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Claude Debussy François Lesure, 2019 English translation and revised edition of the most comprehensive and reliable biography of Claude Debussy François Lesure's critical biography of Claude Debussy Fayard 2003 is widely recognized by scholars as the most comprehensive and reliable account of that composer's life and career as well as of the artistic milieu in which he worked This encyclopedic volume draws extensively on Debussy's complete correspondence at that time unpublished a painstaking tracking of contemporary reviews and comments in the press and an examination of other primary documents including private diaries that had not been available to previous biographers As such Lesure's book presents a wealth of new information while debunking a number of myths that had developed over the years since the composer's death in 1918 The present English translation and revised edition by Debussy authority Marie Rolf augments Lesure's numerous notes with several thousand new ones by Rolf providing more precise information on crucial and sometimes contentious points It also reflects Debussy scholarship that has appeared since 2003 updating Lesure's seminal work Rolf's translation the first ever will make Lesure's findings accessible to scholars musicians and music lovers in English speaking lands and around the world FRAN OIS LESURE 1923 2001 was the Director of the Music division of the Bibliothèque nationale de France Professor of Musicology at the Université libre de Bruxelles and Chair of Musicology at the École pratique des Hautes Études MARIE ROLF is senior associate dean of graduate studies and professor of music theory at the Eastman School of Music and a member of the editorial board for the *Ouvres complètes de Claude Debussy*

Debussy's Legacy and the Construction of Reputation Marianne Wheeldon, 2017-05-29 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 Textological Aspects of Musicology in Russia and the Former Soviet Union Tatyana Naumenko, 2018-03-29 In this monograph Tatyana Naumenko Doctor of Arts and a professor at Moscow's Gnessin Russian Academy of Music looks at modern Russian musicology through the prism of texts representing it She mentions subjects addressed in musicological studies names genres of music that scholars preference to explore and describes modern methods of research and criteria of assessment largely with the aim of overcoming Soviet era dogmatism Special consideration is given to the writing of academic degree dissertations on music in the former Soviet Union and post Soviet Russia The Annex lists dissertations approved between 1970 and 2013 Debussy Eric Frederick Jensen, 2014-07-03 Nearly one hundred years after the death of its composer the music of Claude Debussy has lost none of its breadth of appeal With the rare ability to entice listeners on many levels at its heart lies an engaging simplicity one which defies traditional analysis and lends mystery to what ultimately is an extremely refined and highly personal approach to composition Equally fascinating is Debussy's often contradictory personality at times elusive but always centered on his devotion to music and his ambition to create a name for himself unlike any other Author Eric Frederick Jensen provides new insight to the man and the music in this authoritative biography Although born into poverty and a failure as a piano student at the Paris Conservatoire Debussy became the most famous French composer of his day known for his culture and refinement His revolutionary music baffled critics but was embraced by audiences Debussy's scandalous personal life stirred up as much controversy as his music and his notoriety proved more harmful to his career than the unusual nature of his compositions Jensen also explores Debussy's relationship to the arts and his career as a music critic Debussy drew on all of the arts in his development as a composer including poetry and painting and his fascination with the arts has often led to his being classified as an Impressionist or Symbolist two claims which Jensen debunks One of the finest music critics of his time Debussy's reviews reveal a great deal not only about his musical taste but also about what he felt the role and function of music should be Debussy 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 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 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 and His World Jane Fulcher, 2001-08-06 Claude Debussy's Paris was factionalized politicized and litigious It was

against this background of ferment and change which characterized French society and music from the Franco Prussian War to World War I that Debussy re thought music This book captures the complexity of the composer s restless personal and artistic identity within the new picture emerging of the musical social and political world of fin de si cle Paris Debussy s setting did not simply mold his style Rather it challenged him to define a style and then to revamp it again and again as he situated himself simultaneously via the present and the past These essays trace Debussy s perpetual reinvention both social and creative from his earliest to his last works They explore tensions and contradictions in his best known compositions and examine lesser known pieces that reveal new aspects of Debussy s creative appropriation from poetry painting and non Western music The contributors reveal the extent to which Debussy s personal and professional lives were intertwined and sometimes in conflict Belonging to no one group or class but crossing many Debussy abjured the orthodox A maverick who reviled all convention and searched for a music that authentically reflected experience Debussy balked at entering any situation salons musical societies or factions that would categorize and thus distort him Because of this music lovers still argue over the degree to which Debussy s music is Impressionist symbolist or even French Aptly the volume s editor reads Debussy s last works as a dialogue with himself that reflects his inherently pluralistic paradoxical negotiated and ever changing identity William Austin s description of Debussy as one of the most original and adventurous musicians who ever lived is often repeated This book illustrates how right Austin was and shows why Debussy s unclassifiable art continues to fascinate and perplex his historians even as it enthralls new listeners The contributors are Leon Botstein Christophe Charle John Clevenger Jane F Fulcher David Grayson Brian Hart Gail Hilson Woldu and Marie Rolf

Eyewitness Companions:

Opera Leslie Dunton-Downer, 2006-10-30 Spanning 400 years of musical drama Eyewitness Companions Opera is your guide to the musical world Explore operas and composers from the late Renaissance on including such classical masters as Verdi Puccini and Bizet Eyewitness Companions Opera is the complete visual guidebook to the great operas their composers and performance history Eyewitness Companions Opera includes more than 160 operas by 66 composers around the world This richly illustrated eBook includes act by act plot synopses and storyline highlights plus detailed profiles cover composers Librettists singers and more

In Search of New Scales Sylvia Kahan, 2009 The first publication and exploration of a pathbreaking treatise on what would become a crucial element in the music of Stravinsky and Ravel the octatonic scale In 1879 French amateur composer Edmond de Polignac 1834 1901 painstakingly devised a new way to create melodies and harmonies using a scale that alternated half and whole steps This scale known today as octatonic was an important element in the music of Liszt and Rimsky Korsakov and would later figure prominently in the works of Ravel Stravinsky and many others Sylvia Kahan author of Music s Modern Muse A Life of Winnaretta Singer Princesse de Polignac here publishes the Prince s octatonic treatise for the first time in both the original French and in English translation and comments extensively on what the treatise and the Prince s little known compositions reveal about musical thought in late nineteenth century Paris Given

his aristocratic lineage Polignac might seem an unlikely precursor of musical modernism yet he was known as an advocate of advanced ideas Late in life he married wealthy heiress Winnaretta Singer who sponsored prestigious public concerts of her husband's bold works interpreted by the greatest musical artists in Paris Debussy and Faur were admirers of Polignac's music especially the 1879 octatonic oratorio *Pilate livre le Christ Pontius Pilate Hands Christ Over* Marcel Proust lauded his compositions and the essence of genius of their author In *Search of New Scales* is based on bibliographic material in private archives as well as letters and other documents in the Bibliothèque Nationale de France Sylvia Kahan's new book will become a permanent point of reference for all future studies of post Romantic and twentieth century composition Sylvia Kahan is Professor of Music at the Graduate Center and College of Staten Island City University of New York Her previous book *Music's Modern Muse* was published by the University of Rochester Press in hardcover and paperback [The International Cyclopedia of Music and Musicians](#) Oscar Thompson, 1975

Programs of Concerts Conducted by Willem Mengelberg, 1929

Calling on the Composer Julie Anne Sadie, Stanley Sadie, 2005-07-10 Across Europe more than three hundred houses and museums commemorate the composers who lived and worked in them In *Calling on the Composer* two distinguished musicologists guide the musically curious traveler or reader to these sites and provide essential information on their content and significance Whether lakeside hut or moated castle clock tower or cave village school or fine town house the physical context for musical genius and the artefacts of day to day existence have a powerful impact on how we perceive the figure behind the music we know and love Julie and Stanley Sadie have journeyed to thirty one countries to compile this unique travel companion and reference source They offer practical information for the visitor seasoned insights and lively commentary Richly illustrated and supported by thorough maps the entries on individual composers trace their steps through the practicalities of life and reveal to us the context of creativity

Debussy's Paris Catherine Kautsky, 2017-09-15 Claude Debussy's exquisite piano works have captivated generations with their dreamlike atmosphere and mysterious soundscapes Written in Paris at the height of the Belle époque the music creates a soundtrack for Parisians enjoyment of such delights as clowns mermaids eccentric dances and the dark tales of Edgar Allan Poe Debussy's *Paris Piano Portraits of the Belle époque* explores how key works reflect not only the most appealing and innocent aspects of Paris but also more disquieting attitudes of the time such as racism colonial domination and nationalistic hostility Debussy left no avenue unexplored and his piano works present a sweeping overview of the passions vices and obsessions of the era Pianist Catherine Kautsky reveals little known elements of Parisian culture and weaves the music the man the city and the era into an indissoluble whole Her portrait will delight anyone who has ever been entranced by Debussy's music or the city that inspired it

Paris, a Concise Musical History Guy Hartopp, 2019-02-15 Paris the City of Light is one of the most romantic cities in the world The millions of visitors which flock to the French capital every year follow in the footsteps of countless artists writers and composers who for centuries have been drawn to this magnificent city Some composers Chopin and Rossini among them found success and

contentment and remained in Paris for the rest of their lives But for others Paris brought nothing but disappointment and disillusionment Mozart who came to Paris as a 22 year old seeking a permanent position was so bitter about the cavalier manner in which he was treated that he professed an aversion to all things French until the end of his days Wagner was so upset by his treatment here that he once described Paris as a pit into which the spirit of the nation has subsided And yet he was drawn back to the city time and again This book charts the musical history of Paris It discusses the composer and musicians both French and foreign who were drawn here and the impact they made on the world of music on this great city and vice versa It includes a wealth of biographical details including where the artists lived and where relevant where they died and are buried It also draws from and points to suitable scholarly literature making it an accessible introduction to students of the musical history of Paris The book also describes another feature which if it did not enrich most certainly enlivened Parisian musical life The full scale musical riot The most notorious of these took place at the Theatre des Champs Elys es in 1913 at the premiere of Stravinsky s ballet *Le sacre du printemps* Less physical but no less vociferous was the reception accorded to Wagner s *Tannhauser* at the Opera in 1860 Other composers who incurred the displeasure of Parisian audiences included Satie Varese and Xenakis These riots were not half hearted affairs police involvement was required and hospital casualty departments were kept busy There are also chapters which discuss the musical history of the many theatres of Paris and the churches which played such an important part in the city s musical past The text is clear and accessible in order to appeal to both students and the general reader

Music, Books on Music, and Sound Recordings Library of Congress, 1986

Modernist Mysteries: Persephone Tamara Levitz, 2012-08-15

Modernist Mysteries Pers phone is a landmark study that will move the field of musicology in important new directions The book presents a microhistorical analysis of the premiere of the melodrama *Pers phone* at the Paris Opera on April 30th 1934 engaging with the collaborative transnational nature of the production Author Tamara Levitz demonstrates how these collaborators Igor Stravinsky Andr Gide Jacques Copeau and Ida Rubinstein among others used the myth of *Persephone* to perform and articulate their most deeply held beliefs about four topics significant to modernism religion sexuality death and historical memory in art In investigating the aesthetic and political consequences of the artists diverging perspectives and the fall out of their titanic clash on the theater stage Levitz dismantles myths about neoclassicism as a musical style The result is a revisionary account of modernism in music in the 1930s As a result of its focus on the collaborative performance this book differs from traditional accounts of musical modernism and neoclassicism in several ways First and foremost it centers on the performance of modernism highlighting the theatrical performative and sensual Levitz places Christianity in the center of the discussion and questions the national distinctions common in modernist research by involving a transnational team of collaborators She further breaks new ground in shifting the focus from history to memory by emphasizing the commemorative nature of neoclassic listening rituals over the historicist stylization of its scores and contends that modernists captured on stage and in

philosophical argument their simultaneous need and inability to mourn the past The book as a whole counters the common criticism that neoclassicism was a reactionary musical style by suggesting a more pluralistic ambivalent and sometimes even progressive politics and reconnects musical neoclassicism with a queer classicist tradition extending from Winckelmann through Walter Pater to Gide *Modernist Mysteries* concludes that 1930s modernists understood neoclassicism not as formalist compositional approaches but rather as a vitalist art haunted by ghosts of the past and promissory visions of the future The Theatre, 1911

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 Francis 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

Debussy Margery Halford, 2006 This collection of Debussy's popular intermediate pieces includes *Clair de lune* *Reverie* *Le petit nœud* the complete *Children's Corner Suite* and other works The introductory pages discuss symbolist poetry French Impressionist painters and Debussy's musical style A variety of photographs taken throughout the composer's life are also included The Alfred Masterwork Library CD Editions conveniently combine each exceptional volume with a professionally recorded CD that is sure to inspire artistic performances 64 pages

Pianist Scott Price is the chair of the Piano Department at the University of South Carolina and holds a doctorate in piano performance from the University of Oklahoma He has given master classes and recitals throughout the United States and Southeast Asia His recordings are featured in Alfred's Premier Piano Course

Michel Tournier's Metaphysical Fictions Susan Petit, 1991-01-01 This study of the fictional themes and techniques of Michel Tournier reveals his profound radicalism as a social critic and novelist despite the seeming conventionality of his works Guided by Tournier's essays and interviews Petit examines his fiction in light of plot sources philosophical and anthropological training and his belief that fiction should change the world Close study of *Vendredi ou les limbes du Pacifique* *Le Roi des aulnes* *Les Mitores* *Gaspard Melchior et Balthazar* and *La Goutte d'or* as well as the short fiction in *Le Coq de bruyère* and *Le Mûrier* shows Tournier's revolutionary conception of plot structuring as he develops key themes whether religion sensuality or prejudice in more than twenty years spent reconceiving the nature of fiction

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