Fauré and French Musical Aesthetics Carlo Caballero

Faure And French Musical Aesthetics

Helen Julia Minors, Laura Watson

Faure And French Musical Aesthetics:

Fauré and French Musical Aesthetics Carlo Caballero, 2004-03-11 A wide ranging study of Faur and his contemporaries Fauré and French Musical Aesthetics Carlo Caballero, American Council of Learned Societies, 2003 Culture, and National Identity, 1870-1939 Barbara L. Kelly, 2008 Heroism art and new media France and identity formation Unifying the French nation Savorgnan de Brazza and the Third Republic Edward Berenson New media source bonding and alienation listening at the 1889 Exposition Universelle Annegret Fauser Debussy and the making of a musicien fran ais Pell as the press and World War I Barbara L Kelly A bas Wagner the French press campaign against Wagner during World War I Marion Schmid Canon style and political alignment D Indy's Beethoven Steven Huebner Messidor republican patriotism and the French revolutionary tradition in Third Republic opera James Ross The symphony and national identity in early twentieth century France Brian Hart Transcending the word religion and music in Gauguin's quest for abstraction Debora Silverman Jolivet's search for a new French voice spiritual otherness in Mana 1935 Deborah Mawer Regionalism Rameau in late nineteenth century Dijon memorial festival fiasco Katharine Ellis Becoming Alsatian anti German and pro French cultural propaganda in Alsace 1898 1914 Detmar Klein National identity and the double border in Lorraine 1870 Paul Dukas: Legacies of a French Musician Helen Julia Minors, Laura Watson, 2019-03-29 This 1914 Didier Francfort book appraises the contribution of Paul Dukas 1865 1935 to a wide variety of French musical practices As a composer critic artistic collaborator and teacher Dukas was central to the fin de si cle and early twentieth century Paris musical scene and more broadly to the French scene Significantly his compositional style mediated tradition through the modern language of his present while his critical writings pioneered a new mode of musical discourse in the French press Of further interest are Dukas s professional relationships with iconic figures such as Gabriel Faur and Claude Debussy and his role in fostering the next generation of French composers In addition to mentoring famous names such as Olivier Messiaen and Tony Aubin he staunchly supported his female students notably Elsa Barraine Claude Arrieu and Yvonne Desportes This unique essay collection offers a panoramic perspective on a comparatively neglected French musician Paul Dukas Legacies of a French Musician traces two aspects of his work Part I treats Dukas as a composer thinker and artistic collaborator Part II constructs his intellectual legacy as seen in his creative and pedagogic endeavours. This book is essential reading for anyone interested in fin de si cle and early twentieth century French music women in French music music criticism and composition education in the Paris Conservatoire Gabriel Fauré: The Songs and their Poets Graham Johnson, 2017-07-05 The career of Gabriel Faur's a composer of songs for voice and piano traverses six decades 1862 1921 almost the whole history of French m die is contained within these parameters In the 1860s Faur the lifelong prot of Camille Saint Sa 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 Faur as the favoured composer from the early 1890s of Winnarretta

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 Faur 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 Faur 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 Faur 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 Faur's no longer merely a Master of Charms circumscribed by the belleque His status as a great composer of timeless French Music and Jazz in Conversation Deborah Mawer, 2014-12-04 This book explores the historical cultural interactions between French concert music and American jazz across 1900 65 from both perspectives The Art of French Piano Music Roy Howat, 2009-08-11 An essential resource for scholars and performers this study by a world renowned specialist illuminates the piano music of four major French composers in comparative and reciprocal context Howat explores the musical language and artistic ethos of this repertoire juxtaposing structural analysis with editorial and performing issues He also relates his four composers historically and stylistically to such predecessors as Chopin Schumann Liszt the French harpsichord school and Russian and Spanish music Challenging long held assumptions about performance practice Howat elucidates the rhythmic vitality and invention inherent in French music In granting Faur and Chabrier equal consideration with Debussy and Ravel he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition Outstanding historical documentation and analysis are supported by Howat's direct references to performing traditions shaped by the composers themselves The book balances accessibility with scholarly and analytic rigor combining a lifetime s scholarship with practical experience of Gabriel Faure Edward R. Phillips, 2011-04-14 First published in 2011 this research teaching and the concert platform study includes a biography section as well as the works of Gabriel Urbain Faur born on 12 May 1845 Much of Faur s music especially the late pieces remain little played and little known as a result his reputation as a salon composer of pleasant music continues even among educated musicians The author suggests that it is more likely that the difficulty of much of Faur s music for the listener and the demands it places upon him or her are the principal reasons for its omission from concert programs and for a misunderstanding of Faur's place in the history of French music Fauré Studies Carlo Caballero, Stephen Rumph, 2021-04-22 Faur Studies showcases new research from leading scholars in the United States

United Kingdom and France into this influential French composer of the fin de si cle This book features interpretations of individual works and musical analyses as well as studies of compositional pedagogy social history and aesthetics Accessible to a wide range of readers this volume also provides a valuable overview of Faur research from the composer's lifetime to the present As part of Cambridge Composer Studies Faur Studies adds momentum to new research into this major composer which includes recently launched critical editions of his music The Oxford Handbook of Musical Variation Jeffrey Swinkin, 2025 The Oxford Handbook of Musical Variation offers new research into what is arguably the most fundamental and essential musical process Over forty two chapters the book offers new insights into variational workings in music from Corelli to jazz and in both instrumental and vocal music Throughout the chapters also explore new ways of thinking about musical form rhythm and meter harmony expression and narrative music cognition and pedagogy through variation The Faure Song Cycles Stephen Rumph, 2020-09-29 Gabriel Faur's m lodies offer an inexhaustible variety of style and expression that have made them the foundation of the French art song repertoire During the second half of his long career Faur composed all but a handful of his songs within six carefully integrated cycles Faur moved systematically through his poetic contemporaries exhausting Baudelaire's Les fleurs du mal before immersing himself in the Parnassian poets He would set nine poems by Armand Silvestre in swift succession 1878 84 seventeen by Paul Verlaine 1887 94 and eighteen by Charles Van Lerberghe 1906 14 As an artist deeply engaged with some of the most important cultural issues of the period Faur reimagined his musical idiom with each new poet and school and his song cycles show the same sensitivity to the poetic material Far more than Debussy Ravel or Poulenc he crafted his song cycles as integrated works reordering poems freely and using narratives key schemes and even leitmotifs to unify the individual songs The Faur Song Cycles explores the peculiar vision behind each synthesis of music and verse revealing the astonishing imagination and insight of Faur's musical readings This book offers not only close readings of Faur's musical works but an interdisciplinary study of how he responded to the changing schools and aesthetic currents of French poetry Nineteenth-century Choral Music Donna Marie Di Grazia, 2013 Nineteenth Century Choral Music is a collection of essays studying choral music making as a cultural phenomenon one that had an impact on multiple parts of society Rather than merely offering a collection of raw descriptions of works the contributors focus their discussions on what these pieces reveal about their composers as craftsmen women Major works as well as other equally rich parts of the repertoire are discussed including smaller choral works and contributions by composers such as Fanny Mendelssohn Amy Beach Charles Stanford **Gabriel Faur?The Songs and their Poets** Graham Johnson, 2017-07-05 The career of Gabriel Faur's a composer of songs for voice and piano traverses six decades 1862 1921 almost the whole history of French m die is contained within these parameters In the 1860s Faur the lifelong prot of Camille Saint Sa 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 Faur as the favoured composer from

the early 1890s of Winnarretta 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 Faur 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 Faur 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 Faur 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 Faur s no longer merely a Master of Charms circumscribed by the belle que His status as a great composer of timeless

Nadia Boulanger and Her World Jeanice Brooks, 2020-11-19 Nadia Boulanger 1887 1979 was arguably one of the most iconic figures in twentieth century music and certainly among the most prominent musicians of her time For many composers especially Americans from Aaron Copland to Philip Glass studying with Boulanger in Paris or Fontainebleau was a formative moment in a creative career Composer performer conductor impresario and charismatic and inspirational teacher Boulanger engaged in a vast array of activities in a variety of media from private composition lessons and lecture recitals to radio broadcasts recordings and public performances But how to define and account for Boulanger's impact on the music world is still unclear Nadia Boulanger and Her World takes us from a time in the late nineteenth century when many careers in music were almost entirely closed to women to the moment in the late twentieth century when those careers were becoming a reality Contributors consider Boulanger's work in the worlds of composition musical analysis and pedagogy and explore the geographies of transatlantic and international exchange and disruption within which her career unfolded Ultimately this volume takes its title as a topic for exploration asking what worlds Boulanger belonged to and in what sense we can consider any of them to be hers **Building the Operatic Museum** William James Gibbons, 2013 The pathbreaking revival in Paris ca 1900 of long neglected operas by Mozart Gluck and Rameau and what this meant to French audiences critics and composers Focusing on the operas of Mozart Gluck and Rameau Building the Operatic Museum examines the role that eighteenth century works played in the opera houses of Paris around the turn of the twentieth century These works mostly neglected during the nineteenth century became the main exhibits in what William Gibbons calls the Operatic Museum a physical and conceptual space in which great masterworks from the past and present could like works of visual art in the Louvre entertain audiences while educating them in their own history and national identity Drawing on the fields of

musicology museum studies art history and literature Gibbons explores how this museum transformed Parisian musical theater into a place of cultural memory dedicated to the display of French musical greatness William Gibbons is Associate Voice Lessons Katherine Bergeron, 2010-01-20 Language education Professor of Musicology at Texas Christian University politics and music come together in Katherine Bergeron's Voice Lessons a study of the French m lodie in the Belle Epoque Close readings of songs by Faur Debussy and Ravel along with poems sound recordings and other historical documents seek to uncovers the cultural meanings of this art why it emerged why it mattered and why it eventually disappeared Sounds, Secular Spaces Jennifer Walker, 2021-09-01 Sacred Sounds Secular Spaces provides the first fundamental reconsideration of music s role in the relationship between the French state and the Catholic Church in the Third Republic revealing how composers and critics from often opposing ideological factions undermined the secular sacred binary through composition and musical performance Debussy's Critics Alexandra Kieffer, 2019-06-04 Debussy's Critics Sound Affect and the Experience of Modernism explores the music of Claude Debussy and its early reception in light of the rise of the empirical human sciences in Western Europe around the turn of the twentieth century In the midst of a sea change in conceptions of the human person the critics who wrote about Debussy's music in the Parisian press continually returning to this music's nebulous relationship to sensation and sensibilit attempted to articulate a music aesthetic appropriate to the fully embodied material self of psychological modernism While scholarship on French music in this period has often emphasized its affinities with other art forms such as Impressionist painting and Symbolist poetry Debussy's Critics demonstrates that a preoccupation with the specifically sonic materiality of Debussy's music informed by late nineteenth century scientific discourses on affect perception and cognition was central to this music s historical intervention Foregrounding the dynamic exchange between sounds and ideas this book reveals the disorienting and bewildering experience of listening to Debussy's music which compelled its early audiences to reimagine the most fundamental premises of the European art music tradition

Composing the Citizen Jann Pasler, 2009-07-06 In a book that challenges modernist ideas about the value and role of music in Western society Composing the Citizen demonstrates how music can help forge a nation Deftly exploring the history of Third Republic France Jann Pasler shows how French people from all classes and political persuasions looked to music to revitalize the country after the turbulent crises of 1871 Embraced not as a luxury but for its public utility music became an object of public policy as integral to modern life as power and water a way to teach critical judgment and inspire national pride It helped people to forget the past voice conflicting aspirations and imagine a shared future Based on a dazzling survey of archival material Pasler's rich interdisciplinary work looks beyond elites and the histories their agendas have dominated to open new windows onto the musical tastes and practices of amateurs as well as professionals A fascinating history of the period emerges one rooted in political realities and the productive tensions between the political and the aesthetic Highly evocative and deeply humanistic Composing the Citizen ignites broad debates about music's role in democracy and its

meaning in our lives Regarding Faure Tom Gordon,2013-12-19 Regarding Faur the result of a 1995 conference on Faur's important contribution to classical music was written by Tom Gordon artistic director the Ensemble Musica Nova and a professor in the Department of music at Bishop's University in Quebec Also included are contributions from some of the world's most renowned Faur scholars including Jean Michel Nectous Robert Orledge Edward Phillips and Steven Huebner With a lifetime that spanned the developments of Chopin Debussy Schoenberg and Stravinsky the great French composer Gabriel Urbain Faur 1845 1924 lived during one of the most interesting periods in music history yet steered a course uniquely his own Exploring the composer's role as an educator critic composer and advocate for French music Regarding Faur is critical analytical and interdisciplinary in its approach to understanding Faur's prodigious works and life Also includes musical examples His numerous compositions include more than 100 songs known as melodie or French a

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