

# Salon Songs Of The Belle Epoque

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In Search of New Scales Sylvia Kahan 2009 The first publication and exploration of a pathbreaking treatise on what would become a crucial element in the music of Stravinsky and Ravel: the octatonic scale.

**Dawn of the Belle Epoque** Mary McAuliffe 2011-05-16 A humiliating military defeat by Bismarck's Germany, a brutal siege, and a bloody uprising—Paris in 1871 was a shambles, and the question loomed, "Could this extraordinary city even survive?" With the addition of an evocative new preface, Mary McAuliffe takes the reader back to these perilous years following the abrupt collapse of the Second Empire and France's uncertain venture into the Third Republic. By 1900, Paris had recovered and the Belle Epoque was in full flower, but the decades between were difficult, marked by struggles between republicans and monarchists, the Republic and the Church, and an ongoing economic malaise, darkened by a rising tide of virulent anti-Semitism. Yet these same years also witnessed an extraordinary blossoming in art, literature, poetry, and music, with the Parisian cultural scene dramatically upended by revolutionaries such as Monet, Zola, Rodin, and Debussy, even while Gustave Eiffel was challenging architectural tradition with his iconic tower. Through the eyes of these pioneers and others, including Sarah Bernhardt, Georges Clemenceau, Marie Curie, and César Ritz, we witness their struggles with the forces of tradition during the final years of a century hurtling towards its close. Through rich illustrations and vivid narrative, McAuliffe brings this vibrant and seminal era to life.

**Le più belle romanze della belle époque** 1995

*Notes for Flutists* Dr. Kyle Dzapo 2016-06-20 Notes for Flutists: A Guide to the Repertoire offers important historical and analytical information about three dozen of the best-known pieces written for the instrument. Its contextual and theoretical insights make it an essential resource for professional, amateur, and student flutists. With engaging prose supported by fact-filled analytical charts, the book offers rich biographical information and informative analyses to help flutists gain a more complete understanding of J. S. Bach's Sonata in B minor, Reinecke's Undine Sonata, Fauré's Fantaisie, Hindemith's Sonata for Flute and Piano, Copland's Duo for Flute and Piano, and 30 other masterpieces. Offering a faithful and comprehensive guide to understanding the contexts in which the repertoire was composed, Notes for Flutists details in clear, chronological order flute repertoire from Telemann, Mozart, and Enescu to Prokofiev, Poulenc, and Muczynski. Kyle Dzapo includes biographical information on each composer and highlights history's impact on the creation and performance of important works for flute. Intended as a starting point for connecting performance studies with scholarship, Dr. Dzapo's analysis will help flutists gain a more complete picture of a given work. Its valuable insights make it essential to musicians preparing and presenting programs, and its detailed historical information about the work and composer will encourage readers to explore other works in a similarly analytical way. Covering concertos, chamber pieces, and works for solo flute, Kyle Dzapo presents Notes for Flutists, an indispensable handbook for students and professionals alike.

*French Art Song* Emily Kilpatrick 2022 A ground-breaking study of the musical and literary priorities, professional practices and creative interactions that shaped one of the most adventurous artforms of the Belle Époque.

The Origins of the Carioca Belle Époque Jeffrey David Needell 1982

**The Belle Époque** Dominique Kalifa 2021-07-06 The years before the First World War have long been romanticized as a zenith of French culture—the “Belle Époque.” The era is seen as the height of a lost way

of life that remains emblematic of what it means to be French. In a vast range of texts and images, it appears as a carefree time full of joie de vivre, fanfare and frills, artistic daring, and scientific innovation. The Moulin Rouge shared the stage with the Universal Exposition, Toulouse-Lautrec rubbed elbows with Marie Curie and La Belle Otero, and Fantômas invented automatic writing. This book traces the making—and the imagining—of the Belle Époque to reveal how and why it became a cultural myth. Dominique Kalifa lifts the veil on a period shrouded in nostalgia, explaining the century-long need to continuously reinvent and even sanctify this moment. He sifts through images handed down in memoirs and reminiscences, literature and film, art and history to explore the many facets of the era, including its worldwide reception. The Belle Époque was born in France, but it quickly went global as other countries adopted the concept to write their own histories. In shedding light on how the Belle Époque has been celebrated and reimagined, Kalifa also offers a nuanced meditation on time, history, and memory. *Child Composers in the Old Conservatories* Robert O. Gjerdingen 2020-01-10 In seventeenth century Italy, overcrowding, violent political uprising, and plague led an astonishing number of abandoned and orphaned children to overwhelm the cities. Out of the piety of private citizens and the apathy of local governments, the system of conservatori was created to house, nurture, and train these fanciulli vaganti (roaming children) to become hatters, shoemakers, tailors, goldsmiths, cabinet makers, and musicians - a range of practical trades that might sustain them and enable them to contribute to society. Conservatori were founded across Italy, from Venice and Florence to Parma and Naples, many specializing in a particular trade. Four music conservatori in Naples gained particular renown for their exceptional training of musicians, both performers and composers, all boys. By the eighteenth century, the graduates of the Naples conservatories began to spread across Europe, with some 600 boys formerly in residence beginning to dominate the European musical world. Other conservatories in the country - including the Paris Conservatory - began to imitate the principles of the Naples' conservatory's training, known as the partimento tradition. The daily lessons and exercises associated with this tradition were largely lost-until author Robert Gjerdingen discovered evidence of them in the archives of conservatories across Italy and the rest of Europe. Compellingly narrated and richly illustrated, Child Composers in the Old Conservatory follows the story of these boys as they undergo rigorous training with the conservatory's maestri and eventually become maestri themselves, then moves forward in time to see the influence of partimenti in the training of such composers as Claude Debussy and Colette Boyer. Advocating for the revival of partimenti in modern music education, the book explores the tremendous potential of this tradition to enable natural musical fluency for students of all ages learning the craft today.

**A French Song Companion** Graham Johnson 2002 A French Song Companion is an indispensable guide to the modern repertoire and the most comprehensive book of French melodie 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 Faure, 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.

**Style File** Iké Udé 2008-11-04 Iké Udé's *Style File* is a remarkable volume that profiles more than 55 of the most influential arbiters of style in the world today. With a foreword by Valerie Steele, director of the Museum at F.I.T., and an introduction by Harold Koda, curator-in-charge of the Costume Institute at the Metropolitan Museum of Art, this beautifully designed book provides an intimate perspective on these unique and influential men and women, offering frank insight to their views on fashion and life through evocative interviews and lush photography. Included among the many notable designers, artists, and public figures are John Galliano, Oscar de la Renta, Carolina Herrera, Isabel and Ruben Toledo, Victoire de Castellane, André Leon Talley, Dita Von Teese, Ute Lemper, Francesco Clemente, Christian Louboutin, Diane von Furstenberg, Lapo Elkann, Frédéric Malle, and many others. *Style File* also features numerous editorial features that deepen the book's exploration of enduring style. Annotated photo albums examine the work of premier style-making photographers such as Scavullo, Timothy Greenfield-Sanders, Coreen Simpson, Seydou Keita, and Maripol. Illustrated essays including those by journalist and professor Nicholas Boston on the popular blog *The Sartorialist* and by George Pitts, associate chair of photography at the Parsons School of Design, on the *Motown Look* explore a range of fashion eras, influences, and influencers, from the Belle Epoque to the late visionary stylist Isabella Blow. Evocative archival and portrait photography of fashion legends from Marchesa Casati to Diana Vreeland, select *aRude* fashion editorials that point to recurring themes in the intertwined cultural-political-style landscape, and style-related aphorisms are featured throughout. This comprehensive, gorgeous book is a rich exploration of personal style that belongs in every well-dressed library.

**Parisian Music-hall Ballet, 1871-1913** Sarah Gutsche-Miller 2015 This pioneering study of ballets staged in Parisian music halls brings to light a vibrant dance culture central to the renewal of French choreography at the fin de siècle.

**Song** Carol Kimball 2006-12-01 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 *American Record Guide* 2002

**The American Music Teacher** 1987

**Ghosts of the Belle Époque** Andrew Edwards 2020-04-16 The Grand Hôtel et des Palmes is an icon of Palermo life. Its rooms and public spaces have witnessed the events that have shaped twentieth century Sicily, everything from the suicide of a poet to political intrigues and a clandestine mafia meeting. The hotel has a long and venerable history. It started out as a private residence for the Ingham-Whitakers, the Anglo-Sicilian family of marsala wine fame, before being sold to the hotelier Enrico Ragusa in 1874. Wagner was one of the most eminent early guests, looking for inspiration to finish his last opera, *Parsifal*. A few days after its completion, a nervous Renoir arrived to paint his portrait. Months later came Guy de Maupassant, who asked to see Wagner's former suite so that he might detect 'a little of his personality'. The novelist and poet, Raymond Roussel, arrived in the 1930s, but was destined to leave in a coffin. Arthur Miller, Sophia Loren and Maria Callas were all guests and when Visconti was filming *The Leopard* in Sicily, the entire cast - notably Burt Lancaster, Claudia Cardinale and Alain Delon - visited the hotel. Lancaster even dined with a Baron who had made the hotel his home for reasons shrouded in mystery. Less illustrious guests have included the occultist Aleister Crowley, Lucky Luciano and other mafiosi. Even Giulio Andreotti, the former Italian Prime Minister, who stood trial for complicity in the murder of a journalist and mafia association in the '90s opted for the hotel's Belle Époque opulence. A richly researched history of this historic hotel, with a cast of characters ranging from the good to the bad and the decidedly ugly.

**The Time of Our Singing** Richard Powers 2004-01-01 From the Pulitzer Prize-winning author of *The Overstory* and the Oprah's Book Club selection *Bewilderment* comes Richard Powers's magnificent, multifaceted novel, *The Time of Our Singing*, about a supremely gifted—and divided—family, set against the backdrop of postwar America. On Easter day, 1939, at Marian Anderson's epochal concert on the Washington Mall, David Strom, a German Jewish émigré scientist, meets Delia Daley, a young Philadelphia Negro studying to be a singer. Their mutual love of music draws them together, and—against all odds and

better judgment—they marry. They vow to raise their children beyond time, beyond identity, steeped in song. But their three children must survive America's brutal here and now. Jonah, Joseph, and Ruth grow up during the Civil Rights era, come of age in the violent 1960s, and live out adulthood in the racially retrenched late century. Jonah, the eldest, "whose voice could make heads of state repent," follows a life in his parents' beloved classical music. Ruth, the youngest, chooses a militant activism and repudiates the white culture her brother represents. Joseph, the middle child and the narrator of this generational tale, struggles to remain connected to them both. *The Time of Our Singing* is a story of self-invention, allegiance, race, cultural ownership, the compromised power of music, and the tangled loops of time that rewrite all belonging.

**Paris, a Concise Musical History** Guy Hartopp 2019-02-15 Paris, the City of Light, is one of the most romantic cities in the world. The millions of visitors which flock to the French capital every year follow in the footsteps of countless artists, writers and composers who for centuries have been drawn to this magnificent city. Some composers, Chopin and Rossini among them, found success and contentment, and remained in Paris for the rest of their lives. But for others, Paris brought nothing but disappointment and disillusionment. Mozart, who came to Paris as a 22-year-old seeking a permanent position, was so bitter about the cavalier manner in which he was treated that he professed an aversion to all things French until the end of his days. Wagner was so upset by his treatment here that he once described Paris as "a pit into which the spirit of the nation has subsided." And yet he was drawn back to the city time and again. This book charts the musical history of Paris. It discusses the composer and musicians, both French and foreign, who were drawn here and the impact they made on the world of music, on this great city, and vice versa. It includes a wealth of biographical details, including where the artists lived and, where relevant, where they died and are buried. It also draws from and points to suitable scholarly literature, making it an accessible introduction to students of the musical history of Paris. The book also describes another feature which, if it did not enrich, most certainly enlivened Parisian musical life: The full-scale musical riot. The most notorious of these took place at the Theatre des Champs Elysées in 1913 at the premiere of Stravinsky's ballet *Le sacre du printemps*. Less physical, but no less vociferous, was the reception accorded to Wagner's *Tannhäuser* at the Opéra in 1860. Other composers who incurred the displeasure of Parisian audiences included Satie, Varese and Xenakis. These riots were not half-hearted affairs; police involvement was required and hospital casualty departments were kept busy. There are also chapters which discuss the musical history of the many theatres of Paris and the churches which played such an important part in the city's musical past. The text is clear and accessible in order to appeal to both students and the general reader.

**Cathy Berberian: Pioneer of Contemporary Vocality** Pamela Karantonis 2016-04-08 Cathy Berberian (1925-1983) was a vocal performance artist, singer and composer who pioneered a way of composing with the voice in the musical worlds of Europe, North America and beyond. As a modernist muse for many avant-garde composers, Cathy Berberian went on to embody the principles of postmodern thinking in her work, through vocality. She re-defined the limits of composition and challenged theories of the authorship of the musical score. This volume celebrates her unorthodox path through musical landscapes, including her approach to performance practice, gender performativity, vocal pedagogy and the culturally-determined borders of art music, the concert stage, the popular LP and the opera industry of her times. The collection features primary documentation—some published in English for the first time—of Berberian's engagement with the philosophy of voice, new music, early music, pop, jazz, vocal experimentation and technology that has come to influence the next generation of singers such as Theo Bleckmann, Susan Botti, Joan La Barbara, Rinde Eckert Meredith Monk, Carol Plantamura, Candace Smith and Pamela Z. Hence, this timely anthology marks an end to the long period of silence about Cathy Berberian's championing of a radical rethinking of the musical past through a reclaiming of the voice as a multifaceted phenomenon. With a Foreword by Susan McClary.

**Manuel de Falla and Visions of Spanish Music** Michael Christoforidis 2017-11-23 Michael Christoforidis is widely recognized as a leading expert on one of Spain's most important composers, Manuel de Falla. This volume brings together both new chapters and revised versions of previously published work, some of which is made available here in English for the first time. The introductory chapter provides a biographical

outline of the composer and characterisations of both Falla and his music during his lifetime. The sections that follow explore different facets of Falla's mature works and musical identity. Part II traces the evolution of his flamenco-inspired Spanish style through contacts with Claude Debussy, Maurice Ravel and Igor Stravinsky, while Part III explores the impact of post-World War I modernities on Falla's musical nationalism. The final part reflects on aspects of Falla's music and the politics of Spain in the 1930s and 1940s. Situating his discussion of these aspects of Falla's music within a broader context, including currents in literature and the visual arts, Christoforidis provides a distinctive and original contribution to the study of Falla as well as to the wider fields of musical modernism, exoticism, and music and politics.

**Salon Songs of the Belle Epoque** Hal Leonard Publishing Corporation 1996-05 Vocal

*French Music Since Berlioz* Caroline Potter 2017-07-05 French Music Since Berlioz explores key developments in French classical music during the nineteenth and twentieth centuries. This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject. D dre Donnellon's introduction discusses important issues and debates in French classical music of the period, highlights key figures and institutions, 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 Jones's chapter follows, which assesses the French contribution to those most Germanic of genres, nineteenth-century chamber music and symphonies. The quintessentially French tradition of the nineteenth-century salon is the subject of James Ross's chapter, while the more sacred setting of Paris's 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: Faur Chabrier, Debussy and Ravel. Robert Orledge follows with a later group of composers, Satie & Les Six, and examines the role of the media in promoting 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 day. Peter O'Hagan surveys the enormous contribution to French music of Pierre Boulez, and Caroline Potter examines trends since 1945. Aimed at teachers and students of French music history, as well as performers and the inquisitive concert- and opera-goer, French Music Since Berlioz is an essential companion for an

*Haunting Patagonia* Eva Newcastle 202-10-14 "A gorgeous tale of endearing love meant to be savored." — The Book's Delights "The secret love story of Orlando and Angeline evokes a satisfying sense of destiny." — Booklife Argentina's chief paleontologist was someone Chicagoan Angeni Braum should have never encountered. Yet their chance encounter was anything but a coincidence. They'd made a promise to each other once. And that promise would be kept no matter how much time had elapsed.

**Women and Music in Sixteenth-Century Ferrara** Laurie Stras 2018-09-27 Rethinks and retells the history of music in sixteenth-century Ferrara, putting women, of the court and convent, at the narrative centre.

**Music and Fantasy in the Age of Berlioz** Francesca Brittan 2017-09-14 An exploration of fantastic soundworlds in nineteenth-century France, providing a fresh aesthetic and compositional context for Berlioz and others.

**French Vocal Literature** Georgine Resick 2017-12-22 French Vocal Literature: Repertoire in Context introduces singers to the history and performance concerns of a vast body of French songs from the twelfth century to the present, focusing on works for solo voice or small vocal ensembles with piano or organ accompaniment, suitable for recitals, concerts, and church performances. Georgine Resick presents vocal repertoire within the context of trends and movements of other artistic disciplines, such as poetry, literature, dance, painting, and decorative arts, as well as political and social currents pertinent to musical evolution. Developments in French style and genre—and comparisons among individual composers and national styles—are traced through a network of musical influence. French Vocal Literature is ideally suited for voice teachers and coaches as well as student and professional performers. The companion website, frenchvocalliterature.com, provides publication information, a discography, links to online recordings and scores, a chronology of events pertinent to music, a genealogy of royal dynasties, and a list of governmental

regimes.

**Fauré Studies** Carlo Caballero 2021-04-22 Presents new research on Fauré by leading scholars, encompassing hermeneutics, musical analysis, aesthetic theory, critical theory, and social history.

**Women in the Arts in the Belle Epoque** Paul Fryer 2012-11-02 This collection of new essays explores the role played by women practitioners in the arts during the period often referred to as the Belle Epoque, a turn of the century period in which the modern media (audio and film recording, broadcasting, etc.) began to become a reality. Exploring the careers and creative lives of both the famous (Sarah Bernhardt) and the less so (Pauline Townsend) across a remarkable range of artistic activity from composition through oratory to fine art and film directing, these essays attempt to reveal, in some cases for the first time, women's true impact on the arts at the turn of the 19th century.

**Belle Époque** Victor Arwas 1978

**London Plaques** Derek Sumeray 2011-08-20 London's buildings are dotted with commemorative plaques. Many are the famous blue plaques, indicating where a famous person was born, lived, stayed, or if a significant event took place there, or an earlier use of the site. This book is a comprehensive gazetteer of all of London's plaques. Using Derek Sumeray's classic book as a basis, this thoroughly revised new edition arranges plaques alphabetically by area, providing a text that is linked to London's geography and, therefore, of greater use to a resident or visitor wanting to explore the famous people and events commemorated in that area.

**Erik Satie** Caroline Potter 2016 Satie's music and ideas are inextricably linked with the City of Light. This book situates Satie's work within the context and sonic environment of contemporary Paris.

*The Belle Epoque* Raymond Rudorff 1973

**New York Magazine** 1997-06-23 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

*Marie Corelli, A Romance of Two Worlds* Corelli Marie Corelli 2019-04-10 A new scholarly edition of a major late-Victorian scientific romance novel Marie Corelli's A Romance of Two Worlds is regarded as one of the most culturally important Victorian bestsellers. This critical edition offers instructive access to this multifaceted but still largely underappreciated novel that is a key text for scholars and students of late-Victorian women's writing. It also raises urgent questions about a wide array of textual and cultural concerns, especially the form and function of the Victorian 'bestseller'. Key Features Contains a thorough critical and analytical introduction, annotations and appendices Provides context and underlines the aesthetic significance of Corelli's supernatural romance Engages with the full range of secondary scholarship on this neglected late-Victorian author

**The World of Women in Classical Music** Anne Gray 2007

**Gabriel Fauré: The Songs and their Poets** Graham Johnson 2017-07-05 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 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, Fauré 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: 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

A Tropical Belle Epoque Jeffrey D. Needell 1987 This book, originally published in 1987, is a socio-cultural analysis of a tropical belle époque: Rio de Janeiro between 1898 and 1914. It relates how the city's elite evolved from the semi-rural, slave-owning patriarchy of the coffee-port seat of a monarchy into an urbane, professional, rentier upper crust dominating the centre of a 'modernising' oligarchical republic. It explores such varied topics as architecture, literature, prostitution, urban reform, the family, secondary schools, and the salon. It evokes a milieu increasingly marked by Europe, demonstrating how French and English culture permeated the lives of elite members who adapted it to their needs and perspectives as a dominant stratum of relatively recent and varied origin. This exploration of cultural 'dependency' in a unique, cosmopolitan, fin-de-siècle urban culture will also interest those concerned with the broader questions of culture and colonialism during the high tide of European imperialism.

All Music Guide to Classical Music Chris Woodstra 2005 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.

**The Faure Song Cycles** Stephen Rumph 2020-09-29 Gabriel Fauré's mélodies 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, Fauré composed all but a handful of his songs within six carefully integrated cycles. Fauré 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, Fauré 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 *Fauré Song Cycles* explores the peculiar vision behind each synthesis of music and verse, revealing the astonishing imagination and insight of Fauré's musical readings. This book offers not only close readings of Fauré's musical works but an interdisciplinary study of how he responded to the changing schools and aesthetic currents of French poetry.

Mary Gladstone and the Victorian Salon Phyllis Weliver 2017-09-28 The daughter of one of Britain's longest-serving Prime Ministers, Mary Gladstone was a notable musician, hostess of one of the most influential political salons in late-Victorian London, and probably the first female prime ministerial private secretary in Britain. Pivoting around Mary's initiatives, this intellectual history draws on a trove of unpublished archival material that reveals for the first time the role of music in Victorian liberalism, explores its intersections with literature, recovers what the high Victorian salon was within a wider cultural history, and shows Mary's influence on her father's work. Paying close attention to literary and biographical details, the book also sheds new light on Tennyson's poetry, George Eliot's fiction, the founding of the Royal College of Music, the Gladstone family, and a broad plane of wider British culture, including political liberalism and women, sociability, social theology, and aesthetic democracy.

Carmen and the Staging of Spain Michael Christoforidis 2019 *Carmen and the Staging of Spain* explores the Belle Époque fascination with Spanish entertainment that refashioned Bizet's opera and gave rise to an international "Carmen industry." Authors Michael Christoforidis and Elizabeth Kertesz challenge the notion of Carmen as an unchanging exotic construct, tracing the ways in which performers and productions responded to evolving fashions for Spanish style from its 1875 premiere to 1915. Focusing on selected realizations of the opera in Paris, London and New York, Christoforidis and Kertesz explore the cycles of influence between the opera and its parodies; adaptations in spoken drama, ballet and film; and the panorama of flamenco, Spanish dance, and musical entertainments. Their findings also uncover Carmen's

dynamic interaction with issues of Hispanic identity against the backdrop of Spain's changing international fortunes. The Spanish response to this now most-Spanish of operas is illuminated by its early reception in Madrid and Barcelona, adaptations to local theatrical genres, and impact on Spanish composers of the time. A series of Spanish *Carmens*, from opera singers Elena Sanz and Maria Gay to the infamous music-hall star La Belle Otero, had a crucial influence on the interpretation of the title role. Their stories provide a fresh context for the book's reappraisal of leading *Carmens* of the era, including Emma Calvé and Geraldine Farrar.

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