

Fauré and French Musical Aesthetics

This wide-ranging study of Gabriel Fauré and his contemporaries reclaims aesthetic categories crucial to French musical life in the early twentieth century. Its interrelated chapters treat the topics of sincerity, originality, novelty, self-renewal, homogeneity and religious belief in relation to Fauré's music and ideas. Taking a broad view of cultural life during the composer's lifetime and beyond, the book moves between specific details in Fauré's music and related critical, literary, and philosophical issues, ranging from Gounod to Boulez and from Proust to Valéry. Above all, the book connects abstract values to artistic choices and thus places such works as Fauré's Requiem, *La bonne chanson*, *La chanson d'Eve*, *L'horizon chimérique*, and the chamber music in a new light.

CARLO CABALLERO is Assistant Professor of Music at the University of Colorado. His recent essays have appeared in two edited collections, *Regarding Fauré* (1999) and *The Arts Entwined* (2000).

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for Rachel

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The translations are all my own, except on some rare occasions where I cite an English edition. For a number of passages from Proust's *A la recherche du temps perdu* I adopt the revised English translation by Moncrieff, Kilmartin and Enright. However, I have sometimes made my own translations from the French where I was not completely satisfied that Proust's three English collaborators had captured important structural or lexical details. Their superb edition is nonetheless so universally available in English-speaking countries that it seemed inconsiderate not to refer the reader to the appropriate pages for the passage in question. Therefore, for this work, I have explicitly indicated whether or not I translated each excerpt cited, and the reader is always pointed toward the appropriate pages in both the French editions and the standard translation.

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