World Premiere
Gabriel Fauré
Lydia’s Vocalises
Jonathan Freeman-Attwood Trumpet
Roy Howat Piano
Gabriel Fauré

Lydia’s Vocalises

Jonathan Freeman-Attwood Trumpet

With Roy Howat Piano

Gabriel Fauré (1854–1924)

La Beauté
2. Vocalise No. 9 ......................... 0:29
3. Vocalise No. 15 ....................... 0:46
4. Vocalise No. 16 ....................... 0:42
5. Vocalise No. 12 ....................... 0:49
6. Vocalise No. 1 ......................... 0:32

L’Envie
7. Vocalise No. 28 ....................... 2:23
8. Vocalise No. 6 ......................... 0:46
9. Vocalise No. 26 ....................... 1:02
10. Vocalise No. 20 ...................... 1:34
11. Vocalise No. 5 ....................... 0:43
12. Vocalise No. 14 ...................... 0:39
13. Vocalise No. 23 ...................... 0:53
14. Vocalise No. 2 ....................... 0:41
15. Vocalise No. 24 ...................... 1:16

La Cour
16. Appendix No. 3 ..................... 0:24
17. Vocalise No. 7 ....................... 0:35
18. Vocalise No. 17 ..................... 0:39
19. Vocalise No. 13 ..................... 0:46
20. Vocalise No. 25 ..................... 0:41
21. Vocalise No. 21 ..................... 0:36
22. Vocalise No. 22 ..................... 0:47

La Tendresse
23. Vocalise No. 8 ....................... 0:54
24. Vocalise No. 4 ....................... 0:42
25. Vocalise No. 11 ..................... 0:42
26. Vocalise No. 18 ..................... 0:41
27. Appendix No. 4 ..................... 0:41

Les Regrets
28. Vocalise No. 10 ..................... 0:52
29. Vocalise No. 29 ..................... 1:33
30. Appendix No. 12 ................... 0:39
31. Vocalise No. 19 ..................... 0:40
32. Appendix No. 7 ..................... 0:37

Les Souvenirs
33. Vocalise No. 27 ..................... 1:13
34. Vocalise No. 3 ....................... 0:49
35. Appendix No. 14 ................... 0:40
36. Appendix No. 15 ................... 0:48

37. Lydia in G major .................... 2:00
WITH DANIEL-BEN PIENAAR
PIANO

Emmanuel Chabrier (1841-1849)
38. Aubade ........................................ 4:01
39. Danse villageoise ......................... 3:36

Camille Saint-Saëns (1835-1921)
Cello Sonata No. 2 in F major
40. Romanza poco adagio ................... 7:44

Reynaldo Hahn (1874-1947)
41. À Chloris .................................... 3:10

Jean-Philippe Rameau (1683-1764)
Naïs Suite
42. Overture ................................. 4:09
43. Gavotte pour les Zéphirs .......... 1:05

François Couperin (1668-1733)
Messe pour les Couvents
44. Cromorne sur la Taille .......... 2:33

Louis Marchand (1669-1732)
45. Grand Dialogue ....................... 6:01

Fauré
Deuxième Sonate pour Violon et Piano, Op. 108
46. Allegro non troppo ................. 7:35

Total Running Time: 73 minutes

À Jessica

Vocalises recorded in the Duke’s Hall,
Royal Academy of Music, London, UK,
17-18 December 2013
Produced & engineered by Philip Hobbs
Post-production by Julia Thomas
Design by gmtoucari.com

Cover image The Chalet du Cycle in the Bois de Boulogne, c.1900 (oil on panel) by Jean Beraud
(Musée Carnavalet, Paris, France / The Bridgeman Art Library)

Bonus tracks 38-46 are taken from Jonathan Freeman-Attwood’s previous releases with Linn, featuring Daniel-Ben Pienaar, further details about which are available on the back page of this booklet.

Special thanks to the Royal Academy of Music, London.
Gabriel Fauré (1854-1924)

Lydia’s Vocalises

Not often does the opportunity arise to publish over thirty hitherto unknown pieces by a major composer from a century ago. How good is the music? How did it lie so long unpublished? The first publication of Gabriel Fauré’s complete Vocalises (Complete Vocalises of Gabriel Fauré, Peters Edition, 2013) addresses these questions on paper but nothing speaks more vividly for the music’s quality than performance.

The pieces’ background is straightforward, if born of unusual circumstances; in 1905 Gabriel Fauré was suddenly appointed Director of the Paris Conservatoire, in the wake of a dramatic scandal (following Maurice Ravel’s exclusion from the final round of the Prix de Rome composition award). One of Fauré’s first priorities was the total reformation of how singing was taught, to steer it away from a long-entrenched obsession with second-rate grand opera. Study of art song was made mandatory, along with vocalises to ‘develop vocal suppleness, articulation and voice placement and production’. During 1906-16 Fauré accordingly composed vocalises as sight-singing tests for the Conservatoire’s various exams through the year, from admission exams to the final public graduation recitals. For several decades these were regularly reused for sight-singing exams (and thus kept under lock and key, with no thought of publication). Eventually they fell out of use, their manuscripts deposited at the French National Archives where they lay dormant for over half a century. Their first collected publication in 2013 forms part of the new Peters Critical Edition of Fauré’s complete songs (edited by Roy Howat and Emily Kilpatrick), a project whose preparation has been based at the Royal Academy of Music with support from the Arts and Humanities Research Council.

The surviving manuscripts of these Vocalises offer a rare glimpse into a composer’s (or conservatoire director’s) busy working life. Composed without posterity in mind,
they are mostly written on odds and ends of manuscript paper, sometimes using reverse sides of old draft pages for published works like piano impromptus or the opera Pénélope. Some were probably dashed off during busy weeks in the office; some suggest a sudden inspiration taking Fauré by surprise; others again evince considerable thought and preparation, perhaps in developing a musical concept from an existing repository of material. Careful revisions visible on several of them attest to the care Fauré took over them. Once tidied up, these complete drafts were then used by the Conservatoire’s official copyist to prepare tidy scores for exam candidates and juries to read from.

Perhaps surprisingly, the level of technical difficulty varies unpredictably from piece to piece and month to month, ranging from the (apparently) elementary to some really advanced virtuosity. ‘Apparently’ here is a key word, for even the simplest-looking ones mercilessly test the performer’s acuity of pitch and rhythm, as well as basics of voice placement. As for musical style, they come from a decade in which Fauré’s songwriting was almost exclusively focussed on two song cycles to poetry by Charles van Lerberghe, La chanson d’Ève and Le jardin clos. If the unusual, almost capsule-like individuality of these two cycles is little mirrored in the Vocalises, except perhaps the Vocalise-Étude of 1907, this is hardly surprising; the song cycles were responding to a very individual vein of poetry, whereas the Vocalises were written to quite different ends, without lyrics in mind.

What the Vocalises do strongly echo is Fauré’s other major endeavour of those years, his single opera Pénélope. Not for the first time, writing stage music for a classical story spurred Fauré to bold rhythms and fanfare-like thematic outlines, all of which equally characterize his Vocalises. In fact fanfare-like gestures are surprisingly pervasive of Fauré’s musical language; here they immediately explain why even some of the simplest Vocalises reveal bold colours and surprisingly dramatic character when enunciated on the trumpet. Many of the more sophisticated ones also take harmonic or textural corners on two wheels, so to speak, in ways that must have been terrifying
for the student candidates obliged to sight-sing them. Bars full of flats can suddenly give way to sharps or vice versa, including such standard ‘banana-skins’ as an A-sharp tied to a B-flat, or an accompaniment that will suddenly fling itself into a new key under a sustained solo note, to which the singer is forced to hang on for dear life. One quickly guesses how Fauré’s reforming zeal at the Conservatoire earned him the nickname ‘Robespierre’.

That zeal also extended beyond conservatoire gates. Almost certainly at Fauré’s instigation, the Conservatoire voice professor Amadée-Louis Hettich compiled a series of Vocalise-Études for publication (by Éditions Leduc: the series, which eventually ran to numerous volumes, is still in print, including contributions by Paul Dukas, Maurice Ravel, Charles Koechlin, Reynaldo Hahn, Olivier Messiaen and Francis Poulenc). The first volume in the series, published early in 1907, opens with an offering by Fauré. Not used for conservatoire sight-singing, this extended Vocalise-Étude (Vocalise No. 28 in the Peters Edition) may cast light on an astounding specimen among Fauré’s Conservatoire Vocalises (Vocalise No. 29), comprising an extraordinarily complex and haunting Bach-like cantilena in F minor of a difficulty unparalleled in Fauré’s other Vocalises. Even the Conservatoire singing students were spared having this one thrown at them; it was unleashed instead on instrumental students as a sight-singing test in May 1907. That date, along with the piece’s more extended length and hair-raising virtuosity, suggests it may have been initially planned for Hettich’s collection but perhaps deemed too difficult.

In an Appendix, the Peters Edition of Fauré Vocalises presents a smaller number of Conservatoire Vocalises from the years 1910-5, surviving only in scribal copies that leave the composer unidentified. They are almost certainly by Fauré; their style, very similar to his known Vocalises, is completely different from those contributed by any other composers. Even the fact of their being unattributed is telling; the Conservatoire normally preserved original manuscripts from other contributors (who, unlike
Fauré, habitually supplied them on good paper, signed at the end). Such breaches of protocol would most obviously be explained by the pieces in question being by the Conservatoire’s own director. Mostly on the shorter and simpler side, the autographs of these unattributed pieces were probably written on odd scraps of paper that may have been lost or even discarded after copying. A few of them figure in the present recording (tracks 30, 32, 35 and 36), along with the complete ensemble of those known definitely to be by Fauré.

While the Peters Edition orders Fauré’s Vocalises by increasing technical challenge, integral performance demands rethinking of this. By spontaneously reading the music’s varied ‘affects’, Jonathan Freeman-Attwood aptly places the pieces in a context central to Fauré, whose Pavane, Op. 50, along with songs like Clair de lune, Mandoline and the Madrigal, Op. 35, evokes to perfection the antique imagined world of fête galante. A ballet compiled by Fauré in his last years, Masques et bergamasques, acknowledges this natural affinity, drawing in earlier works including Clair de lune, the Madrigal and the Pavane. Perhaps one day the present Vocalise sequence might even invite a related choreography or storyline.

Why the trumpet, one may well ask, for a first recording of vocalises? The topic has already been raised of inherent fanfare in Fauré’s music and Jonathan’s note expands on that. One other particular reason presents itself. Not written with sequential performance in mind, these Vocalises were deliberately designed to test vocal technique to the limits in the laboratory, as it were, and in doing so they spare the music itself barely more than the singers. In addition, several decades of editing Fauré’s music have highlighted the vigour and precision of articulation endemic to his music. Despite how he has often been viewed, Fauré is repeatedly on record as deploring any slackness or understatement in performance (‘a metronome incarnate’ was his singer colleague Claire Croiza’s description of him and he would more often surprise colleagues with quick, well-marked tempi than with languorous ones). Several of the Vocalises imply
natural tempi that push limits of vocal technique but lie more easily within the ambit of trumpet, whose range of articulation and cantabile can easily encompass Fauré’s bold contrasts of ‘edge and caress’ – as Jonathan aptly puts it – extracting the music from the didactic or exam contexts that necessarily spawned it. Perhaps it takes a fellow-conservatoire director to dare this challenge.

A final musico-technical observation is prompted by the Vocalises’ chordal accompaniments, deliberately kept simple by Fauré for exam purposes. An early Adagio by Fauré for cello and organ shows exactly the same genre of accompanying texture; effectively an early stage of compositional unfolding. When Fauré later came to publish that piece with piano accompaniment (as Romance, Op. 69 for cello), he made the accompaniment more pianistic simply by opening out the original chords into rolling figurations that assure fluidity and narrative-like articulation in the accompaniment. Exactly the same generic relationship can be discerned between the chordal accompaniments to Fauré’s Vocalises and the more varied piano textures in his songs. This prompted the present recording to explore how Fauré might similarly have loosened up a vocalise piano part, focussing here on Vocalise No. 20 with its affinity to Fauré’s celebrated song Lydia. For its own part, the melody of Lydia famously worms its way through Fauré’s later song cycle La Bonne Chanson (whose opening progressions in turn are reprised verbatim by Vocalise No. 25). From there is but a short step to sensing the muse of Lydia, and her eponymous scale, haunting the ethos of the Vocalises which we have the pleasure of presenting here in their first recorded performance.

© Roy Howat, 2014

*Adapted from the Preface by Roy Howat and Emily Kilpatrick to the Peters Edition of Complete Vocalises of Gabriel Fauré.*
When the renowned French-music pianist and scholar, Roy Howat, gave me a copy of his new Peters Edition of Fauré: Vocalises for voice and piano, I imagined a didactic byway of early twentieth-century Paris Conservatoire solfège-rie. I should have known better. If ever there were a composer with the ability to distil his art within the confines of a relatively mundane sight-reading exercise whilst retaining his craft, integrity and dialect, it would be Fauré. That the director of a major European conservatoire would have had the time or inclination to deliver such exquisite vignettes, within the perennial and often sadistic examination cycle of early twentieth-century Paris, tells us either that Fauré was determined to retain creativity in as many aspects of his managerial post as he could, or that the development of the curriculum (and living by example as an educator) always remained high on his list of priorities. It was probably both.

These thirty-plus Vocalises have not seen the light of day in over a hundred years, which is remarkable given Fauré’s position at the fulcrum of musical culture between the old and new in the purest of continental compositional lineages. No-one would claim that a vocalise lasting between thirty-five seconds and two minutes represents a masterpiece but each one affords us a touching and intimate understanding of how Fauré simply could not devise a musical ‘test’ without imbuing it with rounded finesse and character and without a hint of prolixity. Since these Vocalises were not conceived as a complete collection but as annual sight-reading material for female and male voices, the totality is not – unsurprisingly – divided self-consciously into specific sub-genres of Vocalise. In other words, we cannot easily conceive them as forming a deliberate narrative with key relationships, stylistic references, proportional considerations and so on. It therefore fell to an opportunistic trumpet player to create a group of ‘tableaux’ where a set of conceits or moods, or even mere glances, could comprise an agreeable half hour of freshly-minted Fauré micro-songs.
Framed by the composer’s famous song Lydia – which, Roy pointed out in the Preface of the Peters Edition, finds resonances in the Vocalises (notably in Vocalise No. 20 which we honour with Roy’s improvised accompaniment in a ‘second verse’) – different states of mind can be observed and ordered. Lydia’s beauty leads to a sense of longing, the act of courtship, and then a residual tenderness, inevitable loss, regret and, lastly, poignant memory. Something of an imaginary Lydia can be threaded, Baudelaire-like, through the Vocalises from F major to her final ‘elevated’ parting in G major. Such a fanciful indulgence is also pragmatically designed to present material that might otherwise appear rather more collectively disparate than it does within the groupings presented here.

The solo cornet à pistons was ubiquitous in Parisian life and Roy played an integral role in suggesting that Chabrier’s Pièces pittoresques could be re-modelled in a trumpet and piano ‘salon suite’, included here in one of the bonus tracks of French works recorded with Daniel-Ben Pienaar from a couple of previous releases. Roy was also responsible for providing me with the principal source material for Fauré’s late Violin Sonata in E minor, Op. 108, which we recorded also on the same album, the first movement of which is included as the final bonus track here.

So, we move from Fauré ‘the Miniaturist’ in our world-premiere Vocalises to the autumnal but distinctively febrile canvas of that little-known but wonderful Sonata. Four Baroque offerings from our recordings, La Trompette Retrouvée and Trumpet Masque, provide some re-forged antiquities from an earlier ‘Belle Époque’.

© Jonathan Freeman-Attwood, 2014
Professor Jonathan Freeman-Attwood is a performer, recording producer, writer, educator and Principal of the Royal Academy of Music in London. His earliest professional experience was as a ten-year-old singing in the chorus of Glyndebourne and its Touring Opera. He subsequently studied at the University of Toronto and Christ Church, Oxford before pursuing a career principally as a freelance trumpet player. During this time he became interested in record production – especially in chamber contexts – alongside broadcasting and is a regular contributor to Gramophone and many other publications. Since 1990 he has also held a number of positions at the Royal Academy of Music where he was charged with leading the pioneering new degree in performance studies under the aegis of King’s College London. He became Vice-Principal and Director of Studies at the Academy in 1995, a post he held until 2008.

As a trumpet player, Freeman-Attwood has attracted critical acclaim from the press for his solo recordings, most notably in a series for Linn which explores how the trumpet may be retrospectively ‘re-imagined’ within established traditions of mainstream solo and chamber music. The first of these, with John Wallace, titled The Trumpets That Time Forgot, heralded a flurry of transcriptions for trumpet and piano with Daniel-Ben Pienaar, including a virtuosic arrangement of Fauré’s Violin Sonata, Op. 108 (La Trompette Retrouvée) and a recording of seventeenth-century instrumental and vocal arrangements (Trumpet Masque), which won High Fidelity’s Recording of the Year (2008) and was praised for its ‘extraordinary playing, switching between fizzy fireworks and tender pathos with ease’ (The Observer). Sonatas by Edvard Grieg, Felix Mendelssohn and Robert Schumann (Romantic Trumpet Sonatas) and an innovative recital of works by eleven members of the Bach family (A Bach Notebook for Trumpet) were released in 2011 and 2013 respectively. Freeman-Attwood also plans to release, with Pienaar, a major new re-working of Stravinsky’s Pulcinella (by kind permission of Boosey and Hawkes) alongside other Neo-Classical pieces.
Freeman-Attwood has produced well over two-hundred commercial recordings for many of the world’s leading independent labels including Naxos, BIS, Chandos, Hyperion, Harmonia Mundi USA, Channel Classics and AVIE. Several of his productions have won major awards, including Diapasons d’Or, eight Gramophone Awards and numerous nominations over the last twenty years with artists such as Rachel Podger, the Cardinall’s Musick, Trevor Pinnock, Phantasm, I Fagiolini, The Orchestra of the Age of Enlightenment, Daniel-Ben Pienaar and various leading cathedral choirs. He produced Gramophone’s ‘Record of the Year’ in 2010 – the final volume of William Byrd’s Latin Church Music for Hyperion. In 1997, he founded the in-house label of the Royal Academy of Music as a means of introducing talented young artists to the creative challenges of the studio.

An educator and scholar, he continues to be active as a lecturer, critic and contributor to journals and books, including The New Grove (2nd edition), The Cambridge Companion to Recorded Music and to BBC Radio 3. He is an established authority on Bach interpretation, particularly as it challenges and refocuses historical perspectives on performance practices, and writes essays regularly for EMI, Warner, Deutsche Grammophon, Universal and other major record labels.

In July 2008, Freeman-Attwood became the fourteenth Principal of the Royal Academy of Music, founded in 1822. He was appointed a Fellow of King’s College London in 2009, a Trustee of the University of London in 2010 and a Fellow of the Royal Northern College of Music in 2013. He is also a Trustee and Chair of the Artistic Advisory Committee of Garsington Opera, a Trustee of the Young Classical Artists’ Trust (YCAT), the Associated Board of the Royal Schools of Music (ABRSM) and the Countess of Munster Trust.
Roy Howat was appointed Keyboard Research Fellow at the Royal Academy of Music in 2003. Born in Scotland to a Scottish father and a Czech mother, he studied in Glasgow (at the now Royal Conservatoire of Scotland) and at King’s College, Cambridge. During this time he also studied French piano repertoire intensively in Paris with distinguished pianist Vlado Perlemuter, who had worked closely with Ravel and Fauré.

As a pianist Howat enjoys a wide concert repertoire and has premiered works by composers including Emmanuel Chabrier, Debussy, Ravel, Robin Orr and Wendy Hiscocks. He appears with various distinguished chamber music colleagues, including the legendary Prague-based Panocha Quartet. During the 1980s he toured Béla Bartók’s Sonata for two pianos and percussion around the Antipodes with Erzsébet Tusa, the former duo partner of Ditta Bartók, earning standing ovations. He has appeared as concerto soloist with major orchestras on several continents and gives masterclasses, broadcasts and lectures worldwide in several languages.

Howat’s specialization in French music has yielded two groundbreaking books (Debussy in Proportion, Cambridge University Press, 1983, and The Art of French Piano Music, Yale University Press, 2009). Practical fruits of these editions can be heard in Howat’s recordings of Chabrier piano music (STIL), Debussy’s complete solo piano works (Tall Poppies), Fauré piano music including duets with Emily Kilpatrick, (ABC Classics), Fauré: Complete Works For Violin & Piano with violinist Alban Beikircher (BMG/Arte Nova) and several other recordings of chamber music. Besides his concert career and attachment to the Royal Academy of Music, Howat is also Research Fellow at his old alma mater, the Royal Conservatoire of Scotland.
Daniel-Ben Pienaar was born in South Africa and came to public notice at the age of fourteen, performing Liszt’s Concerto in E-flat major. He was educated at the Royal Academy of Music in London where he was a winner of the Queen’s Commendation. He is now Curzon Lecturer in Performance Studies at the Academy and combines his teaching activities with recording projects and concerts.

Pienaar’s international recital appearances include performances of works by Bach, Mozart, Beethoven, Schubert and Chopin. His solo discography comprises both books of Bach’s *Well-Tempered Clavier*, the Chopin Ballades, the first complete recording of the keyboard music of Orlando Gibbons, Mozart’s complete Piano Sonatas (one of the top five Sunday Times recommendations for 2011), Bach’s *Goldberg Variations* and Beethoven’s *Diabelli Variations*.

Future plans for the studio include returning to the Schubert Sonatas and Bach Partitas. His chamber music collaborations include three previous recordings for Linn of mainly seventeenth and nineteenth-century music in his own arrangements for trumpet and piano, with Jonathan Freeman-Attwood. As producer he has been involved in a number of recordings for the Royal Academy of Music’s in-house label.
ALSO AVAILABLE ON LINN

A Bach Notebook for Trumpet
Jonathan Freeman-Attwood & Daniel-Ben Pienaar

Romantic Trumpet Sonatas
Jonathan Freeman-Attwood & Daniel-Ben Pienaar

Trumpet Masque
Jonathan Freeman-Attwood & Daniel-Ben Pienaar

La Trompette Retrouvée
Jonathan Freeman-Attwood & Daniel-Ben Pienaar

‘A multi-talented trumpeter, academic and Renaissance Man.’
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‘Outstanding playing in virtuoso style.’
The Observer

‘Freeman-Attwood’s playing is notable for beauty and freedom of line while the bravura is exhilarating.’
Gramophone

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