

ABSTRACT

Title of Dissertation: GABRIEL URBAIN FAURÉ, THE UNSUNG
MODERNIST: A PERFORMANCE SURVEY OF
SELECTED LATE WORKS WRITTEN AFTER 1892
FOR PIANO SOLO, AND PIANO IN
COLLABORATION WITH VIOLIN, VIOLONCELLO,
AND VOICE

Lester Shields Green, Jr., Doctor of Musical Arts, 2005

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Gabriel Urbain Fauré lived during one of the most exciting times in music history. Spanning a life of 79 years (1845-1924), he lived through the height of Romanticism and the experimental avant-garde techniques of the early 20th century. In Fauré's music, one can find traces of Chopin, Liszt, Mendelssohn, Debussy and Poulenc. One can even argue that Fauré presages Skryabin and Shostakovich. The late works of Gabriel Fauré, chiefly those composed after 1892, testify to the argument that Fauré holds an important position in the shift from tonal to atonal composition and should be counted among such transitional composers as Gustav Mahler, Claude Debussy, Erik Satie, Richard Strauss, and Ferruccio Busoni.

Fauré's unique way of fashioning harmonic impetus of almost purely linear means, resulting in a synthesis of harmonic and melodic devices, led me to craft the term *mélodoharmonique*. This term refers to a contrapuntally motivated technique of composition, particularly in a secondary layer of musical texture, in which a component

of harmonic progression (i.e. arpeggiation, broken chord, etc.) is fused with linear motivic or thematic development.

This dissertation seeks to bring to public attention through exploration in lecture and recital format, certain works of Gabriel Fauré, written after 1892. The repertoire will be selected from works for solo piano and piano in collaboration with violin, violoncello, and voice, which support the notion of Fauré as a modernist deserving larger recognition for his influence in the transition to atonal music. The recital repertoire includes the following—**Song Cycles:** *La bonne chanson*, opus 61; *La chanson d'Ève*, opus 95; *Le jardin clos*, opus 106; *Mirages*, opus 113; *L'horizon chimérique*, opus 118; **Piano Works:** *Prelude in G minor* opus 103, No. 3; *Prelude in E minor* opus 103, No. 9; *Eleventh Nocturne*, opus 104, No.1; *Thirteenth Nocturne*, opus 119; **Chamber Works:** *Second Violin Sonata*, opus 108; *First Violoncello Sonata*, opus 109; *Second Violoncello Sonata*, opus 117.

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by

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