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Dwight's Journal of Music 1878

Catalog of Copyright Entries Library of Congress. Copyright Office 1957

The Musical Times and Singing-class Circular 1921

General Register University of Michigan 1950
Announcements for the following year included in some vols.

Complete preludes and fugues Johann Sebastian Bach 1891 This volume reproduces all 25 of Bach's complete sets of preludes and fugues (i.e. compositions written as pairs), from the authoritative Bach-Gesellschaft edition. Ideal for reading, study, and performance. Table of contents.

University of Michigan Official Publication 1951

Six preludes and fugues: Three preludes and fugues, op. 109 Camille Saint-Saëns 1956

Chopin masterpieces Frédéric Chopin 1998-01-01 This collection contains 46 pieces: Ballade No. 1 in G Minor, Berceuse, 3 ecossaises, 5 etudes, Fantaisie-Impromptu, "Marche Funèbre" from Sonata No. 2, 8 mazurkas, 7 nocturnes, 3 polonaises (including the enormously popular "Militaire"), 9 preludes, Scherzo No. 2 in B-flat Minor, and 6 waltzes (including the "Minute Waltz"). Reprinted from authoritative sources.

The Musical Times & Singing-class Circular 1927

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 Cavallé-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 Cavallé-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.

Musical Times and Singing Class Circular 1897

Organ CDs Jo Huddleston 1991

Great Composers in Watercolor Douglas Lew 2010 In *Great Composers in Watercolor*, artist Douglas Lew offers authentic, refreshing, and imaginative portraits of the great composers of seven historical periods. The urge to connect with a famous person's face and his life is a universal desire. Vivaldi, Handel, Bach, Mozart, and Beethoven are just a few of the many composers Lew highlights in his collection of

watercolor paintings, combining a brief history of each musician with a likeness of their face created using minimal brush strokes and inspired colors. With a free flowing, organic, and transparent style, Lew uses the elements of shape, texture, and color to enliven and enrich the rendition. Suitable for a coffee table or as a gift for music and art lovers alike, *Great Composers in Watercolor* brings to life the faces behind the beautiful music appreciated for centuries. "Doug Lew captures the era and melodic essence of each composer ... each work is a historical gem." -James Riccardo, concert violinist and music director of the Health Sciences Orchestra of the University of Minnesota "Doug's paintings bring these composers to life with the faithfulness all great musicians strive to achieve in performance." - David Herring, bass trombone, Minnesota Orchestra

Classic piano rags Rudi Blesh 1973-01-01
Piano transcriptions of the syncopated, turn-of-the-century melodies created by such masters as Scott Joplin, Percy Wenrich, and Charles Hunter

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.

Catalogs Harold Reeves (Firm) 1919

J. S. Bach at His Royal Instrument Russell Stinson 2012-11-15
In this wide-ranging set of original essays, musicologist and organist Russell Stinson investigates Johann Sebastian Bach's compositions for the organ, opening up a wealth of perspectives on the stylistic orientation and historical context of these timeless masterpieces. With a sweeping hand, Stinson sheds light on the entire corpus of Bach's organ chorales, and considers the reception of particular pieces not only by various luminaries in the classical music world, but also those within such disparate contexts as film, literature, politics, and rock music. Stinson's investigations include a revealing focus on a previously unpublished fugue by Bach pupil J. G. Schübler, unexplored techniques found in over twenty of Bach's chorale preludes, and the diverse ways in which Bach's organ works have been received from the composer's own lifetime to the present day. Individual essays are also devoted to Felix Mendelssohn as a performer; to Robert Schumann as an editor and critic; to César Franck as a performer, pedagogue, and composer; and to Edward Elgar as a performer, critic, and transcriber. Rich in archival data and filled with fascinating anecdotes, *J. S. Bach at His Royal Instrument* is entirely up-to-date, meticulously annotated and indexed, and eminently readable. This book is essential reading for anyone at all interested in Bach and "the king of instruments."

Organ Music in Print 1990

Music, Books on Music, and Sound Recordings
Library of Congress 1987

Organ Music in Print Walter A. Frankel 1997

The Musical Times 1927

Schwann 1990

Finding List of Music Scores in the Circulating Department of the Plainfield Public Library

Plainfield (N.J.). Public Library 1910

Organ Literature Corliss Richard Arnold 1995-01-01 This third edition is a basic textbook on the development of pipe organ composition in geographically diverse schools. Its nineteen chapters include charts of organ composers and a historical background of contemporary events and figures for each organ composition school. Chapter bibliographies cover readings published in the seventies, eighties, and early nineties. A listing of Bach organ compositions with pagination of various editions is also included.

Organ Music in Print Thomas R. Nardone 1984

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, Léo Houziaux, Florence Launay, Stéphane Leteuré, Martin Marks, Mitchell Morris, Jann Pasler, William Peterson, Michael Puri, Sabina Teller Ratner, Laure Schnapper, Marie-Gabrielle Soret, Michael Stegemann, and Michael Strasser.

3 Preludes & Fugues, Organ, Book 2 Camille

Saint-Saens 1894

Camille Saint-Saens 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-Saens' 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.

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.

Three Preludes and Fugues, Op. 99 Camille Saint-Saëns The comb binding creates a lay-flat book that is perfect for study and performance.

Schwann Artist Issue 1976

Complete fairy tales for solo piano Nikolay Karlovich Medtner 2001-01-01 Complex, surprising pieces by a brilliant, underrated Russian 20th-century Romantic whose music, though similar to that of his friend Rachmaninoff, is more cerebral and harmonically adventurous. These 34 "fairy tales" for piano highlight the composer's gift for musical storytelling, with their intense polyrhythms, intricate textures, and complex harmonic development.

School of Music, Theatre & Dance (University of Michigan) Publications

University of Michigan. School of Music, Theatre & Dance 1880 Includes miscellaneous newsletters (Music at Michigan, Michigan Muse), bulletins, catalogs, programs, brochures, articles, calendars, histories, and posters.

Dwight's Journal of Music John Sullivan Dwight 1878

Piano Concerto in Full Score Edvard Grieg

1994-01-01 One of the most popular concertos ever written, and one of the most recognizable of all musical works in the standard repertoire. Deeply romantic, it is filled with great melodic inspiration.

National Union Catalog 1973

Complete Organ Method John Stainer

2013-06-17 This classic method for beginners provides a brief history of the instrument, an explanation of organ construction, a discussion of the various stops and their management, a section devoted to practical study, and several pieces.

Catalogue of the University of Michigan

University of Michigan 1943 Announcements for the following year included in some vols.

3 Preludes & Fugues, Organ, Book 1 Saint-Saens 1894

Complete Preludes and Etudes Frédéric Chopin

1998-01-01 Includes 26 Preludes: Op. 28, Nos. 1-24; Prelude in C-Sharp Minor, Op. 45; Prelude in A-flat Major. 27 Etudes: Op. 10, Nos. 1-12; Op. 25, Nos. 1-12; Trois Nouvelles Etudes.

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