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# Montale, Debussy, and Modernism



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# Montale Debussy And Modernism Hb

**William H. Daly**



## **Montale Debussy And Modernism Hb:**

Montale, Debussy and Modernism Gian-Paolo Biasin, 1989-01-01      *Montale, Debussy, and Modernism* Gian-Paolo Biasin, 2014-07 Integrating the study of both music and art into an exploration of the early poetry of Eugenio Montale 1896 1982 this book situates Italy's premier poet of the twentieth century within the Modernist movement Gian Paolo Biasin finds in Montale's poetry broad resonances reverberations and comparisons that involve it in the European culture of its time and that invite the reading of poetry music and painting as texts in a cultural system This interdisciplinary approach expands our appreciation of Montale's work in a way not possible with literary analysis alone Biasin's study first shows the structural homology between some of Debussy's preludes for piano and certain poems in Montale's *Ossi di seppia* emphasizing the rhythmic qualities of the compositions This formal analysis leads to an understanding of the respective texts thematic symbolic and cultural meaning specifically antiheroism as a choice of life Similar methodology is then used to reveal the relationship between the poetry of Montale and Giorgio Morandi's etchings and between Montale's poetic persona Arsenio and the novelistic characters of Svevo and Pirandello Each of these comparisons brings to light a shared image that of the clown or antihero as a mocking self portrait of the modern artist Originally published in 1989 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Arts & Humanities Citation Index, 1986 A multidisciplinary index covering the journal literature of the arts and humanities It fully covers 1 144 of the world's leading arts and humanities journals and it indexes individually selected relevant items from over 6 800 major science and social science journals      **Debussy's Critics** Alexandra Kieffer, 2019-06-04 Debussy's Critics Sound Affect and the Experience of Modernism explores the music of Claude Debussy and its early reception in light of the rise of the empirical human sciences in Western Europe around the turn of the twentieth century In the midst of a sea change in conceptions of the human person the critics who wrote about Debussy's music in the Parisian press continually returning to this music's nebulous relationship to sensation and sensibility attempted to articulate a music aesthetic appropriate to the fully embodied material self of psychological modernism While scholarship on French music in this period has often emphasized its affinities with other art forms such as Impressionist painting and Symbolist poetry Debussy's Critics demonstrates that a preoccupation with the specifically sonic materiality of Debussy's music informed by late nineteenth century scientific discourses on affect perception and cognition was central to this music's historical intervention Foregrounding the dynamic exchange between sounds and ideas this book reveals the disorienting and bewildering experience of listening to Debussy's music which compelled its early audiences to reimagine the most

fundamental premises of the European art music tradition      Debussy Klein Dustin,2009      **Rethinking Debussy** Elliott Antokoletz,Marianne Wheeldon,2011-04-15 Composer pianist and critic Claude Debussy's musical aesthetic represents the single most powerful influence on international musical developments during the long fin de siècle period The development of Debussy's musical language and style was affected by the international political pressures of his time beginning with the Franco Prussian War of 1871 and the rise of the new Republic in France and was also related to the contemporary philosophical conceptualization of what constituted art The Debussy idiom exemplifies the ways in which various disciplines musical literary artistic philosophical and psychological can be incorporated into a single highly integrated artistic conception Rethinking Debussy draws together separate areas of Debussy research into a lucid perspective that reveals the full significance of the composer's music and thought in relation to the broader cultural intellectual and artistic issues of the twentieth century Ranging from new biographical information to detailed interpretations of Debussy's music the volume offers significant multidisciplinary insight into Debussy's music and musical life as well as the composer's influence on the artistic developments that followed Chapters include Russian Imprints in Debussy's Piano Music Music as Encoder of the Unconscious in Pelléas et Mélisande An Artist High and Low or Debussy and Money Debussy's Ideal Pelléas and the Limits of Authorial Intent Debussy in Daleville Toward Early Modernist Hearing in the United States and more Rethinking Debussy will appeal to students and scholars of French music opera and modernism and literary and French studies scholars particularly concerned with Symbolism and theatre General readers will be drawn to the book as well particularly to chapters focusing on Debussy's finances dramatic works and reception      The Rise of Modernism in Music, 1890-1935 Jonathan Barrie Jones,1979      **Debussy in Context** Simon Trezise,2024-05-23 Exploring the many dimensions of Debussy's historical significance this volume provides new perspectives on the life and work of a much loved composer and considers how social and political contexts shape the way we approach and perform his works today In short focused chapters building on recent research contributors chart the influences relationships and performances that shaped Debussy's creativity and the ways he negotiated the complex social and professional networks of music literature art and performance on and off the stage in Belle époque Paris It probes Debussy's relationship with some of the most influential isms of his time including his fascination with early music and with the exotic and assesses his status as a pioneer of musical modernism and his continuing popularity with performers and listeners alike      Claude Debussy's Clair de Lune Gurminder Kaur Bhogal,2018-07-02 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

**Debussy and the Veil of Tonality** Mark DeVoto, 2004 This new book on Debussy's music comprises analytical studies of individual works not widely examined previously including the Fantaisie for piano and orchestra La demoiselle lue Nuages and Gigue A discussion of the tonal structure of the first movement of La mer finds new relevance in the overused term symphonic in relation to Debussy's position in the history of French orchestral music An extensive essay documents Debussy's aural images in his propensity for recycling his own musical ideas and quoting the music of other composers A final lighthearted chapter Debussy and Ravel How to Tell Them Apart systematically addresses this century-old critics' conundrum

Debussy Stephen Walsh, 2019-04-04 SHORTLISTED FOR THE ROYAL PHILHARMONIC SOCIETY AWARD FOR STORYTELLING Claude Debussy was that rare creature a composer who reinvented the language of music without alienating the majority of music lovers He is the modernist everyone loves How did he manage this Was it through the association of his music with visual images or was it simply that by throwing out the rule book of the Paris Conservatoire where he studied his music put beauty of sound above the spiritual ambitions of the German tradition from which those rules derived Stephen Walsh's thought-provoking biography told partly through the events of Debussy's life and partly through a critical discussion of his music addresses these and other questions about one of the most influential composers of the early twentieth century

**Debussy: A Study in Modern Music (1908)** William H. Daly, 2008-06-01 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world's literature in affordable high quality modern editions that are true to the original work

**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 concertgoers 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 **The Absolute Limits** Noel Orillo Verzosa (Jr.),2008 *Claude Debussy and Twentieth-century Music* Arthur Wenk,1983 The thesis of this book may be simply stated Debussy's importance lies in his contribution to the central issues of twentieth century music Debussy's influence was not limited to a few new idioms which lesser composers could imitate Rather Debussy's music offered a new way of thinking about music in general His greatest influence has been not on his immediate contemporaries but on composers since 1945 when a revolution in thinking about musical time permitted a truer evaluation of Debussy's achievement and a new exploration of his tonal resources The liberation of the musical moment the new emphasis on timbre and the concept of rhythm as duration rather than relation all depend on Debussy's work as contemporary composers have demonstrated both in their remarks about music and in their interest in reanalyzing Debussy's late music in light of contemporary techniques Our picture of Debussy has come full circle Perceived as a radical composer in the 1890s as a charming but minor figure in the decades following his death Debussy now emerges as a true revolutionary whose subtle overturning of musical conventions has had as great an effect on the music of our time as the more celebrated revolutions of Stravinsky and Schoenberg Preface **Playing with Debussy's Jeux** John Randolph McGinness,1996 *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 on Music Claude

Debussy, 1988 Collects the essays and reviews of the great French composer together with interviews with him in which he comments on the composers and musical events of his day and on his own philosophy of music **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 melodies of his early years to late pieces such as the ballet *Jeux* and the *Douze tudes* 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 and the**

**Theatre** Robert Orledge, 1982-12-16 Debussy and the Theatre means in effect Debussy and *Pelléas et Mélisande* the opera both established Debussy's mature style and changed the course of operatic history

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