and 20th century eras

an organ solo by louis vierne

he wrote much music for the church and took part in the controversies surrounding the liturgical reforms of vatican ii

an organ solo composed by louis vierne

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