

## Fauré Studies

*Fauré Studies* showcases new research from leading scholars in the United States, United Kingdom, and France into this influential French composer of the fin de siècle. The 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 Fauré research from the composer's lifetime to the present. As part of *Cambridge Composer Studies*, *Fauré Studies* advances new research into this major composer, which includes recently launched critical editions of his music.

CARLO CABALLERO is Associate Professor of Music at the University of Colorado, Boulder. He is the author of *Fauré and French Musical Aesthetics* and has published essays in *Victorian Studies*, *19th-Century Music*, the *Journal of the American Musicological Society*, and many edited collections. His current projects include studies of social continuities in French music from the eighteenth to the twentieth centuries, the historiography of nineteenth-century ballet, and a second monograph on Fauré.

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CAMBRIDGE COMPOSER STUDIES

## Fauré Studies

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*For Jean-Michel Nectoux*

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*Fauré Studies* grew out of an international conference held in 2015 at the University of Washington, “Effable and Ineffable: Gabriel Fauré and the Limits of Criticism.” We extend our warmest thanks to all the speakers, performers, and audience members at that memorable event. This book, however, is no mere proceedings. While the chapters by Lacombe, Gjerdingen, Adams, Goldberg, Schneider, Howat, and Rings originated in papers presented in 2015, they have been greatly expanded and reworked. Those by Kahan, Caballero and Smucker, and Rumph represent entirely new work.

*Fauré Studies* primarily targets music scholars, but it also addresses topics and works of interest to performers, students, and general readers. The three opening chapters (Kahan, Lacombe, Gjerdingen) have broad aims, treating issues of patronage, critical discourse, and pedagogy. Adams’ chapter on the Requiem, Fauré’s best known work, lies at the center of the book. The two chapters that follow focus on the opera *Pénélope*, one of Fauré’s least known works, yet one of his most complex and rewarding. After forty years of silence, two nearly simultaneous productions of *Pénélope* in 2015 – one staged expressly for the Seattle conference – allow us to suggest that these essays might mark a timely return of this opera to the repertoire. Four other chapters (Rumph, Caballero and Smucker, Howat, and Rings) likewise focus on works or groups of related works. The final chapters broaden out again as Caballero and Smucker address French orientalism, situating musical styles in the context of aesthetic and political trends, and Rings develops his analysis of the Thirteenth Nocturne from insights drawn from Vladimir Jankélévitch’s philosophy. In short, after a cultural conspectus at the outset, the book plunges into an inviting forest of musical works, then re-emerges on headlands whose horizons recover some of the breadth of the early chapters.

We are grateful for the generous financial support of the University of Washington School of Music and Simpson Center for the Humanities, which made possible the 2015 conference. We also thank Dan Wallace Miller and Vespertine Opera, Julia Tai and Philharmonia Northwest, Dean Williamson, and the singers and technical staff who mounted the inspiring

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