



Debussy Et De Satie

Jane Bathori



Debussy Et De Satie:

Debussy Studies Richard Langham Smith, 1997-04-10 A collection of essays on Debussy exploring his working methods visual tastes and his performance practice Satie the Composer Robert Orledge, 1990-10-26 Erik Satie remains one of the most bizarre figures in music history yet everything he did has its own curious logic once it can be perceived In this important new study Dr Orledge reveals what made Satie tick as a composer dealing with every aspect of Satie s complex career and relating his achievement to the other arts and to the society in which he lived Almost every figure in contemporary art was involved with Satie in some way or another from Matisse and Picasso to Apollinaire Cocteau and Brancusi This however is no mere life and works study but rather an exploration of the technique behind Satie s art which foreshadowed most of the advances of twentieth century music from serialism to minimalism and even muzak As the book progresses Satie appears as far more than just the composer of the popular Gymnop dies and Parade **Erik Satie** Caroline Potter, 2016 Satie s music and ideas are inextricably linked with the City of Light This book situates Satie s work within the context and sonic environment of contemporary Paris Sunday Times Classical Music Book of the Year Erik Satie s 1866 1925 music appeals to wide audiences and has influenced both experimental artists and pop musicians Little about Satie was conventional and he resists classification under easy headings such as classical music Instead of pursuing the path of a professional composer Satie initially earned a living as a caf pianist and moved in bohemian circles which prized satire popular culture and experiment Small wonder that his music is fundamentally new in conception It is music which is not always designed to be listened to attentively music which can be machine like but is to be played by humans For Satie music was part of a wider concept of artistic creation as evidenced by his collaborations with leading avant garde artists and in works which cross traditional genre boundaries such as his textured piano pieces His music was created in some of the most exciting and creatively stimulating environments of the late nineteenth and early twentieth century Montmartre and Montparnasse Paris was the artistic centre of Europe and Satie was a notorious figure whose music and ideas are inextricably linked with the City of Light This book situates Satie s work within the context and sonic environment of contemporary Paris It shows that the influence of street music musicians and poets interested in new technology contemporary innovations and radical politics are all crucial to an understanding of Satie Music from the ever popular Gymnop dies to newly discovered works are discussed and an online supplement features rare pieces recorded especially for the book CAROLINE POTTER is Reader in Music at Kingston University London A graduate in both French and Music she has published widely on French music since Debussy and was Series Advisor to the Philharmonia Orchestra s Paris 2014 15 season , Erik Satie: Music, Art and Literature Caroline Potter, 2016-05-13 Erik Satie 1866 1925 was a quirky innovative and enigmatic composer whose impact has spread far beyond the musical world As an artist active in several spheres from cabaret to religion from calligraphy to poetry and playwriting and collaborator with some of the leading avant

garde figures of the day including Cocteau Picasso Diaghilev and Ren Clair he was one of few genuinely cross disciplinary composers His artistic activity during a tumultuous time in the Parisian art world situates him in an especially exciting period and his friendships with Debussy Stravinsky and others place him at the centre of French musical life He was a unique figure whose art is immediately recognisable whatever the medium he employed Erik Satie Music Art and Literature explores many aspects of Satie s creativity to give a full picture of this most multifaceted of composers The focus is on Satie s philosophy and psychology revealed through his music Satie s interest in and participation in artistic media other than music and Satie s collaborations with other artists This book is therefore essential reading for anyone interested in the French musical and cultural scene of the late nineteenth and early twentieth century

Debussy and the Theatre Robert Orledge,1982-12-16

Debussy and the Theatre means in effect Debussy and Pellias et Milisande the opera both established Debussy s mature style and changed the course of operatic history

Debussy's Legacy and the Construction of Reputation Marianne

Wheeldon,2017 Today Claude Debussy s position as a central figure in twentieth century concert music is secure and scholarship has long taken for granted the enduring musical and aesthetic contributions of his compositions Yet this was not always the case Unknown to many concert goers and music scholars is the fact that for years after his death Debussy s musical aesthetic was perceived as outmoded decadent and even harmful for French music In Debussy s Legacy and the Construction of Reputation Marianne Wheeldon examines the vicissitudes of the composer s posthumous reception in the 1920s and 30s and analyzes the confluence of factors that helped to overturn the initial backlash against his music Rather than viewing Debussy s artistic greatness as the cause of his enduring legacy she considers it instead as an effect tracing the manifold processes that shaped how his music was received and how its aesthetic worth was consolidated Speaking to readers both within and beyond the domain of French music and culture Debussy s Legacy and the Construction of Reputation enters into dialogue with research in the sociology of reputation and commemoration examining the collective nature of the processes of artistic consecration By analyzing the cultural forces that came to bear on the formation of Debussy s legacy Wheeldon contributes to a greater understanding of the inter war period the cultural politics debates and issues that confronted musicians in 1920s and 30s Paris and offers a musicological perspective on the subject of reputation building to date underrepresented in recent writings on reputation and commemoration in the humanities Debussy s Legacy and the Construction of Reputation is an important new study groundbreaking in its methodology and in its approach to musical influence and cultural consecration

Avantgarde und Komik ,2016-08-22 Zwischen dem Komischen und dem

Avantgardistischen gibt es Parallelen die bislang kaum von der Forschung gew rdigt wurden in diesem Band aber erstmals im Mittelpunkt stehen In 19 Beitr gen werden strukturelle konzeptionelle und personelle Beziehungen zwischen den beiden scheinbar gegens tzlichen Ph nomenen an repr sentativen Beispielen aus der franz sischen italienischen spanischen deutschen und niederl ndischen Literatur vom Ende des 19 bis zum Ende des 20 Jahrhunderts untersucht Die Beitr ge

reichen von der italienischen Scapigliatura über Futurismus Dadaismus Expressionismus und Surrealismus bis hin zu Pataphysik Oulipo und neoavantgardistischen Texten. Auf diese Weise kommen Autoren, Bewegungen und Aspekte, die bisher zu wenig beachtet wurden, in den Blick. Bekannte erscheinen in neuem Licht, und auch die beiden Begriffe Avantgarde und Komik gewinnen an Schärfe. Denn weder ist der avantgardistische Impuls auf die sogenannten historischen Avantgarden zu beschränken, noch verbleiben komische Verfahren im Harmlosen. Beide überschreiten Grenzen, die es notwendig ist, neu zu reflektieren, gilt.

Music and Ultra-modernism in France Barbara L. Kelly, 2013. Exploring the ideas of consensus, resistance and rupture, this book contributes an important and nuanced reflection to the current debate on modernism in music. *Music and Ultra Modernism in France* examines the priorities of three generational groupings: the pre-war Société Musicale Indépendante of Ravel and his circle, Les Six in the 1920s, and Jeune France in 1936. Exploring the ideas of consensus, resistance and rupture, the book contributes an important and nuanced reflection to the current debate on modernism in music. It considers the roles composers, critics and biographers played in shaping debates about contemporary music, showing how composers including Ravel, Poulenc, Milhaud, Jolivet and Messiaen, and critics such as Paul Landormy, André Coeuroy and Roland Manuel often worked in partnership to bring their ideas to a public forum. It also expands the notion of interwar through the essential inclusion of World War I and the years before reconfiguring the narrative for that period. This book challenges some of the stereotypes that characterise the period, in particular neo-classicism and the dominance of secularism. It shows how Stravinsky worked closely with Ravel, Satie and Poulenc, and invited audiences and critics to rethink what it meant to be modern. The interwar years were also marked by commemoration and loss. Debussy's wartime death in 1918 stimulated competing efforts by Émile Vuillermoz, Louis Vallas and Henry Prunières to shape his legacy. They were motivated by nostalgia for a lost and glorious generation and a commitment to building a legacy of French achievement. *Music and Ultra Modernism in France* argues for the vitality of French music in the period 1913-39 and challenges the received view that the period and its musical culture lacked dynamism, innovation or serious musical debate.

BARBARA L KELLY is Professor of Music at Keele University.

Debussy: Volume 1, 1862-1902 Edward Lockspeiser, 1979-03-29

On the Interpretation of the Mélo­dies of Claude Debussy Jane Bathori, 1998. Jane Bathori was a catalyst for as well as interpreter of the works of many French composers. In 1904 she met Claude Debussy, played some of his piano pieces for him and sang several of his songs. Their discussions were the basis for her 1953 book *On the Interpretation of the Melodies of Claude Debussy*, which she resolved to write after having heard Debussy's intentions betrayed so many times and also to encourage singers to study some of the songs which are not known and are never sung, the excuse being that they are so difficult to interpret. From Bathori's opening:

Dada and beyond Elza Adamowicz, Eric Robertson, 2011. This collection of critical essays celebrates the subversive and challenging creativity of the Dada movement, born in pacifist Zurich in 1916 in violent reaction to the First World War. It examines the collective and individual activities that took place under the name of Dada in Zurich.

Cologne Berlin Paris New York and Barcelona and explores the various creative forms employed including text collage photomontage objects dance performance and film The authors suggest new ways of understanding the work of the most famous Dadaists while also casting light on the contribution of hitherto neglected figures Far from attempting to reduce Dada to a homogeneous movement or to define a unifying principle beneath and beyond the multiple directions taken by Dadaists this collection aims to respect the diversity and heterogeneity of the movement's collective activities as well as the specificity of its individual actors

Satie the Bohemian Steven Moore Whiting, 1999-02-18 Erik Satie 1866-1925 came of age in the bohemian subculture of Montmartre with its artists cabarets and cafés concerts Yet apologists have all too often downplayed this background as potentially harmful to the reputation of a composer whom they regarded as the progenitor of modern French music Whiting argues on the contrary that Satie's two decades in and around Montmartre decisively shaped his aesthetic priorities and compositional strategies He gives the fullest account to date of Satie's professional activities as a popular musician and of how he transferred the parodic techniques and musical idioms of cabaret entertainment to works for concert hall From the esoteric *Gymnopédies* to the bizarre suites of the 1910s and avant garde ballets of the 1920s not to mention music journalism and playwriting Satie's output may be daunting in its sheer diversity and heterodoxy but his radical transvaluation of received artistic values makes far better sense once placed in the fascinating context of bohemian Montmartre

Beethoven's Ninth Esteban Buch, 2003-05-15 Who hasn't been stirred by the strains of Beethoven's Ninth Symphony That's a good question claims Esteban Buch German nationalists and French republicans communists and Catholics have all in the course of history embraced the piece It was performed under the direction of Leonard Bernstein at a concert to mark the fall of the Berlin Wall yet it also serves as a ghastly and ironic leitmotif in Stanley Kubrick's *A Clockwork Orange* Hitler celebrated his birthdays with it and the government of Rhodesia made it their anthem And played in German concentration camps by the imprisoned it also figured prominently at Mitterrand's 1981 investiture In his remarkable history of one of the most popular symphonic works of the modern period Buch traces such complex and contradictory uses and abuses of Beethoven's Ninth Symphony since its premier in 1824 Buch shows that Beethoven consciously drew on the tradition of European political music with its mix of sacred and profane military and religious themes when he composed his symphony But while Beethoven obviously had his own political aspirations for the piece he wanted it to make a statement about ideal power he could not have had any idea of the antithetical political uses nationalist and universalist to which the Ninth Symphony has been put since its creation Buch shows us how the symphony has been deployed throughout nearly two centuries and in the course of this exploration offers what was described by one French reviewer as a fundamental examination of the moral value of art Sensitive and fascinating this account of the tangled political existence of a symphony is a rare book that shows the life of an artwork through time shifted and realigned with the currents of history

Emma and Claude Debussy Gillian Opstad, 2022 Emma Bardac and her relationship with Claude Debussy take centre stage in this

insightful exploration of their lives together The singer Emma Bardac 1862 1934 has often been presented as a woman who ensnared Claude Debussy 1862 1918 because she wanted to be associated with his fame and to live a life of luxury Indeed in many biographies and composer related studies of Debussy the only mentions that she receives are brief and derogatory Here Emma Bardac and her relationship with the composer take centre stage The book traces Emma s Jewish ancestry and her background the significant role of her wealthy uncle Osiris her marriage at seventeen to the wealthy Jewish banker Sigismond Bardac her affair with Gabriel Faur and her liaison with and subsequent marriage to Debussy As Gillian Opstad shows the pressure and stifling effects of domestic life on Debussy s attitude to his composing were considerable The financial consequences of their partnership were disastrous and their circle of close friends was small Emma suffered physically and mentally from the tensions of the marriage particularly money worries and the possibility that Debussy was attracted to her older daughter She considered divorce but supported him through his deepest depression and during the First World War until he succumbed to cancer in 1918 After Debussy s death Emma felt driven both on his behalf and for financial reasons to further performances of the composer s works and provoked the annoyance of other musicians by having early compositions resurrected completed and performed In this engagingly written biography Gillian Opstad brings to light little known facts about Emma s background and family advances new insights into her relationship with Debussy and provides a glimpse of an early twentieth century Parisian milieu that experienced wide spread antisemitism *André Souris et le complexe d'Orphée* Robert Wangermée,1995 **Debussy** Eric Frederick Jensen,2014 Nearly one hundred years after the death of its composer the music of Claude Debussy has lost none of its appeal In this authoritative biography author Eric Frederick Jensen brings together the most recent biographical research including a revised catalogue of Debussy s compositions and the first complete edition of his correspondence With separate chronological sections on his life and music Debussy is accessible to the general reader who wishes to focus on his life and personality while providing detailed discussion of the music to musicians and students **Catalogue of (printed) music. Music. Accessions, pt.[1]-94** British museum dept. of pr. books,1884 *Irony and Sound* Stephen Zank,2009 An insightful and exquisitely written reconsideration of Ravel s modernity his teaching and his place in twentieth century music and culture What is it about Bolero Gaspard de la nuit and Daphnis et Chloé that makes musicians and listeners alike love them so Stephen Zank here illuminates these and other works of Maurice Ravel through several of the composer s fascinations dynamic intensification counterpoint orchestration exotic influences on Western music and an interest in multisensorial perception Connecting all these fascinations Zank argues is irony His book offers an appreciation of Ravel s musical irony that is grounded in the vocabularies and criticism of the time and in two early attempts at writing up a Ravel Aesthetic by intimates of Ravel Thomas Mann called irony the phenomenon that is beyond compare the most profound and most alluring in the world Irony and Sound written with insight and flair provides a long needed reconsideration of Ravel s modernity his teaching and his place in

twentieth century music and culture Musicologist Stephen Zank has taught at University of Illinois University of North Texas and University of Rochester He is the author of Maurice Ravel A Guide to Research **The Cambridge Companion to Ravel** Deborah Mawer, 2000-08-24 A comprehensive introduction to the life music and compositional aesthetic of Maurice Ravel

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Debussy Et De Satie Introduction

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