

Roger Nichols *Debussy Remembered*

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Michael Kennedy, *Daily Telegraph*



Debussy Remembered

Roger Nichols



Debussy Remembered:

Debussy Remembered Roger Nichols, 1992 Herinneringen van tijdgenoten aan de Franse componist Claude Debussy 1862 1918 **Debussy** Simon Trezise, 1994 La mer stands at the centre of Debussy's achievement described by the composer as a seascape without figures it is arguably the greatest and most original French symphony In this study La mer is considered in the context of Debussy's personal and musical development and in the French musical renaissance in general looking back to César Franck and forward to the orchestral Images and Jeux The author uses new biographical information and a wide range of sources to reveal the period of La mer's composition as one of intense emotional turbulence Detailed discussion of performance styles draws on current recordings and two analytical chapters trace the growth of ideas through the work Studies of rhythm motif and tonality show how Debussy generates narratives across the three movements which give La mer a structural integrity unparalleled in French music at the turn of the century **The Cambridge Companion to Debussy** Simon Trezise, 2003-06-19 Often considered the father of twentieth century music Debussy was a visionary whose influence is still felt This book offers a wide ranging series of essays on Debussy the man the musician and composer It contains insights into his character his relationship to his Parisian environment and his musical works across all genres with challenging views on the roles of nature and eroticism in his life and music His music is considered through the characteristic themes of sonority rhythm tonality and form with closing chapters considering the performance and reception of his music in the first years of the new century and our view of Debussy today as a major force in Western culture This comprehensive view of Debussy is written by a team of specialists for students and informed music lovers **Debussy's Late Style** Marianne Wheelton, 2009 Debussy's Late Style explores Claude Debussy's musical responses to World War I This period of composition encompasses the duration of the war and the last four years of Debussy's life The works that emerged during this time reflect both wartime events and the composer's self-conscious desire to define his own musical legacy as he felt his life nearing its end Debussy's complete wartime compositions comprise a small but significant body of works some little known and some now acknowledged to be among the masterpieces of his career These include the Berceuse h ro que En Blanc et noir the Douze tudes the No l des enfants qui n ont plus de maisons and the three instrumental sonatas the Cello Sonata the Sonata for Flute Viola and Harp and the Violin Sonata Through music analysis musicology and cultural history this study offers interpretive readings of Debussy's late works focusing in particular on how they reflect the unique cultural milieu of wartime Paris **Debussy in Performance** James R. Briscoe, 1999-01-01 Claude Debussy who composed works of major significance in a wide range of musical and theatrical genres has exerted a fundamental influence on musicians of the twentieth century This book explores how Debussy's compositions are brought to life in performance investigating the composer's own expectations the traditions surrounding the performance of his music and the internal and contextual evidence that can give insight to performers of his works Leading international scholars and interpreters of Debussy's music

draw on his letters and music criticism as well as on the memoirs of performers close to him to discuss issues of performance forces tempo and its flexibility performer license and the interpretation of expressive indications in the scores They urge performers to recognize the symbolism and the value of silence in Debussy's work And they show that it is particularly important to focus on aspects of timbre voice leading and the musical arabesque together with meter and phrase ambiguities when playing his music The book also includes the translation of an article on the opera *Pelleas et Melisande* In performance by one of Debussy's original conductors Desire Emile Inghelbrecht and an interview with the composer conductor Pierre Boulez on approaches to *Pelleas* and the orchestral works

Debussy Studies Richard Langham Smith, 1997-04-10 A collection of essays on Debussy exploring his working methods visual tastes and his performance practice *Rethinking Debussy* Elliott Antokoletz, Marianne Wheeldon, 2011 This text draws together separate areas of Debussy research into perspective to reveal the significance of the composer's music and thought in relation to the broader cultural intellectual and artistic issues of the 20th century

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

Debussy's Ibéria Matthew Brown, 2003 For well over a century musicologists have been fascinated by composers manuscripts and by the insights they might reveal about the nature of musical composition This book suggests ways in which Debussy's sketches and drafts may be used to explain how he composed one of his last great symphonic scores *Ibéria* from *Images* for orchestra 1903 Part 1 shows how we might understand the process of musical composition as a form of expert problem solving it describes the compositional history of the work the various intentional goals and historical constraints that guided Debussy's thinking and some of the technical problems Debussy faced while composing this remarkable score Part 2 reconstructs the genesis of each of the three movements in turn

Debussy, Bergson and the Music of 'la duree' Charles Frantz, 2024-10-21 Charles Frederick Frantz provides a quantitative and qualitative analysis of Debussy's music through the lens of Bergson's philosophical perspective of *durée* revealing his revolution in musical time In fin de siècle Paris Debussy was revolutionizing musical time while Bergson was establishing a metaphysics that challenged the notion of measured or spatialized time Bergson argued that real time or *durée* could be grasped only through intuition as opposed to analysis Debussy eschewed analysis of music declaring that separating it into parts was better left to engineers Debussy's music and Bergson's *durée* were conceived and imagined in the environs of nature The cycle of seasons the gracefulness of a blooming flower or a gentle breeze all suggest continuity flow and uninterrupted rhythm The time of nature is the time of Debussy's music and Bergson's *durée* Debussy's use of open forms and

Golden Sections create a time world of an expanded present never ceasing Bergson's perception of real time is ever changing bringing the past into the present and open to unforeseen novelty This book is intended primarily for scholars in the disciplines of musicology music theory and philosophy and can be used as a text for upper level undergraduate or graduate courses in musicology or music theory

Debussy and His World Jane F. Fulcher, 2001 Claude Debussy's Paris was factionalised politicised and litigious This text aims to capture the complexity of the composer's restless personal and artistic identity within the context of fin de siècle Paris

Debussy's Resonance François de Médicis, Steven Huebner, 2018 Some of Debussy's most beloved pieces as well as lesser known ones from his early years set in a rich cultural context by leading experts from the English and French speaking worlds The music of Claude Debussy has always been widely beloved by listeners and performers alike more perhaps than that of any of the other pioneers of musical modernism However rich in itself his creative output also participated and continues to participate in a network of cultural connections the scope and meaning of which can only be gleaned through multiple interpretive frameworks Debussy's Resonance offers twenty new studies by some of the most active and respected English and French language scholars of French music The book treats a large swath of the composer's music from previously unexplored modalities of his early years to late pieces such as the ballet *Jeux* and the *Douze études* and takes into consideration the numerous contexts that helped shape the works and the different ways that musicologists and critics have explained them

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FRANÇOIS DE MÉDICIS is Professor of Music at the Université de Montréal STEVEN HUEBNER is Professor of Music at McGill University

The Musical Relationship Between Claude Debussy and Igor Stravinsky Mark McFarland, 2024 Stravinsky's influence on Debussy in 1910-13 is demonstrated here in the many modernistic features of such works as the *Preludes* Book II *Khamma Jeux*

The Art of French Piano Music Roy Howat, 2009-01-01 An essential resource for scholars and performers this study by a world renowned specialist illuminates the piano music of four major French composers in comparative and reciprocal context Howat explores the musical language and artistic ethos of this repertoire juxtaposing structural analysis with editorial and performing issues He also relates his four composers historically and stylistically to such predecessors as Chopin Schumann Liszt the French harpsichord school and Russian and Spanish music Challenging long held assumptions about performance practice Howat elucidates the rhythmic vitality and invention inherent in French music In granting Fauré and Chabrier equal consideration with Debussy and Ravel he redresses a historic imbalance and reshapes our perceptions of this entire musical tradition Outstanding historical documentation and analysis are supported by Howat's direct references to performing traditions shaped by the composers themselves The book balances accessibility with scholarly and analytic rigor combining a lifetime's scholarship with practical experience of teaching and the

concert platform *Debussy and the Fragment* Linda Cummins, 2006 Rather than solid frames some less than perfect aesthetic objects have permeable membranes which allow them to diffuse effortlessly into the everyday world In the parallel universes of music and literature Linda Cummins extols the poetry of such imperfection She places Debussy's work within a tradition thriving on anti Aristotelian principles motley collections crumbling ruins real or fake monstrous hybrids patchwork and palimpsest hasty sketches ellipses truncated beginnings and endings meandering arabesques irrelevant digressions auto quotations Sensitive to the intermittences of memory and experience and with a keen ear for ironic intrusion Cummins draws the reader into the Western cultural past in search of the surprisingly ubiquitous aesthetic of the unfinished negatively silhouetted against expectations of rational coherence Theories popularized by Schlegel and embraced by the French Symbolists are only the first waypoint on an elaborately illustrated tour reaching back to Petrarch Cummins meticulously applies the derived results to Debussy's scores and finds convincing correlations in this chiasmatic crossover **Claude Debussy's Clair de Lune** Gurminder Kaur Bhogal, 2018 Debussy himself had little regard for Clair de Lune and scholars have thus far followed suit until now Claude Debussy's Clair de Lune is the first book wholly dedicated to an historical cultural and analytical investigation of the French composer's famous composition for piano Author Gurminder Kaur Bhogal explores why over any other piece in Debussy's repertoire for piano Clair de Lune achieved stardom in the decades following the composer's death and how as the third movement of the Suite Bergamasque it managed to almost fully eclipse the other movements Drawing on a broad range of excerpts from classical and popular music commercials film and video games Bhogal examines the various ways in which listeners have engaged with the piece She also places it in its proper artistic context through analysis alongside the poetry of Paul Verlaine and the paintings of Jean Antoine Watteau A wide range of aural visual and video examples energize the narrative and demonstrate how Clair de Lune has come to achieve an iconic status within and beyond Debussy's oeuvre **The Life of Debussy** Roger Nichols, 1998-04-28 That great blue Sphinx Debussy called the sea Debussy himself was something of a Sphinx in the early 1890s he was thinking of founding a society for musical esotericism and although on the surface most of his music is instantly engaging and accessible at a deeper level run currents that are dangerous unpredictable destructive In this new biography Roger Nichols considers the life and music of this seminal figure charting the currents and the whirlpools in which other humans were sometimes unlucky enough to get caught Debussy's status is such that no modern composer has been able to ignore him asking as he does any number of riddles to which late twentieth century music is still searching answers *Berlioz and Debussy: Sources, Contexts and Legacies* Kerry Murphy, 2017-07-05 This collection of essays by scholars of nineteenth and early twentieth century French music has been assembled in homage to the influential and inspirational French musicologist Fran's Lesure who died in 2001 Lesure's immense erudition was legendary and spanned music from the sixteenth to the twentieth century Two French composers who were particular foci in his scholarship were Berlioz and Debussy and this collection is based on scholarship

around these two composers and the sources contexts and legacies relating to their work Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 *Music in the Early Twentieth Century* the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich *Oxford History of Western Music* Richard Taruskin, 2009-07-27 The universally acclaimed and award winning *Oxford History of Western Music* by one of the most prominent and provocative musicologists of our time Richard Taruskin Now in paperback the set has been reconstructed to be available for the first time as individual books each one taking on a critical time period in the history of western music

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