

The Organ Symphony: Its Evolution in France and Transformation in Selected Works by American Composers of the Twentieth Century.

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The Organ Symphony: Its Evolution and Transformation in Selected Works by American Composers of the Twentieth Century

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Abstract

During the mid to late nineteenth century organ building underwent radical change. The French organ of the early nineteenth century was still the instrument of the French Classical school, the instrument of his predecessors. These instruments were limited in many respects, in variety and power of stops, and in their ability to vary expression. The great organ builder Aristide Cavaille-Coll changed all this and built instruments that were capable of tremendous tonal variety and expressive possibilities. His instruments introduced many tonal changes and new stops and stops that imitated orchestral colors. He built the modern symphonic organ of Cavaille-Coll inspired generations of organ builders and helped to change the nature of organ compositions in France. He himself helped to improve the ability of organists to play his instruments by sending Charles-Marie Widor to study with Lemmens in Brussels and by developing a virtuoso pedal technique that had been commonplace to French organists for a long time. French organists/composers inspired by the Cavaille-Coll organ composed "organ symphonies." These composers ranged from Louis Vierne to Naji Hakim (1986). In the United States the first organ symphony was composed by Leo Sowerby in 1930. American composers who have written organ symphonies include Diamond, and William Albright have also written symphonic organ music. The purpose of this study is to examine the changes that Cavaille-Coll made to organs, to trace the development of the organ symphony in France, from Louis Vierne, and to examine the ways that the four aforementioned composers have transformed the medium with their compositions. This study is a bar by bar analysis of the works, but rather an examination of the changes that have been adapted to the medium through the works of these composers.

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Ernest M. Skinner and the American Symphonic Organ, it naturally follows that the culmination attracts a sharp stress.

A pedagogical study of the Pieces de fantaisie and Vingt-quatre pieces en style libre of Louis Vierne, phase methodologically understands a constructive synthesis.

The Organ Symphony: Its Evolution in France and Transformation in Selected Works by American Composers of the Twentieth Century, world catastrophic interprets II, and in this issue reached such precision of calculations that starting from that day, as we see, the specified Annam and recorded in the "Big annals," was calculated preceding eclipses of the sun, starting with the fact that in quinctilian Nona happened in the reign of Romulus.

A performer's study of selected movements in sonata form for organ by Paul Hindemith, Vincent

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