

Gabriel Fauré A Musical Life

The career of Gabriel Fauré's a composer of songs for voice and piano traverses six decades (1862-1921); almost the whole history of French music is contained within these parameters. In the 1860s Fauré the lifelong protégé of Camille Saint-Saëns was a suavely precocious student; he was part of Pauline Viardot's circle in the 1870s and he nearly married her daughter. Pointed in the direction of symbolist poetry by Robert de Montesquiou in 1886, Fauré as the favoured composer from the early 1890s of Winnaretta Singer, later Princesse de Polignac, and his songs were revered by Marcel Proust. In 1905 he became director of the Paris Conservatoire, and he composed his most profound music in old age. His existence, steadily productive and outwardly imperturbable, was undermined by self-doubt, an unhappy marriage and a tragic loss of hearing. In this detailed study Graham Johnson places the vocal music within twin contexts: Fauré's own life story, and the parallel lives of his many poets. We encounter such giants as Charles Baudelaire and Paul Verlaine, the patrician Leconte de Lisle, the forgotten Armand Silvestre and the Belgian symbolist Charles Van Lerberghe. The chronological range of the narrative encompasses Fauré's first poet, Victor Hugo, who railed against Napoleon III in the 1850s, and the last, Jean de La Ville de Mirmont, killed in action in the First World War. In this comprehensive and richly illustrated study each of Fauré's 109 songs receives a separate commentary. Additional chapters for the student singer and serious music lover discuss interpretation and performance in both aesthetical and practical terms. Richard Stokes provides parallel English translations of the original French texts. In the twenty-first century musical modernity is evaluated differently from the way it was assessed thirty years ago. Fauré's no longer merely a 'Master of Charms' circumscribed by the belle époque. His status as a great composer of timeless music. The standard Ravel biography by the world's foremost authority – brilliantly detailed and documented, filled with quotations from letters, interviews with the composer's friends, an illuminating analysis of each of his works, a study of his musical esthetics and language, a complete catalog of his works, and a discography. "Highly recommended" – Choice. Includes 48 illustrations.

"Cecilia Dunoyer has written a thoughtful and carefully researched work. Not only is her book crammed with information on French music, performers, and composers, it also is highly readable." --Piano & Keyboard "Cecilia Dunoyer's new book presents an engaging portrait of the woman once esteemed as the grande dame of French music." --Notes "It is a fascinating story from beginning to end..." --American Music Teacher "Dunoyer's thorough, accurate, well-written biography is the first of this important artist and, as such, worthy of many a music library's attention." --Booklist Marguerite Long, the most important French woman pianist of our century, left her stamp on a whole epoch of musical life in Paris. Long was a virtuoso performer--working closely with Debussy, Fauré, and Ravel--and a tireless and demanding pedagogue. With violinist Jacques Thibaud, she founded a prestigious international competition that continues to launch the careers of young musicians. Illustrated.

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Gabriel Fauré The Songs and their Poets

Dissemination of Music

Fauré Studies

A Comparative Analysis of Text and Music in Gabriel Fauré's "La Bonne Chanson" and "Le Jardin Clos"

Essays in the Semiotic Theory and Analysis of Music

British Women Composers and Instrumental Chamber Music in the Early Twentieth Century

First published in 2011. Routledge is an imprint of Taylor & Francis, an informa company.

Presents new research on Fauré by leading scholars, encompassing hermeneutics, musical analysis, aesthetic theory, critical theory, and social history.

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

Born in 1916, Henri Dutilleux is one of France's leading composers, enjoying an international reputation for his beautifully crafted works. This is the first translation into English of a series of interviews between Dutilleux and the French writer and journalist Claude Glayman which took place in 1996. Dutilleux discusses aspects of his life including his early training at the Paris Conservatoire, the German occupation of France and the time that he spent in the United States. The interviews reveal much about his music and his approach to composition, as well as the influences on his musical style. Originally published by Actes Sud in 1997, this English edition is the work of translator Roger Nichols, one of the UK's leading specialists on French music.

History, Theory and Criticism

The Songs and Their Poets

SATB with SB Soli Choral Worship Cantata

Music in the Early Twentieth Century

Reader's Guide to Music

Sixty Years of Friendship

Acquaintances, friends, fellow artists, and even antagonists share their recollections of the acknowledged leader of the French musical avant-garde. HARDCOVER.

The great Russian choreographer Leonide Massine was the most important figure in modernist ballet in the 1930s, known for works such as Gaité Parisienne and The Three-Cornered Hat. His versatility and scope made his choreography the most representative of the century. Whatever period he portrayed, his style flowed freely and unselfconsciously. His character ballets dealt not with stereotypes but individuals, and his symphonic ballets proved how great music could be employed without demeaning it. Like his mentor Diaghilev, he strove to bring music, painting, and poetry to his ballets. Massine was responsible for the first resolutely abstract ballet and the first true fusions of ballet and modern dance. This work provides a biography of Massine and a detailed analysis of his major ballets, including those for Diaghilev's Ballets Russes, the Ballet Russe de Monte Carlo and American Ballet Theatre. The work integrates biographical study with an examination of Massine's works from an array of perspectives. By examining the music and composers, set design, and literary sources, it places the work in the larger context of the dance, opera, major visual art movements, literature and theater of the period. Analyses of ballets include synopses, scenery and costumes, music, choreography, critical survey and summary. The work concludes with an epilogue summarizing Massine's impact on the development of ballet in the twentieth century, and includes both informal and performance photographs.

The Encyclopedia of Music in the 20th Century is an alphabetically arranged encyclopedia of all aspects of music in various parts of the world during the 20th century. It covers the major musical styles--concert music, jazz, pop, rock, etc., and such key genres as opera, orchestral music, be-bop, blues, country, etc. Articles on individuals provide biographical information on their life and works, and explore the contribution each has made in the field. Illustrated and fully cross-referenced, the Encyclopedia of Music in the 20th Century also provides Suggested Listening and Further Reading information. A good first point of reference for students, librarians, and music scholars--as well as for the general reader.

A French Song Companion is an indispensable guide to the modern repertoire and the most comprehensive book of French mélodie in any language. Noted accompanist Graham Johnson provides repertoire guides to the work of over 150 composers--the majority of them from France but including British, American, German, Spanish, and Italian musicians who have written French vocal music. The book contains major articles on Fauré, Duparc, Debussy, Ravel, and Poulenc, as well as essays on Bizet, Chabrier, Gounod, Chausson, Hahn, and Satie, and important reassessments of such composers as Massenet, Koechlin, and Leguerney. The book combines these articles with the complete texts in English of over 700 songs, all translated by Richard Stokes, making it also a treasury of French poetry from the fifteenth through the twentieth centuries. The translations alone will prove invaluable to music lovers and performers; combined with the biographical articles, they become the ideal map for exploring this exciting and diverse repertoire.

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Marguerite Long

Encyclopedia of Music in the 20th Century

Les Berceaux and Clair de Lune

Musical Signification

A French Song Companion

Nearly all religious traditions have reserved a special place for sacred music. Whether it is music accompanying a ritual or purely for devotional purposes, music composed for entire congregations or for the trained soloist, or music set to holy words or purely instrumental, in some form or another, music is present. In fact, in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate. The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism, Christianity, Confucianism, Hinduism, Islam, Judaism, and other smaller religious groups. It provides useful information on all the significant traditions of this music through the use of a chronology, an introductory essay, a bibliography, appendixes, and hundreds of cross-referenced dictionary entries on major types of music, composers, key religious figures, specialized positions, genres of composition, technical terms, instruments, fundamental documents and sources, significant places, and important musical compositions.

This book draws upon both musicology and cultural history to argue that French musical meanings and values from 1898 to 1914 are best explained not in terms of contemporary artistic movements but of the political culture. During these

years, France was undergoing many subtle yet profound political changes. Nationalist leagues forged new modes of political activity, as Jane F. Fulcher details in this important study, and thus the whole playing field of political action was enlarged. Investigating this transitional period in light of several recent insights in the areas of French history, sociology, political anthropology, and literary theory, Fulcher shows how the new departures in cultural politics affected not only literature and the visual arts but also music. Having lost the battle of the Dreyfus affair (legally, at least), the nationalists set their sights on the art world, for they considered France's artistic achievements the ideal means for furthering their conception of "French identity." *French Cultural Politics and Music: From the Dreyfus Affair to the First World War* illustrates the ways in which the nationalists effectively targeted the music world for this purpose, employing critics, educational institutions, concert series, and lectures to disseminate their values by way of public and private discourses on French music. Fulcher then demonstrates how both the Republic and far Left responded to this challenge, using programs and institutions of their own to launch counterdiscourses on contemporary musical values. Perhaps most importantly, this book fully explores the widespread influence of this politicized musical culture on such composers as d'Indy, Charpentier, Magnard, Debussy, and Satie. By viewing this fertile cultural milieu of clashing sociopolitical convictions against the broader background of aesthetic rivalry and opposition, this work addresses the changing notions of "tradition" in music--and of modernism itself. As Fulcher points out, it was the traditionalist faction, not the Impressionist one, that eventually triumphed in the French musical realm, as witnessed by their "defeat" of Stravinsky's *Rite of Spring*.

The career of Gabriel Fauré as a composer of songs for voice and piano traverses six decades (1862-1921); almost the whole history of French *mélodie* is contained within these parameters. In this book, the distinguished accompanist and song scholar Graham Johnson places the vocal music within twin contexts: Fauré's own life story, and the parallel lives of his many poets. Each of Fauré's 109 songs receives a separate commentary. Additional chapters for the student singer and serious music-lover discuss interpretation and performance in both aesthetic and practical terms and Richard Stokes provides parallel English translations of the original French texts.

Vladimir Jankélévitch left behind a remarkable oeuvre steeped as much in philosophy as in music. His writings on moral quandaries reflect a lifelong devotion to music and performance, and, as a counterpoint, he wrote on music aesthetics and on modernist composers such as Fauré, Debussy, and Ravel. *Music and the Ineffable* brings together these two threads, the philosophical and the musical, as an extraordinary quintessence of his thought. Jankélévitch deals with classical issues in the philosophy of music, including metaphysics and ontology. These are a point of departure for a sustained examination and dismantling of the idea of musical hermeneutics in its conventional sense. Music, Jankélévitch argues, is not a hieroglyph, not a language or sign system; nor does it express emotions, depict landscapes or cultures, or narrate. On the other hand, music cannot be imprisoned within the icy, morbid notion of pure structure or autonomous discourse. Yet if musical works are not a cipher awaiting the decoder, music is nonetheless entwined with human experience, and with the physical, material reality of music in performance. Music is "ineffable," as Jankélévitch puts it, because it cannot be pinned down, and has a capacity to engender limitless resonance in several domains.

Jankélévitch's singular work on music was central to such figures as Roland Barthes and Catherine Clément, and the complex textures and rhythms of his lyrical prose sound a unique note, until recently seldom heard outside the francophone world.

Requiem, Op. 48

A Life in French Music, 1874-1966

Choral Masterworks from Bach to Britten
From the Dreyfus Affair to the First World War
Gabriel Fauré

Translation of: Correspondance. Paris: Flammarion, c1980.

First published in 2000. Gabriel Urbain Fauré was born 12 May 1845, in Pamiers in the south of France. Fauré's compositional style has proven difficult to classify. Some music historians consider him a figure of the nineteenth century, a traditionalist, even a neo-romantic; others consider him part of the twentieth century—at the least, a predecessor of modern French music or, at the other extreme, a quiet revolutionary and a great influence upon France's musical future. This research guide offers a selective, annotated list of writings, biographical information and lists of works and photographs.

This research guide is an annotated bibliography of primary and secondary sources and catalogue of Bartók's compositions. Since the publication of the second edition, a wealth of information has been proliferating in the field of Bartók research. The third edition of this research guide provides an update in this field and represents the multidisciplinary research areas in the growing Bartók literature.

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

A Research and Information Guide

Reflections of a Conductor

A Life in Letters

French Cultural Politics & Music

The A to Z of Sacred Music

Bolero - The Life of Maurice Ravel

A wide-ranging study of Fauré and his contemporaries.

French Music Since Berlioz explores key developments in French classical music during the nineteenth and twentieth centuries. It draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the scene. Donnellon's introduction discusses important issues and debates in French classical music of the period, highlights key figures and provides a context for the chapters that follow. The first two of these are concerned with opera in the nineteenth and twentieth centuries, respectively, addressed by Thomas Cooper for the nineteenth century and Richard Langham Smith for the twentieth. Timothy J. Minchin follows, which assesses the French contribution to those most Germanic of genres, nineteenth-century chamber music and symphony.

quintessentially French tradition of the nineteenth-century salon is the subject of James Ross's chapter, while the more sacred most musically significant churches and the contribution of their organists is the focus of Nigel Simeone's essay. The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time: Fauré, Debussy and Ravel. Robert Orledge follows with a later group of composers, Satie & Les Six, and examines the role of the media in French music. The 1930s, and in particular the composers associated with Jeune France, are discussed by Deborah Mawer, while Caroline Potter investigates Parisian musical life during the Second World War. The book closes with two chapters that bring us to the present. Peter O'Hagan surveys the enormous contribution to French music of Pierre Boulez, and Caroline Potter examines trends since the 1980s. This book is an essential companion for an

Written between 1887 and 1890, Gabriel Faure's setting of the requiem is a departure from traditional structure. Faure said of his work: "It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience." This score represents the choral portion of the Requiem, each voice on a separate staff, including solos, with both Latin and English text. This book has a piano reduction for either piano or organ accompaniment by Malcolm Binney. Includes: * Introit et Kyrie * Offertoire * Sanctus * Pie Jesu * Dei * Libera Me * In Paradisum

Presents a series of discussions about sixteen choral masterworks, facilitating conductors who perform these works and wish to understand them. This work examines compositions such as Bach's "Mass in B Minor", Mahler's "8th Symphony", and more, in terms of textual syntax, musical structure, and identification of endearing traits of each work.

Leonide Massine and the 20th Century Ballet

Studies in the History of Music Publishing

Gabriel Faure

Fauré and French Musical Aesthetics

Henri Dutilleux: Music - Mystery and Memory

French Music Since Berlioz

First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

This reference book contains the complete literal translation and IPA transcription of Faure's Melodies, plus interpretation suggestions for each. Phonetic Alphabet for the language.

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The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates through a representative sampling of masterworks the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Early Twentieth Century, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

A Performance Guide for Gabriel Faure's Mélodies

Conversations with Claude Glayman

A Musical Life

Béla Bartók

The Correspondence of Camille Saint-Saëns and Gabriel Fauré

Gabriel Fauré: The Songs and their Poets

A charming biography of Maurice Ravel, showing the relationships and events that shaped the music of France's most successful composer. Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

Annotation This guide provides basic facts about Gabriel Faure's life and compositions. It is a collection of resource materials that is the first annotated bibliography on his music, including the only comprehensive discussion available of the primary sources for his works. Because some secondary sources are so difficult to obtain, the information in this volume will help researchers determine the relevance of such items before attempting to consult them. The

various sections present a chronology of Faure's life, a list of his writings and compositions, a descriptive list of autograph manuscripts, and an annotated bibliography of articles, books, and theses. An afterward offers suggestions for further research.

This book traces Fauré's life and the rich cultural milieu in which he lived and worked.

This paper seeks to create a performance guide for Gabriel Fauré's two mélodies "Les berceaux" and "Clair de lune." This research includes an overview of Fauré's life, musical style, influences and analysis focused on the theoretical relationships between the vocal line, the text, and the piano accompaniment. Additionally, comparison of professional song recordings reveal tempo, dynamic level, symbolism, driving chord progressions, synergistic integration of poetry and music, and independence between the vocal line and piano accompaniment. By analyzing, discussing issues, and providing suggestions in Fauré's mélodies, performers will be able to better understand "Les berceaux," "Clair de lune," and other mélodies in his oeuvre.

Regarding Faure

Interpreting the Songs of Gabriel Fauré

Music and the Ineffable

Ravel

A Guide to Research

His Life Through Letters

This is the first full-length study of British women's instrumental chamber music in the early twentieth century. Laura Seddon argues that the Cobbett competitions, instigated by Walter Willson Cobbett in 1905, and the formation of the Society of Women Musicians in 1911 contributed to the explosion of instrumental music written by women in this period and highlighted women's place in British musical society in the years leading up to and during the First World War. Seddon investigates the relationship between Cobbett, the Society of Women Musicians and women composers themselves. The book's six case studies - of Adela Maddison (1866-1929), Ethel Smyth (1858-1944), Morfydd Owen (1891-1918), Ethel Barns (1880-1948), Alice Verne-Bredt (1868-1958) and Susan Spain-Dunk (1880-1962) - offer valuable insight into the women's musical education and compositional careers. Seddon's discussion of their chamber works for differing instrumental combinations includes an exploration of formal procedures, an issue much discussed by contemporary sources. The individual composers' reactions to the debate instigated by the Society of Women Musicians, on the future of women's music, is considered in relation to their lives, careers and the chamber music itself. As the composers in this study were not a cohesive group, creatively or ideologically, the book draws on primary sources, as well as the writings of contemporary commentators, to assess the legacy of the chamber works produced.

A comprehensive overview of the life and career of French composer.

Satie Remembered

The Oxford History of Western Music

Man and Musician