

Construisons Notre Amour

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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 w innarretta 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

song by song this comprehensive study addresses each composer s complete works for solo voice and piano when necessary errors in popular published editions are pointed out and corrected for each song the full french text is given followed by barbara meister s translation page 4 of cover

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au delà des vagues turbulentes de la vie la femme est patiente courageuse et spirituelle comme une nouvelle lune les saisons peuvent altérer son image mais malgré toutes ces contraintes elle demeure éternellement femme ce recueil de poèmes invite l être le plus symbolique de la création à se redécouvrir et prendre possession de son héritage sacré sans relâche tambour battant elle doit continuer le combat quotidien contre toutes les forces d injustice à l homme qui veut réellement changer nous l invitons si ce n est pas déjà fait à prendre sa place auprès d elle et joindre cette nouvelle croisade qui n est autre qu un devoir civique et une obligation morale comme le chante si bien jean ferrat la femme est l avenir de l homme

the french song companion is the most comprehensive book of french mélodie in any language the great accompagnist graham johnson a noted authority of song provides repertoire guides to the work of some 150 composers the majority of them from france but including british american german spanish and italian musicians who have written french vocal music there are major articles on such figures as fauré duparc debussy ravel and poulenc substantial articles on bizet chabrier gounod chausson hahn and satie and reassessments of such composers as massenet koechlin and leguerney a host of less celebrated figures who have contributed to the genre take their place in a book which is both informative and entertaining the biographical articles are supplemented by the song translations of richard stokes some 700 in all and a

veritable treasury of great french poetry from the fifteenth to the twentieth centuries these stand in their own right as indispensable to music lovers concert goers and professional singers and their accompanists this is a book which not only reflects the repertoire as found in today s concert halls but also encourages performers and armchair enthusiasts to explore the neglected highways and biways of an endlessly fascinating and highly civilised body of music

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