

Abstracts

Inga Mai Groote: Life in Work. Approaches to Albéric Magnard

This essay draws a biographical portrait of Albéric Magnard whose life is characterized by remarkable ambivalences. A pupil of Vincent d'Indy, Magnard was recognized as a respectable composer – however, keeping his distance from certain areas of the musical life earned him the status of a recluse. In view of this aspect, the essential features of Magnard's social and compository-aesthetical positioning are being outlined. With respect to the reception of Magnard's oeuvre, his networks in the contemporary musical life and Guy Ropartz's role in Nancy are being discussed, as well as Romain Rolland's commitment, who, inter alia, tried to attract Richard Strauss and Ildebrando Pizzetti to Magnard's work, which he regarded as an alternative, ›non-avantgarde‹ direction of development within the modernist movement.

Übersetzung: Natalie Barz

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Peter Jost: Magnard's Chamber Music in Historical Context

It was not until he had already gathered large experience in all of the other fields, including musical drama and symphonies, that Magnard dared to tackle the genre of chamber music – so great was his respect for the masters, most notably Beethoven. Generally rooted in the tradition of César Franck's single works, the chamber music compositions present a completely unique profile that consolidated, if not established, the prevailing image of a loner hard to classify. This image is being examined and presented here from the perspective the aesthetic-formal category of the ›Imprévu‹, serving as a representative.

Übersetzung: Natalie Barz

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Sylvie Douche: Albéric Magnard's *Lieder*

Although few in number, the lieder of Magnard occupy a significant place in his entire compositional oeuvre. Divided into two main collections (opus 3 and opus 15, plus the separate song ›A Henriette‹), they are particularly representative of the style of the author. While deeply marked by the influence of Wagner, Magnard's lieder show at the same time all the features of an eminently French style. The essay aims at presenting their characteristics (from motivic and formal points of view) after evaluating the poetic qualities of the composer who wrote himself the majority of the lyrics to his songs. In this respect, the

critical writings of his time and the statements by the composer himself are of course taken into account. Finally, the article deals with the last collection of songs which perished in the fire of 3 September 1914.

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Steven Huebner: *Bérénice* in Context

Magnard's three-act opera *Bérénice* is situated in a variety of contexts relevant to its creation and reception. The first context is Jean Racine's eponymous play. A comparison of the opera to the play serves as a basis for reflections on the portrayal of gender in the opera. Comparison to both Berlioz's *Les Troyens* and Wagner's *Tristan und Isolde* sheds further light on gender representation. The main characters are also discussed in light of French politics in the immediate post-Dreyfus era, though the links are shown to be slender. Finally, Magnard's *Bérénice* is briefly situated against the contemporaneous aesthetics of Vincent d'Indy and Claude Debussy.

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Doris Lanz: »Je cherche toujours en vain le final«. Dramatic structure and ›meaning‹ in Albéric Magnard's Fourth Symphony

In the 1890s Magnard composed three symphonies in quick succession. However, his fourth (and last) wasn't created until 1912/13. More or less at the beginning of this long interval, during which Magnard didn't care for the symphonic genre as a composer, he seemed to have changed instead his philosophical beliefs. He started to read, among others, the writings of Herbert Spencer who at the time was extremely popular in France. This paper investigates the possible influence of Magnard's new philosophical thinking on the specific outline of his Fourth Symphony by focussing on mainly two aspects as well as their interconnection: the dramatic function of the ›thème cyclique‹ and the finale's ›choral‹.