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Publications

Books

The Music of Gabriel Fauré: Style, Structure, and the Art of Allusion (in preparation).

Editions

Drama in the Music of Franz Schubert, co-editor with Joe Davies (Woodbridge: Boydell & Brewer, forthcoming).

Franz Schubert, Familiar and Unfamiliar: Continuing Conversations; special composer issue, co-guest-editor with Lorraine Byrne Bodley, *Nineteenth-Century Music Review* 13/1 (2016).

Œuvres Complètes de Gabriel Fauré, Musique du Chambre, Vol 1: Trio pour piano, violon et violoncelle, Quatuor à cordes, BA 9464 (Kassel: Bärenreiter-Verlag, 2010).

Franz Schubert, Familiar and Unfamiliar: New Perspectives; special composer issue, co-guest-editor with Susan Youens, *Nineteenth-Century Music Review* 5/2 (2008).

Chapters

“Dramatic Personalization in Schubert’s Mass in A Flat,” in *Drama in the Music of Franz Schubert*, ed. Joe Davies and James Sobaskie (Woodbridge: Boydell & Brewer, forthcoming).

“Dramatic Implications of Contextual Processes in Two Serenades of Schubert,” in *Drama in the Music of Franz Schubert*, ed. Joe Davies and James Sobaskie (Woodbridge: Boydell & Brewer, forthcoming).

“Allusion as premise: two mélodies of Fauré, in *Music, Semiotics and Intermediality, Proceedings of the XIIth International Congress on Musical Signification*, ed. Mark Reybrouck (Helsinki: UMWEB, forthcoming 2016).

“Chopin’s Legacy in France: The Music of Gabriel Fauré,” *Chopin 1810 – 2010: Ideas – Interpretations – Influence*, Proceedings of the Third International Chopin Congress, ed. Irena Poniatowska and Zofia Chechlinska (Warsaw: Fryderyk Chopin Institute, forthcoming 2016).

“Contextual Processes in Schubert’s Late Sacred Choral Music,” in *Rethinking Schubert*, a festschrift in honour of Walther Dürr, ed. Lorraine Byrne Bodley and Julian Horton (Oxford: Oxford University Press, 2016): 295–332.

“Rêveries within fantasies: the *Barcarolles* of Gabriel Fauré,” *L’analyse musicale aujourd’hui*, ed. Mondher Ayari, Jean-Michel Bardez & Xavier Hascher (Le Vallier: Éditions Delatour France, 2015): 333–356.

- “The audacity of Pénélope: a modern reimagination of Homer’s heroine,” in *Revisiting the Past, Recasting the Present: The Reception of Greek Antiquity in Music, 19th Century to the Present*, ed. Katerina Levidou and George Vlastos (Athens: Hellenic Music Centre, 2013): 70–92.
- “Le sous-texte ironique de *La bonne chanson* de Gabriel Fauré,” *Musique Française, esthétique et identité en mutation 1892–1992*, ed. Pascal Terrien (Le Vallier: Éditions Delatour France, 2012): 311–336.
- “A Balance Struck: Gesture, Form, and Drama in Schubert's E flat Major Piano Trio,” *Le style instrumental de Schubert: sources, analyse, contexte, évolution*, ed. Xavier Hascher (Paris: Publications de la Sorbonne, 2007): 115–146.
- “La modernité et l’humanité de *Pénélope* de Gabriel Fauré,” *Intertextualité, Interculturalité : Les livrets d’opéra fin XIXe–début XXe siècle*, ed. Walter Zidarie (Nantes: CRINI de l’Université de Nantes, 2003): 135–156.
- “Tonal Implication and the Gestural Dialectic in Schubert's A Minor Quartet,” *Schubert the Progressive: History, Performance Practice, Analysis*, ed. Brian Newbould (Aldershot, UK: Ashgate, 2003): 53–80.
- “Allusion in the Music of Gabriel Fauré,” *Regarding Fauré*, ed. and trans. Tom Gordon (Amsterdam: Gordon and Breach, 1999): 163–205.

Articles

- “Conversations Within and Between Early Lieder of Schubert,” *Nineteenth-Century Music Review* 13/1 (2016), special issue, *Schubert Familiar and Unfamiliar: Continuing Conversations*: 83–102.
- “Introduction,” *Nineteenth-Century Music Review* 13/1 (2016), special issue, *Schubert Familiar and Unfamiliar: Continuing Conversations*: 3–9.
- “Schubert’s Self-Elegies,” *Nineteenth-Century Music Review* 5/2 (2008), special issue, *Schubert Familiar and Unfamiliar: New Perspectives*: 71–105.
- “Introduction,” *Nineteenth-Century Music Review* 5/2 (2008), special issue, *Schubert Familiar and Unfamiliar: New Perspectives*: 3–5.
- “Precursive Prolongation in the *Préludes* of Chopin,” *Journal of the Society for Musicology in Ireland* 3 (2007–2008),
<http://www.databassist.com/jsmi/index.php/journal/article/view/21>: 25–61.
- “Enduring Music,” *Eunomios* (06/29/2007): <http://www.eunomios.org/>
- “Contextual Drama in Bach,” *Music Theory Online* 12/3 (2006):
http://mto.societymusictheory.org/issues/mto.06.12.3/mto.06.12.3.sobaskie_frames.html
- “Francis Poulenc,” *Encyclopedia of Modern Europe: Europe Since 1914 – Encyclopedia of the Age of War and Reconstruction*, 2nd ed., Jay Winter and John Merriman, eds., (New York: Charles Scribner’s Sons, 2006).
- “The ‘Problem’ of Schubert’s String Quintet,” *Nineteenth-Century Music Review* 2/1 (2005): 57–92.

“The Emergence of Gabriel Fauré’s Late Musical Style and Technique,” *Journal of Musicological Research* 22/3 (2003): 223–275.

“American Composers Forum,” and “New Age Music,” *Women and Music in America Since 1900: An Encyclopedia*, Kristine H. Burns, ed., (Westport, CT: Greenwood Press, 2002): 7–8 and 472–474.

Reviews

Review of *Franz Schubert: The Complete Songs*, 3 vols., by Graham Johnson, *Nineteenth-Century Music Review* 13/1 (2016): 142–154.

Review of *Irish Musical Analysis (Irish Musical Studies*, vol. 11), ed. Gareth Cox and Julian Horton, *Journal of the Society for Musicology in Ireland* 11 (2015–16): 37–47.

Review of *Fauré Piano Music* (CD recording), by Angela Hewitt, *Nineteenth-Century Music Review* 12/2 (2015): 397–402.

Review of Camille Saint-Saëns 1835–1921: *A Thematic Catalogue of his Complete Works. Volume 2: The Dramatic Works*, by Sabina Teller Ratner, *Notes* 70/3 (2014): 431–433.

Review of *Gabriel Fauré: The Songs and their Poets*, by Graham Johnson, with translations by Richard Stokes, *Notes* 67/1 (2010): 123–126.

Review of *L’invitation au voyage: Mélodies from La belle époque (Cressonnois, Delibes, Lecocq, Pessard, Godard, Puget, Hillemacher, Palidihe, Duparc)*, [CD recording], by John Mark Ainsley and Graham Johnson, *Nineteenth-Century Music Review* 6/2 (2009): 162–165.

Review-article of *Gabriel Fauré: Complete Songs, Vols. 1 – 4: The Hyperion French Song Edition* (CD recordings), *Nineteenth-Century Music Review* 3/2 (2006): 190–196.

Review of Gabriel Fauré: *Sonata No. 1 in A Major for Violin and Piano*, and Cesar Franck: *Sonata in A Major (1886) for Violin and Piano*, ed. Adolph Busch (Dover reprint); Gabriel Fauré: *Sonate Nr. 2, e-Moll, Op. 108 für Violine und Klavier*, ed. Alex van Amerongen; *Deuxième sonate, Op. 117, für Violoncello und Klavier*, ed. Werner Thomas-Mifune; Gabriel Fauré: *Élégie, op. 24, für Violoncello und Klavier*, ed. Werner Thomas-Mifune; Gabriel Fauré: *Papillon, op. 77, aus Les soirées intimes, für Violoncello und Klavier*, ed. Werner Thomas-Mifune; Gabriel Fauré: *Anthology of Selected Pieces for Cello and Piano*, ed. Roy Howat; Gabriel Fauré: *Élégie, Op. 24, Sicilienne, Op. 78, für Violoncello and Piano*, ed. Roy Howat; Gabriel Fauré: *Anthology of Selected Pieces for Flute and Piano*, ed. and arr. Roy Howat; Gabriel Fauré: *Anthology of Original Pieces for Violin and Piano*, ed. by Roy Howat; Gabriel Fauré: *Dolly Op. 56 for Piano Duet*, ed. Roy Howat; Gabriel Fauré: *Pièces brèves pour piano, Op. 84*, ed. Roy Howat, *Sonata No. 1, Op. 13 for Violin and Piano*, ed. Roy Howat; *Notes* 61/1 (2004): 556–561.

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- Review of *Acoustic Communication*, 2nd ed., by Barry Truax, *Music Theory Spectrum* 24/2 (2002): 300–305.
- Review of *Electronic Works: Volume 1* (DVD), by Morton Subotnick, *Computer Music Journal* 26/3 (2002): 104–107.
- Review of *Schenker Studies 2*, ed. Carl Schachter and Hedi Siegel, *Journal of Music Theory* 45/2 (2001): 470–483.
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- Review of *Noise, Water, Meat: A History of Sound in the Arts*, by Douglas Kahn, *Computer Music Journal* 25/1 (2001): 62–64.
- Review of *Gabriel Fauré: A Guide to Research*, by Edward R. Phillips, *Notes* 57/3 (2001): 612–613.
- Review of *Francis Poulenc: Music, Art, and Literature*, ed. Sidney Buckland and Myriam Chimènes, *Notes* 57/2 (2000): 406–408.
- Review of *Musique, rationalité, langage: L'harmonie: du monde au matriau* (Série: Cahiers de philosophie du langage, No. 3), ed. Antonia Soulez, François Schmitz, and Jan Sebestik, *Computer Music Journal* 23/4 (1999): 98–100.
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- Review of *Schenker's Interpretive Practice*, by Robert Snarrenberg, *Notes* 55/3 (1999): 691–693.
- Review of *The Music of Ruth Crawford Seeger*, by Joseph N. Straus, *Notes* 52/4 (1996): 1176–1177.
- Review of *Ecrits sur la musique*, by Déodat de Séverac, *Notes* 51/4 (1995): 1334–1335.
- Review of *Marguerite Long: A Life in French Music, 1874-1966*, by Cecilia Dunoyer, *Notes* 51/3 (1995): 947–948.
- Review of *Catalogue raisonné de l'œuvre d'Albert Roussel*, by Nicole Labelle, *Notes* 50/4 (1994): 1404–1405.
- Review of *Andre Messager: A Bio-Bibliography*, by John Wagstaff, and *Henri Sauguet: A Bio-Bibliography*, by David L. Austin, *Notes* 50/4 (1994): 1405–1407.
- Review of *Haydn's Ingenious Jesting with Art: Contexts of Musical Wit and Humor*, by Gretchen A. Wheelock, *Notes* 50/3 (1994): 955–956.
- Review of *Le Jardin retrouvé: The Music of Frederic Mompou*, by Wilfred Mellers, *Notes* 50/2 (1993): 596–598.
- Review of *Gabriel Fauré: a musical life*, by Jean-Michel Nectoux, *Notes* 49/2 (1992): 571–573.

Presentations

- “The Role of Reminiscence in Fauré’s *Fantaisie pour piano et orchestre*,” a paper presented at the Fifty-Second Annual Conference of the Royal Music Association, held at the Guildhall School of Music and Drama, London, England, United Kingdom, on 3 September 2016.
- “Dramatic Personalization in Schubert’s Mass in A flat,” a paper presented at the Conference in Honour of Susan Wollenberg, held at the University of Oxford, Oxford, England, United Kingdom, on 2 September 2016.
- “Multitemporal allusion in music of Gabriel Fauré,” a paper presented at the international conference, *Effable and Ineffable: Fauré and the Limits of Criticism*, held at the University of Washington, Seattle, Washington, on 25 October 2015.
- “Unsuspected sophistication: quiet innovation in vocal and chamber music of Gabriel Fauré,” a paper presented at the international bilingual conference, *The European Salon: Nineteenth-Century Salonmusik*, held at the National University of Ireland in Maynooth, Ireland, on 3 October 2015.
- “Multitemporality in music of Gabriel Fauré,” a paper presented at the Southern Regional Conference of the College Music Society, held at the Mississippi University for Women in Columbus, MS, on 19 February 2015.
- “Dramatic implications of contextual processes in two serenades of Schubert,” a paper presented at the international conference, *Schubert as Dramatist*, held within the Oxford Lieder Festival: The Schubert Project, at the University of Oxford, Oxford, England, United Kingdom, on 24 October 2014.
- “Conversations within and between some early lieder of Schubert,” a paper presented at the Fiftieth Annual Conference of the Royal Music Association, held at the University of Leeds, Leeds, England, United Kingdom, on 6 September 2014.
- “Allusion as premise: two *mélodies* of Fauré,” a paper presented at the Twelfth International Congress on Musical Signification, held at the Université Catholique de Louvain in Louvain-la-Neuve, Belgium, on 4 April 2013.
- “The Symbolist aesthetic of Gabriel Fauré’s Music,” a paper presented at the Seventeenth Biennial International Conference on Nineteenth-Century Music held at the University of Edinburgh, Edinburgh, Scotland, United Kingdom, on 28 June 2012.
- “Schubert’s Late Church Music and the Pursuit of Redemption,” a paper presented at the international conference, *Thanatos as Muse? Schubert and Concepts of Late Style*, held at the National University of Ireland in Maynooth, Ireland, on 21 October 2011.
- “The audacity of Pénélope: a modern re-imagination of Homer’s heroine,” a paper presented at the international conference, *Revisiting the Past, Recasting the Present: The Reception of Greek Antiquity in Music, 19th Century to the Present*, held in Athens, Greece, on 2 July 2011.
- “The Symbolist Foundation of Gabriel Fauré’s Music,” a paper presented at the Graduate Music Student Colloquium Series of University of Oxford, Oxford, England, United Kingdom, on 16 November 2010.

- “Gabriel Fauré’s Piano Trio and the Human Voice,” a paper presented at the Institute for Musical Research conference, The Piano Trio: History, Technique, Performance, held at the Senate House, University of London, London, England, United Kingdom, on 12 November 2010.
- “Analysis and the Definition of Gabriel Fauré’s Musical Style,” a paper presented at the Guest Lecture Series of the Department of Music, Durham University, in Durham, England, United Kingdom, on 8 November 2010.
- “Chopin’s Legacy in France: The Music of Gabriel Fauré,” a paper presented at the Third International Congress, Chopin 1810–2010: Ideas, Interpretation, Influence, held at the University of Warsaw, Poland, on 27 February 2010.
- “Reveries within fantasies: the *Barcarolles* of Gabriel Fauré,” a paper presented at the international conference, Music Analysis Today: Crisis, or (R)evolution ?, held at the Université de Strasbourg, Strasbourg, France, on 20 November 2009.
- “Fauré’s *Quatuor à cordes*: intention, interpretation, identité,” a paper presented at the joint conference of the Association of Music Libraries Archives and Documentation Centres (IAML) and the International Musicological Society (IMS) held in Amsterdam, The Netherlands, on 10 July 2009.
- “Pursuing Popularity: Fauré’s *Fin-de-siècle* Solution,” a paper presented at the Fifteenth Biennial International Conference on Nineteenth-Century Music held at University College Dublin, Dublin, Ireland, on 25 June 2008.
- “Le sous-texte ironique de *La bonne chanson* de Gabriel Fauré,” a paper presented at the colloque international, Musique Française, esthétique et identité en mutation 1892–1992 held at the Université Catholique de l’Ouest, Angers, Pays de la Loire, France, on 29 April 2008.
- “Drama in a Prelude of Bach,” a paper presented at the annual meeting of the Music Theory Society of New York State held at Skidmore College in Saratoga Springs, New York, on 8 April 2006.
- “Tonal Allusion in *Préludes* of Chopin,” a paper presented at the annual meeting of the Society for Music Theory held in Boston, Massachusetts, on 11 November 2005.
- “The Ironic Subtext of Gabriel Fauré’s *La bonne chanson*,” a paper presented at the Forty-Eighth Annual Meeting of the College Music Society held in Québec City, Québec, Canada on 4 November 2005.
- “Precursive Prolongation in the *Préludes* of Chopin,” a paper presented at the Dublin International Conference on Musical Analysis held at University College Dublin, Dublin, Ireland, on 24 June 2005.
- “The Linguistic Text of Gabriel Fauré’s *La Bonne Chanson*,” a paper presented at the Thirteenth Biennial International Conference on Nineteenth-Century Music held at Durham University, Durham, England, United Kingdom, on 8 July 2004.
- “The ‘Problem’ of Schubert’s C Major String Quintet,” a paper presented at the annual meeting of the Society for Music Theory held in Columbus, Ohio, on 1 November 2002.

- “Belgian Symbolist Influence on the Late Music of Gabriel Fauré,” a paper presented at the Seventeenth Congress of the International Musicological Society held at the Katholieke Universiteit, Leuven, Belgium, on 3 August 2002.
- “Motivic Processes in the Late Music of Gabriel Fauré,” a paper presented at the annual meeting of Music Theory Midwest held at the University of Minnesota, Minneapolis, on 18 May 2002.
- “La modernité et l’humanité de *Pénélope*,” a paper presented at the colloque Interculturalité, Intertextualité: Les Livrets d’Opéra (fin du XIX^e – début du XX^e s.) held at the Université de Nantes, Nantes, France, on 3 May 2002.
- “Precursive Prolongation,” a paper presented at the annual meeting of the Society for Music Theory held in Toronto, Ontario, Canada, on 3 November 2000.
- “Tonal Implication and the Gestural Dialectic in Schubert’s A Minor Quartet,” a paper presented at the Leeds International Schubert Festival held at the University of Leeds, Leeds, England, United Kingdom, on 30 June 2000.
- “Gabriel Fauré’s Role in the Emergence of Neoclassicism,” a paper presented at the spring meeting of the American Musicological Society, Midwest Chapter held at the University of Michigan, Ann Arbor, on 8 April 2000.
- “Interiority, Allusion, and Gabriel Fauré’s *Pénélope*,” a paper presented at the 35th Annual Conference of the Royal Music Association held at New College, University of Oxford, Oxford, England, United Kingdom, on 29 March 1998.
- “A Balance Struck: Form, Technique, and Style in Schubert’s Trio in E flat Major, Op. 100,” a paper presented at the Colloque International Schubert held at the Sorbonne (Université de Paris I), Paris, France, on 14 October 1997.
- “Schenker’s Concept of Auxiliary Cadence,” a paper presented at the annual meeting of Music Theory Midwest held at Western Michigan University, Kalamazoo, Michigan, on 19 May 1996.
- “Allusion in the Music of Gabriel Fauré,” a paper presented at the international symposium “Gabriel Fauré: His Poets and His Critics” held at Bishop’s University, Lennoxville, Québec, Canada, on 20 May 1995.
- “The Art of Allusion: Rhetoric in the Music of Gabriel Fauré,” a paper presented at the annual meeting of the Society for Music Theory held in Tallahassee, Florida, on 6 November 1994.
- “Gabriel Fauré and *Le Nouveau Classicisme*,” a paper presented at the spring meeting of the American Musicological Society, Midwest Chapter, in Indianapolis, Indiana, on 10 April 1994.
- “The Elusive Art of Gabriel Fauré: Clues in His Voice-Leading,” a paper presented at the annual meeting of Music Theory Midwest in Kansas City, Missouri, on 19 May 1991.

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