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Melodies Of
Reynaldo Hahn

The Melodies Of Reynaldo Hahn

Winner of the 2007
National Book
Critics Circle
Award for Criticism
A New York Times
Book Review Top
Ten Book of the
Year Time

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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

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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

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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.

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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,

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eras, and genres of
classical music.

Original.

A French Song
Companion is an
indispensable guide
to the modern
repertoire and the
most
comprehensive
book of French
m é lodie in any
language. Noted
accompanist

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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

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articles on Fauré, 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

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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

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lovers and
performers;
combined with the
biographical
articles, they
become the ideal
map for exploring
this exciting and
diverse repertoire.
A Short History

Music and the
Exotic from the
Renaissance to

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Mozart

Twelve Songs

Gabriel Faur?The

Songs and their

Poets

39 Works from

Berlioz to Debussy

The lyric art

song, in which

the piano plays

as large a part

as the vocal

melody, is one

of the

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characteristic products of the nineteenth century. These 39 French art songs, with complete vocals and accompaniments, original words, and English singing translations, constitute a

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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,

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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,

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Gabriel Pierné,
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

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"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.

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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

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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.
During the years

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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

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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

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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,

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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

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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

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between music
and cultural
history, and by
the challenges
of cross-
cultural (mis)un-
derstanding.

The Spanish Song
Companion is an
introduction to
the rich
heritage of
Spanish song,
providing the

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texts of over
300 songs with
parallel
translations in
accurate and
readable
English.

Mozart

Lectures and an
Essay

French Poetry
Forms and the
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Six Songs

Voice Lessons

Treasury of

Modern Song

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

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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

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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

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repertoire.

First published in
1943.

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

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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,

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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

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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

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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

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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

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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

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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

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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.

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Performing Past
and Future
between the Wars
Dictionary Catalog
of the Music
Collection
Debussy's Legacy
and the
Construction of
Reputation
French Opera
Five little songs
For Low Voice and

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Piano

**Since its release
in 1968, the
Classics To
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has been a
favourite with
pianists from all
around the
world, appealing
to players of all
levels and
backgrounds.**

Music For

Page 39/98

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**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**

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**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**

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**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,**

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**Mozart, Turk,
Beethoven,
Hummel,
Diabelli,
Schubert,
Chopin, Rossini,
Schumann,
Franck, Brahms,
Bizet, Saint-
Saëns,
Tchaikovsky,
Dvorák, Elgar,
Debussy,
Gretchaninoff,**

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**Holst, Swinstead,
Nielsen, Bartók,
Stravinsky,
Rowley, Maxwell
Davies, Glass,
Nyman, Einaudi,
Hauschka,
Richter,
O'Halloran and
many others.
Includes music.
As composer,
critic, and music
director of the**

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**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**

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technique.

**French Art Songs
of the**

**Nineteenth
Century**

**The Musical
Work of Nadia
Boulangier
Songs.**

**Chansons Grises
The New York
Times Essential
Library: Classical
Music**

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**for voice and
piano : high**

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 m?die is contained within these parameters. In the 1860s Fauréthe lifelong prot? of

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Camille Saint-Saëns, 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

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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

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*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*

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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

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*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*

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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*

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*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 fresh perspective*

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*on the Ballets
Russes, focusing on
relations between
music, dance and the
cultural politics of
belle-époque Paris.
A dazzling appraisal
of the definitive
classical music
performances
available today For
classical music
lovers, there is
nothing more*

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*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,*

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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

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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 Scheherazade conducted by Kiril Kondrashin shortly after his defection from the Soviet Union, Kozinn places

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*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*

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*for building a library
and deep insight into
the transcendent
power of music itself.
The Ballets Russes
and Beyond
CPY Songs.
Selections
French Orientalism
in Reynaldo Hahn's
Series "Orient" from
Le Rossignol Eperdu
The Monthly Musical
Record*

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*A Critic's Guide to
the 100 Most
Important
Recordings*

12 songs

(Book). Carol
Kimball's

comprehensive
survey of art song
literature has been
the principal one-
volume American

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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

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as articles on styles
of various schools
of composition.

"A brilliant
overview of the
history of French
opera, scrupulously
researched and
eminently readable.

The people, the
politics, the scandal
sûinformative and e

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ntertaining." -Richard
rd Bonynges AO,
CBE --

Nadia Boulanger -
composer, critic,
impresario and the
most famous
composition teacher
of the twentieth
century - was also a
performer of
international repute.

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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

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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

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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

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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

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currents in French
aesthetics and
culture.

The Unashamed
Accompanist
A Guide to Art Song
Style and Literature
7 Songs, Middle
Voice & Piano
Music and Dance in
Belle-Époque Paris
A French Song

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Companion

Writer, Composer,
Singer, Conductor,
& Neoclassicist

Evidenced in His
Operetta, "Mozart"

*Naslagwerk van de
liedkunst en de*

literatuur hierover.

*French Poetry Forms
and the Melodies of
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*"Mélodies" of
Reynaldo
Hahn Complete Seven
Volumes Melodies A
French Song
Companion Oxford :
Oxford University
Press*

*Language, education,
politics, and music
come together in
Katherine Bergeron's
Voice Lessons, a*

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*study of the French
melodie in the Belle
Epoque. Close
readings of songs by
Fauré, Debussy, and
Ravel, along with
poems, sound
recordings, and other
historical documents,
seek to uncover the
cultural meanings of
this art: why it
emerged, why it*

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*mattered, and why it
eventually
disappeared.*

Reynaldo Hahn

Music For Millions:

New Classics To

Moderns

The Complete

Classical Music

Guide

The Spanish Song

Companion

The Book of Musical

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Knowledge

*From Debussy to
Brubeck*

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

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unknown on this continent until the late American pianist Earl Wild recorded a series of his piano works, *Le Rossignol Eperdu*, containing 53 solo piano compositions. *Le Rossignol Eperdu* is divided into four series, and the second

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suite entitled
"Orient" drew
particular attention
from disc
reviewers.

Currently, there is
no publication or
dissertation written
about Reynaldo
Hahn's solo piano
compositions in
English, which
limits accessibility

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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
French Orientalism

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in music and by
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

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French imperialism
in the past. This
essay is not
political, and it is
meant to further
both musical and
aesthetic
understanding of
the selected piano
pieces.

The acclaimed
Proust biographer
William C. Carter

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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

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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

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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

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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

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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.

French concert music and jazz often enjoyed a

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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

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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

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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,

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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

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musical

interactions of a
wide range of
composers and
performers,
including Debussy,
Satie, Milhaud,
Ravel, Jack Hylton,
George Russell, Bill
Evans and Dave
Brubeck.

For Voice and
Piano, Low

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French Melodie in
the Belle Epoque
A Comedy with
Music in Three Acts
by Sacha Guitry,
Music by Reynaldo
Hahn :

Programme].

Complete Seven
Volumes Melodies
The History,
Technique, and
Appreciation of

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Music, Together
with Lives of the
Great Composers,
for Music-lovers,
Students and
Teachers

Song

Nadia Boulanger
(1887–1979) was
arguably one of the
most iconic figures
in twentieth-century
music, and certainly

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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

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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

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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

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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

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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,

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Reynaldo Hahn

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.”

The Rest Is Noise
10 Songs

The "M é lodies" of
Reynaldo Hahn

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Melodies Of
Reynaldo Hahn

Proust in Love
On Singers and
Singing
Nadia Boulanger
and Her World