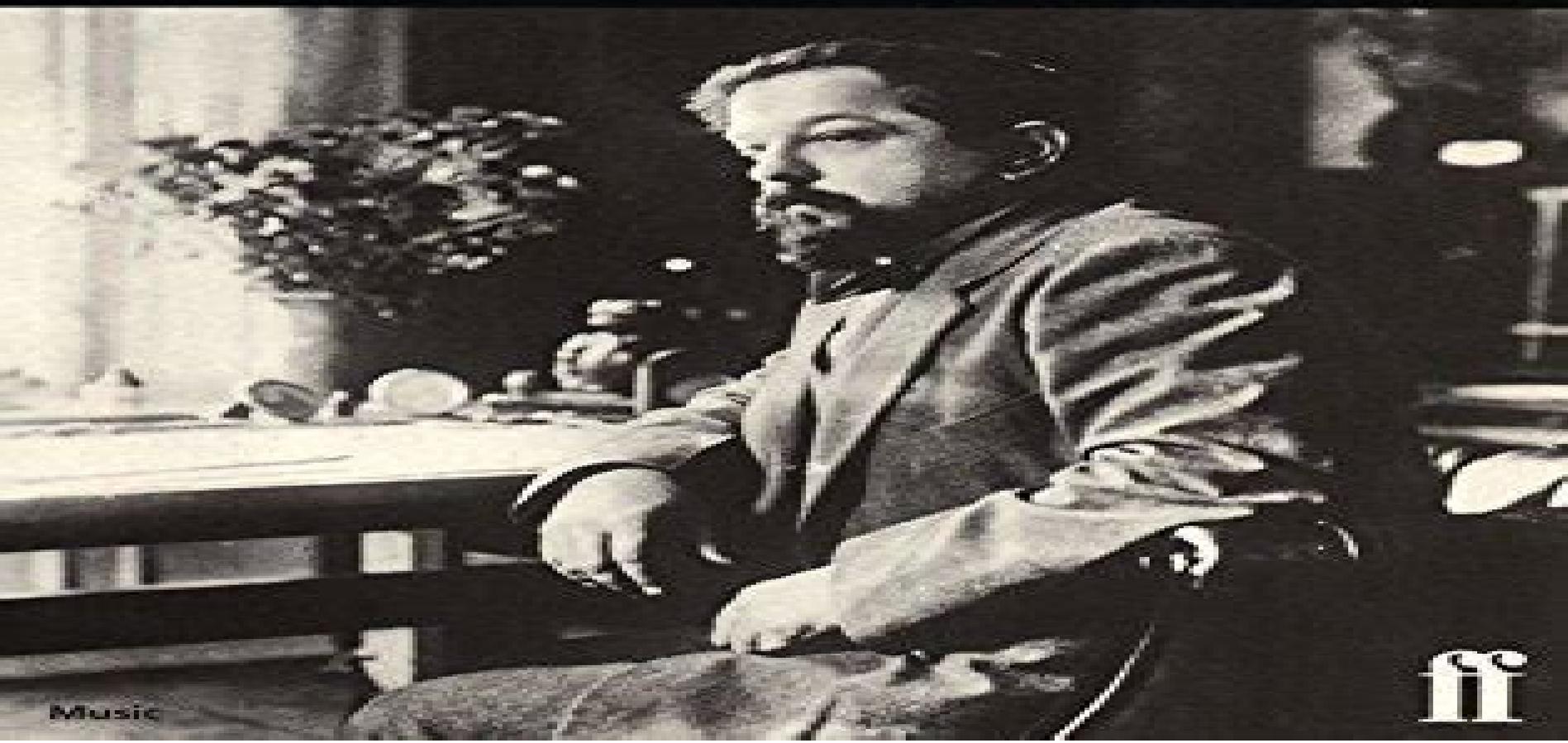


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The Cambridge Companion to Debussy Simon Trezise, 2003-06-19 Often considered the father of twentieth-century music, Debussy was a visionary whose influence is still felt This book offers a wide-ranging series of essays on Debussy, the man, the musician, and the 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

[Claude Debussy's ^IClair de Lune^R](#) Gurminder Kaur Bhogal, 2018-07-02 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

[Afternoon of a Faun](#) Harvey Lee Snyder, 2015-09-01 Amadeus Claude Debussy was the father of the modern era in classical music His innovations liberated Stravinsky, Schoenberg, and Bartok to write their iconoclastic works, and his harmonic inventions are still heard in American jazz Though he was among the most compelling figures of the Belle Epoque, his life is little known to all but scholars, and of his considerable musical output, only Prelude to the Afternoon of a Faun, La mer, and Clair de lune are widely known Harvey Lee Snyder addresses this cultural neglect by presenting the composer and his music without jargon or biographical trivia in a richly detailed, accurate narrative that reads like a novel Here is the story of a poor, unschooled Parisian boy swept by odd coincidences to the Paris Conservatory at age ten Here is a brilliant man struggling to invent a

tonal language capable of expressing his unique musical vision finding inspiration not in Bach and Beethoven but in Mallarmé's poetry and the paintings of Whistler and Turner a man determined to end two centuries of Germanic domination of European music Here is a reclusive gentle man whose misguided love affairs ended in scandal and scorn His hard work failed to end decades of poverty and debt but when he died in 1918 he was and has remained the foremost French composer of the twentieth century

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

CONTRIBUTORS Katherine Bergeron Matthew Brown David J Code Mark DeVoto Michel Duchesneau David Grayson Denis Herlin Jocelyn Ho Roy Howat Steven Huebner Julian Johnson Barbara L Kelly Richard Langham Smith Mark McFarland François de Médicis Robert Orledge Boyd Pomeroy Caroline Rae Marie Rolf August Sheehy

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

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 10 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

A Comparative Study of Claude Debussy's Piano Music Scores and His Own Piano Playing of Selections from His Welte-Mignon Piano Roll Recordings of 1912 Kyung-Ae Lee, 2001

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

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

The Flutist Quarterly ,2007 **Debussy's *Mélisande*** Gillian Opstad,2009 The colourful lives of the three divas who made Debussy's *Mélisande* their own Debussy's *Mélisande* examines the colourful lives of Georgette Leblanc Mary Garden and Maggie Teyte and their involvement with Debussy's *Pelleas et Mélisande* illustrating the prejudices and difficulties women singers of their era faced The three women presented here were not only remarkable for the resilience and initiative they had to develop but also for their willingness to adapt themselves to the opportunities offered by the emerging technologies of recording radio and film It is also the story of the background to the opera's creation and the frequently stormy relationships between the author of the original play Maeterlinck the composer director conductor and performers This book will be of great interest to scholars and students of Debussy opera French music and theatre Maeterlinck and those interested in women's studies and biography Gillian Opstad read Modern Languages at Somerville College Oxford after which she taught for a number of years in Buckinghamshire and Bristol She has been actively involved with music both at university and since This her first book is a result of her particular interest in French music especially that of Debussy

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