

The Melodies Of Reynaldo Hahn

The acclaimed Proust biographer William C. Carter portrays Proust’s amorous adventures and misadventures from adolescence through his adult years, supplying where appropriate Proust’s own sensitive, intelligent, and often disillusioned observations about love and sexuality. Proust is revealed as a man agonizingly caught between the constant fear of public exposure as a homosexual and the need to find and express love. In telling the story of Proust in love, Carter also shows how the author’s experiences became major themes in his novel In Search of Lost Time. Carter discusses Proust’s adolescent sexual experiences, his disastrous brothel visit to cure homosexual inclinations, and his first great loves. He also addresses the duel Proust fought after the journalist Jean Lorrain alluded to his homosexuality in print, his flirtations with respectable women and high-class prostitutes, and his affairs with young men of the servant class. With new revelations about Proust’s love life and a gallery of photographs, the book provides an unprecedented glimpse of Proust’s gay Paris.

"A brilliant overview of the history of French opera, scrupulously researched and eminently readable. The people, the politics, the scandals—informative and entertaining."-Richard Bonyngne AO, CBE --

During the years 1500–1800, European performing arts reveled in a kaleidoscope of Otherness: Middle-Eastern harem women, fortune-telling Spanish 'Gypsies', Incan priests, Barbary pirates, moresca dancers, and more. In this prequel to his 2009 book Musical Exoticism, Ralph P. Locke explores how exotic locales and their inhabitants were characterized in musical genres ranging from instrumental pieces and popular songs to oratorios, ballets, and operas. Locke's study offers new insights into much-loved masterworks by composers such as Cavalli, Lully, Purcell, Rameau, Handel, Vivaldi, Gluck, and Mozart. In these works, evocations of ethnic and cultural Otherness often mingle attraction with envy or fear, and some pieces were understood at the time as commenting on conditions in Europe itself. Locke's accessible study, which includes numerous musical examples and rare illustrations, will be of interest to anyone who is intrigued by the relationship between music and cultural history, and by the challenges of cross-cultural (mis)understanding.

Song

The Book of Musical Knowledge

Songs.

The Complete Classical Music Guide

On Singers and Singing

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.”

First published in 1943.

Since its release in 1968, the Classics To Moderns series has been a favourite with pianists from all around the world, appealing to players of all levels and backgrounds. Music For Millions: New Classics To Moderns has been developed from this original series. As with previous volumes, the collection opens with music from the 1600s before journeying through different periods of musical history, up to the living composers of the present day - Over 400 years of classical compositions. This book has been carefully edited for the late beginner to early intermediate pianist, whilst also remaining faithful to the composers' intentions. Music For Millions: New Classics To Moderns contains original pieces by Purcell, Scarlatti, Couperin, Vivaldi, Telemann, Bach, Handel, Haydn, Mozart, Turk, Beethoven, Hummel, Diabelli, Schubert, Chopin, Rossini, Schumann, Franck, Brahms, Bizet, Saint-Saëns, Tchaikovsky, Dvorák, Elgar, Debussy, Gretchaninoff, Holst, Swinstead, Nielsen, Bartók, Stravinsky, Rowley, Maxwell Davies, Glass, Nyman, Einaudi, Hauschka, Richter, O’Halloran and many others.

Mozart

Performing Past and Future between the Wars

35 Songs for Soprano Or Tenor

For Low Voice and Piano

Twelve Songs

A Comedy with Music in Three Acts by Sacha Guitry, Music by Reynaldo Hahn : Programme].

French concert music and jazz often enjoyed a special creative exchange across the period 1900–65. French modernist composers were particularly receptive to early African-American jazz during the interwar years, and American jazz musicians, especially those concerned with modal jazz in the 1950s and early 1960s, exhibited a distinct affinity with French musical impressionism. However, despite a general, if contested, interest in the cultural interplay of classical music and jazz, few writers have probed the specific French music-jazz relationship in depth. In this book, Deborah Mawer sets such musical interplay within its historical-cultural and critical-analytical contexts, offering a detailed yet accessible account of both French and American perspectives.

Blending intertextuality with more precise borrowing techniques, Mawer presents case studies on the musical interactions of a wide range of composers and performers, including Debussy, Satie, Milhaud, Ravel, Jack Hylton, George Russell, Bill Evans and Dave Brubeck.

A dazzling appraisal of the definitive classical music performances available today For classical music lovers, there is nothing more beguiling and exciting than the range of technique and emotion that can capture or transform the great works in the hands of a conductor and musicians. But with hundreds of recordings released every year, discovering the jewels is a challenge, for newcomers as well as for connoisseurs. New York Times classical music critic Allan Kozinn offers the ultimate collector’s guide, packed with a rich history of the composers and performers who stir our souls. From Bach’s eloquent Goldberg Variations performed by master pianist Glenn Gould at the beginning and end of his career in startlingly different interpretations, to a lyrical performance of Rimsky-Korsakov’s Scheherezade conducted by Kiril Kondrashin shortly after his defection from the Soviet Union, Kozinn places each work in the greater context of musical development and stretches the listener’s understanding of each pivotal composition. These original essays on the one hundred greatest recorded classical works provide both practical guidance for building a library and deep insight into the transcendent power of music itself.

Nadia Boulanger - composer, critic, impresario and the most famous composition teacher of the twentieth century - was also a performer of international repute. Her concerts and recordings with her vocal ensemble introduced audiences on both sides of the Atlantic to unfamiliar historical works and new compositions. This book considers how gender shaped the possibilities that marked Boulanger’s performing career, tracing her meteoric rise as a conductor in the 1930s to origins in the classroom and the salon. Brooks investigates Boulanger’s promotion of structurally motivated performance styles, showing how her ideas on performance of historical repertory and new music relate to her teaching of music analysis and music history. The book explores the way in which Boulanger’s musical practice relied upon her understanding of the historically transcendent masterwork, in which musical form and meaning are ideally joined, and show how her ideas relate to broader currents in French aesthetics and culture.

French Music and Jazz in Conversation

A Critic’s Guide to the 100 Most Important Recordings

From Debussy to Brubeck

Music For Millions: New Classics To Moderns

A Guide to Art Song Style and Literature

Gabriel Faur?The Songs and their Poets

The Spanish Song Companion is an introduction to the rich heritage of Spanish song, providing the texts of over 300 songs with parallel translations in accurate and readable English.

Today, Claude Debussy’s position as a central figure in twentieth-century concert music is secure, and scholarship has long taken for granted the enduring musical and aesthetic contributions of his compositions. Yet this was not always the case. Unknown to many concert-goers and music scholars is the fact that for years after his death, Debussy’s musical aesthetic was perceived as outmoded, decadent, and even harmful for French music. In Debussy’s Legacy and the Construction of Reputation, Marianne Wheeldon examines the vicissitudes of the composer’s posthumous reception in the 1920s and 30s, and analyzes the confluence of factors that helped to overturn the initial backlash against his music. Rather than viewing Debussy’s artistic greatness as the cause of his enduring legacy, she considers it instead as an effect, tracing the manifold processes that shaped how his music was received and how its aesthetic worth was consolidated. Speaking to readers both within and beyond the domain of French music and culture, Debussy’s Legacy and the Construction of Reputation enters into dialogue with research in the sociology of reputation and commemoration, examining the collective nature of the processes of artistic consecration. By analyzing the cultural forces that came to bear on the formation of Debussy’s Legacy, Wheeldon contributes to a greater understanding of the inter-war period--the cultural politics, debates, and issues that confronted musicians in 1920s and 30s Paris--and offers a musicological perspective on the subject of reputation building, to date underrepresented in recent writings on reputation and commemoration in the humanities. Debussy’s Legacy and the Construction of Reputation is an important new study, groundbreaking in its methodology and in its approach to musical influence and cultural consecration.

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler’s Germany and Stalin’s Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century’s most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

10 Songs

The Monthly Musical Record

French Orientalism in Reynaldo Hahn’s Series "Orient" from Le Rossignol Eperdu

Chansons Grises

French Poetry Forms and the Melodies of Reynaldo Hahn

CPY Songs. Selections

Includes music.

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 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: 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

Naslagwerk van de liedkunst en de literatuur hierover.

A Short History

The New York Times Essential Library: Classical Music

The Definitive Guide to Classical Music

Complete Seven Volumes Melodies

39 Works from Berlioz to Debussy

Dictionary Catalog of the Music Collection

French Poetry Forms and the Melodies of Reynaldo HahnThe "M é lodies" of Reynaldo HahnComplete Seven Volumes MelodiesA French Song CompanionOxford : Oxford University Press

(Book). Carol Kimball’s comprehensive survey of art song literature has been the principal one-volume American source on the topic. Now back in print after an absence of several years, this newly revised edition includes biographies and discussions of the work of 150 composers of various nationalities, as well as articles on styles of various schools of composition.

As composer, critic, and music director of the Paris Opera, Reynaldo Hahn embodied the refined taste of La Belle Epoque. This book is a series of nine lectures Hahn delivered in 1913 and 1914, concerned primarily with style and taste rather than technique.

A French Song Companion

The Musical Work of Nadia Boulanger

The Rest Is Noise

The Spanish Song Companion

Listening to the Twentieth Century

Five little songs

The lyric art song, in which the piano plays as large a part as the vocal melody, is one of the characteristic products of the nineteenth century. These 39 French art songs, with complete vocals and accompaniments, original words, and English singing translations, constitute a well-chosen, representative collection from the ever-popular Romantic period. Much of this material is not available elsewhere. French Art Songs includes works by the following composers: Hector Berlioz, Georges Bizet, Ccil Chaminade, Ernest Chausson, Claude Debussy (six songs), Lo Delibes, Henri Duparc, Gabriel Faur, Csar Franck, Benjamin Godard, Charles Gounod, Reynaldo Hahn, Vincent d’Indy, Jules Massenet, Gabriel Piern, Camille Saint-Sans, Ambroise Thomas, and Charles-Marie Widor. The songs range from Berlioz’s “Villanelle,” composed about 1835, to d’Indy’s “Lied maritime” (1896). Bizet’s “Pastorale,” Debussy’s “Harmonie du soir,” Delibes’s “Les filles de Cadiz,” Faur’s “Clair de lune,” and Massenet’s “Ouvre tes yeux bleux” are just some of the well-known pieces included in this collection. Chosen by Philip Hale, an important turn-of-the-century American music critic, this superb selection of art songs provides unusual material for any performing soprano or tenor and accompanist as well as amateur singers and players. And many of the relatively simple but beautiful works in this well-edited and clearly printed edition are ideally suited for beginning voice students.

Material from Classical Music (Eyewitness Companion) with updates. This book is a guide to every aspect of the long and ongoing story of Western classical music. It reveals in a stimulating and lively way the exceptionally gifted individuals who have shaped the musical landscape over a millennia, from the chanting monks of the middle ages to the bold exponents of minimalism of the last 100 years. Personal and creative profiles of composers, both major and minor, form the heart of the book and offer rich insights into the qualities of their music and an ideal introduction to the range and diversity of the Classical repertoire.

Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on

forms, eras, and genres of classical music. Original.

Nadia Boulanger and Her World

Lectures and an Essay

French Opera

Music and Dance in Belle-Époque Paris

Voice Lessons

Music and the Exotic from the Renaissance to Mozart

A fresh perspective on the Ballets Russes, focusing on relations between music, dance and the cultural politics of belle-époque Paris.

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, 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, and Debussy. It also includes important reassessments of such composers as Massenet, Koehchlin, 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 art songs from the nineteenth and 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.

Reynaldo Hahn, a Venezuelan-born French composer, is growing in popularity for his vocal repertoires in the American academia. His piano works have been practically unknown on this continent until the late American pianist Earl Wild recorded his 1938 recording of Rossignol Eperdu, containing 53 solo piano compositions. Le Rossignol Eperdu is divided into four series, and the second suite entitled "Orient" drew particular attention from disc reviewers. Currently, there is no publication or dissertation on Hahn's compositions in English, which limits accessibility to Reynaldo Hahn's piano music. The purpose of this research is to promote understanding of the highlighted piano pieces by Hahn, "Orient" from Le Rossignol Eperdu, by tracing the history of Hahn's compositions, providing compositional analysis of each piece in his "Orient" series. I would like to add that my study of Orientalism in this essay is purely for academic purpose, and, by no means do I support the French imperialism in the past. This essay is intended to provide both musical and aesthetic understanding of the selected piano pieces.

Debussy’s Legacy and the Construction of Reputation

Writer, Composer, Singer, Conductor, & Neoclassicist Evidenced in His Operetta, "Mozart"

Proust in Love

All Music Guide to Classical Music

French M?lodie in the Belle Epoque

French Art Songs of the Nineteenth Century

Language, education, 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.

The History, Technique, and Appreciation of Music, Together with Lives of the Great Composers, for Music-lovers, Students and Teachers

7 Songs, Middle Voice & Piano

Treasury of Modern Song

The Unashamed Accompanist

for voice and piano : high
The "Mélodies" of Reynaldo Hahn