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MALLARMÉ AND DEBUSSY

UNHEARD MUSIC, UNSEEN TEXT



Elizabeth McCombie

OXFORD MODERN LANGUAGES
AND LITERATURE MONOGRAPHS

Mallarme And Debussy Unheard Music Unseen Text

Jessica Wiskus



Mallarme And Debussy Unheard Music Unseen Text:

Mallarmé and Debussy Elizabeth McCombie, 2003 This book examines afresh the web of similarities and differences between music and poetry using works by Mallarmé and Debussy as case studies It challenges the easy metaphorical impressionism that has characterized much of the scholarly literature to date Analyzing Mallarmé's vision of a shared musical-poetic aesthetic Elizabeth McCombie derives a set of performative structural motifs analytical tools that express our experience of the two arts and their middle ground **Mallarmé and Wagner: Music and Poetic Language** Heath

Lees, 2017-07-05 This book challenges and replaces the existing view of Mallarmé's mission to repossess music on behalf of poetic language Traditionally this view focused on only the last fifteen years of the poet's life and sprang from a belief in Mallarmé's sudden awakening to music during an all-Wagner concert in Paris in 1885 Professor Heath Lees shows that Mallarmé's early knowledge and experience of music was much greater than commentators have realized and that the French poet actually began his writing career with the explicit aim of making music's performance language of effect the ground of his poetic expression Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner whose impact on France came in two waves the first broke during the tempestuous 1860s days of the Paris Tannhäuser while the second arrived in the mid 1880s and gave birth to the Revue Wagnérienne In refuting the critical literature that focuses on only the second of these waves Lees shows that Mallarmé exhibited a highly informed Wagnerian background during the first wave and that his grasp of the composer's gestural motives and flexible musical prose led him towards a new kind of self-expressive gestural rhythm that aimed musically to reinvent poetic language In support of this the book examines closely what Wagner really said in the prose works that were becoming known in Paris by the 1860s in particular Wagner's important French text the *Lettre sur la musique* It also re-examines Baudelaire's classic Wagner brochure and reveals its author's surprisingly firm grasp of Wagner's musical-poetic fusion In musically informed commentary Professor Lees surveys the four decades of success and failure that resulted from Mallarmé's repeated attempts to draw out the musical gestures and resonances of words alone In the process he throws new light on many of Mallarmé's best-known texts hitherto judged difficult by those who have failed to

Mallarmé Wagner: Music and Poetic Language Heath Lees, 2017-07-05 This book challenges and replaces the existing view of Mallarmé's mission to repossess music on behalf of poetic language Traditionally this view focused on only the last fifteen years of the poet's life and sprang from a belief in Mallarmé's sudden awakening to music during an all-Wagner concert in Paris in 1885 Professor Heath Lees shows that Mallarmé's early knowledge and experience of music was much greater than commentators have realized and that the French poet actually began his writing career with the explicit aim of making music's performance language of effect the ground of his poetic expression Integral to the argument is Mallarmé's reaction to the work and ideas of Richard Wagner whose impact on France came in two waves the first broke during the tempestuous 1860s days of the Paris Tannhäuser while the second arrived in the mid 1880s and gave birth to the Revue Wagnérienne

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which uncovers cultural constructions of masculine artistic inspiration and production and their association with creatively inspiring and erotically charged relationships with a Muse New insights are offered into the musical meaning and cultural significance of selected works by Rossini Beethoven Chopin Liszt Schumann Wagner Sibelius Mahler Bartók Scriabin Szymanowski Debussy Berg Poulenc and Weill After Debussy Julian Johnson, 2020-01-10 Focusing on the music of Debussy and its legacy in the century since his death *After Debussy* offers a groundbreaking new perspective on twentieth century music that foregrounds a sensory logic of sound over quasi linguistic ideas of structure or meaning **Musical Meaning and Human Values** Keith Chapin, Lawrence Kramer, 2009-08-25 Musical understanding has evolved dramatically in recent years principally through a heightened appreciation of musical meaning in its social cultural and philosophical dimensions This collection of essays by leading scholars addresses an aspect of meaning that has not yet received its due the relation of meaning in this broad humanistic sense to the shaping of fundamental values The volume examines the open and active circle between the values and valuations placed on music by both individuals and societies and the discovery through music of what and how to value With a combination of cultural criticism and close readings of musical works the contributors demonstrate repeatedly that to make music is also to make value in every sense They give particular attention to values that have historically enabled music to assume a formative role in human societies to foster practices of contemplation fantasy and irony to explore sexuality subjectivity and the uncanny and to articulate longings for unity with nature and for moral certainty Each essay in the collection shows in its own way how music may provoke transformative reflection in its listeners and thus help guide humanity to its own essential embodiment in the world The range of topics is broad and developed with an eye both to the historical specificity of values and to the variety of their possible incarnations The music is both canonical and noncanonical old and new Although all of it is classical the contributors treatment of it yields conclusions that apply well beyond the classical sphere The composers discussed include Gabrieli Marenzio Haydn Beethoven Mendelssohn Brahms Wagner Puccini Hindemith Schreker and Henze Anyone interested in music as it is studied today will find this volume essential reading Stéphane Mallarmé Roger Pearson, 2010-05-15 This concise biography of Stéphane Mallarmé 1842-98 blends an account of the poet's life with a detailed analysis of his evolving poetic theory and practice A poet on this earth must be uniquely a poet he declared at the age of twenty two but what *Between Baudelaire and Mallarmé* Helen Abbott, 2016-04-15 As the status of poetry became less and less certain over the course of the nineteenth century poets such as Baudelaire and Mallarmé began to explore ways to ensure that poetry would not be overtaken by music in the hierarchy of the arts Helen Abbott examines the verse and prose poetry of these two important poets together with their critical writings to address how their attitudes towards the performance practice of poetry influenced the future of both poetry and music Central to her analysis is the issue of voice a term that remains elusive in spite of its broad application Acknowledging that voice can be physical textual and symbolic Abbott explores the meaning of voice in terms of four categories 1 rhetoric

specifically the rules governing the deployment of voice in poetry 2 the human body and its effect on how voice is used in poetry 3 exchange that is the way voices either interact or fail to interact and 4 music specifically the question of whether poetry should be sung Abbott shows how Baudelaire and Mallarm exploit the complexity and instability of the notion of voice to propose a new aesthetic that situates poetry between conversation and music Voice thus becomes an important process of interaction and exchange rather than something stable or static the implications of this for Baudelaire and Mallarm are profoundly significant since it maps out the possible future of poetry

Unheard Music and Unseen Text Elizabeth McCombie, 2000

Mallarmé and Circumstance Roger Pearson, 2004 This is a comprehensive study of Mallarm's poetry of circumstance a series of lucid and accessible readings of Mallarm's verse and prose writings

Collected Poems and Other Verse Stéphane Mallarmé, 2008-11-13

sense too definite cancels your indistinct literature Stéphane Mallarmé was the most radically innovative of nineteenth century poets His writings with their richly sensuous texture and air of slyly intangible mystery perplexed or outraged many early readers yet no writer has more profoundly influenced the course of modern poetry in English as well as in French In both form and content his poems created new ways of conveying existential doubt fragmentation and discontinuity This is the fullest collection of Mallarm's poetry ever published in English and the only edition in any language that presents his Poésies in the last arrangement known to have been approved by the author Apart from verse it includes all the prose poems and the unique unclassifiable *Un Coup de Dés* A Dice Throw The lucid wide ranging introduction and invaluable notes help an understanding of this astonishing poet's work

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Literature, Modernism, and Dance Susan Jones, 2013-08 Literature Modernism and Dance explores the complex reciprocal relationship between literature and dance in the modernist period

Theodore De Banville David Evans, 2018-12-13 Theodore de Banville 1823-1891 was a prolific poet dramatist critic and prose fiction writer whose significant contribution to poetic and aesthetic debates in nineteenth century France has long been overlooked Despite his profound influence on major writers such as Baudelaire Rimbaud Verlaine and Mallarmé Banville polarised critical opinion throughout his fifty year career While supporters championed him as a virtuoso of French verse many critics dismissed his formal pyrotechnics effervescent rhythms and extravagant rhymes as mere clowning This book explores how Banville's remarkably coherent body of verse theory and practice full of provocative energy and mischievous humour shaped debates about poetic value and how to identify it during a period of aesthetic uncertainty caused by diverse social economic political and artistic factors It features a detailed new reading of Banville's most infamous and misunderstood text the *Petit Traité de poésie française* as well as extended analyses of verse collections such as *Les Stalactites* *Odes funambulesques* *Les*

Exiles Trente six Ballades and Rondels illuminated by wide reference to Banville's plays fiction and journalism Evans elucidates not only aesthetic tensions at the heart of nineteenth century French verse but also a centuries old tension between verse mechanisms and an unquantifiable mysterious and elusive poeticity which emerges as one of the defining narratives of poetic value from the Middle Ages via the Grands Rhetoriciens and Dada to the experiments of the OuLiPo and beyond

Punctuations Michael J. Shapiro, 2019-11-22 In *Punctuations* Michael J. Shapiro examines how punctuation conceived not as a series of marks but as a metaphor for the ways in which artists engage with intelligibility opens pathways for thinking through the possibilities for oppositional politics Drawing on Theodor Adorno Alain Robbe Grillet and Roland Barthes Shapiro demonstrates how punctuation's capacity to create unexpected rhythmic pacing makes it an ideal tool for writers musicians filmmakers and artists to challenge structures of power In works ranging from film scores and jazz compositions to literature architecture and photography Shapiro shows how the use of punctuation reveals the contestability of dominant narratives in ways that prompt readers viewers and listeners to reflect on their acceptance of those narratives Such uses of punctuation he theorizes offer models for disrupting structures of authority thereby fostering the creation of alternative communities of sense from which to base political mobilization

Messiaen's Musical Techniques: The Composer's View and Beyond Gareth Healey, 2016-04-22 Despite Messiaen's position as one of the greatest technical innovators of the twentieth century his musical language has not been comprehensively defined and investigated The composer's 1944 theoretical study *The Technique of My Musical Language* expounds only its initial stages and while his posthumously published *Trait de rythme de couleur et d'ornithologie* contains detailed explanations of selected techniques in most cases the reader is left to define these more precisely by observing them in the context of Messiaen's analyses of his own works Technical processes are nevertheless in many cases the primary components of a work or movement For instance personages dominate *Joie du sang des toiles* from the *Turangala symphonie* and in certain cases such as *L'change* from the *Vingt regards sur l'Enfant Jésus* the process asymmetric augmentation is the only structuring element present Given this reliance on idiosyncratic techniques clear comprehension of the music is impossible without a detailed knowledge of Messiaen's methods Gareth Healey charts their development and interconnections considers their relationship with formal structures and applies them in refined and extended form to works for which Messiaen himself left no published analysis

Details of Consequence Gurminder Kaur Bhogal, 2013-10 *Details of Consequence* examines a trait that is rarely questioned in fin de siècle French music ornamental extravagance In re-evaluating the status of ornament for French culture this book investigates how musical and visual expressions of decorative detail shaped widespread discussions on identity style and aesthetics

Magician of Sound Jessie Fillerup, 2021-04-20 French composer Maurice Ravel was described by critics as a magician conjurer and illusionist Scholars have been aware of this historical curiosity but none so far have explained why Ravel attracted such critiques or what they might tell us about how to interpret his music *Magician of Sound*

examines Ravel's music through the lens of illusory experience considering how timbre orchestral effects figure ground relationships and impressions of motion and stasis might be experienced as if they were conjuring tricks Applying concepts from music theory psychology philosophy and the history of magic Jessie Fillerup develops an approach to musical illusion that newly illuminates Ravel's fascination with machines and creates compelling links between his music and other forms of aesthetic illusion from painting and poetry to fiction and phantasmagoria Fillerup analyzes scenes of enchantment and illusory effects in Ravel's most popular works including Bolero La Valse Daphnis et Chloé and Rapsodie espagnole relating his methods and musical effects to the practice of theatrical conjurers Drawing on a rich well of primary sources Magician of Sound provides a new interdisciplinary framework for interpreting this enigmatic composer linking magic and music The Rhythm of Thought Jessica Wiskus, 2013-06-01 Between present and past visible and invisible and sensation and idea there is resonance so philosopher Maurice Merleau-Ponty argued and so Jessica Wiskus explores in The Rhythm of Thought Holding the poetry of Stéphane Mallarmé the paintings of Paul Cézanne the prose of Marcel Proust and the music of Claude Debussy under Merleau-Ponty's phenomenological light she offers innovative interpretations of some of these artists' masterworks in turn articulating a new perspective on Merleau-Ponty's philosophy More than merely recovering Merleau-Ponty's thought Wiskus thinks according to it First examining these artists in relation to noncoincidence as silence in poetry depth in painting memory in literature and rhythm in music she moves through an array of their artworks toward some of Merleau-Ponty's most exciting themes our bodily relationship to the world and the dynamic process of expression She closes with an examination of synesthesia as an intertwining of internal and external realms and a call finally for philosophical inquiry as a mode of artistic expression Structured like a piece of music itself The Rhythm of Thought offers new contexts in which to approach art philosophy and the resonance between them **Essays on Music and Language in Modernist Literature**

Katherine O'Callaghan, 2018-01-12 This volume explores the role of music as a source of inspiration and provocation for modernist writers In its consideration of modernist literature within a broad political postcolonial and internationalist context this book is an important intervention in the growing field of Words and Music studies It expands the existing critical debate to include lesser known writers alongside Joyce Woolf and Beckett a wide ranging definition of modernism and the influence of contemporary music on modernist writers From the rhythm of Tagore's poetry to the influence of jazz improvisation the tonality of traditional Irish music to the operas of Wagner these essays reframe our sense of how music inspired Literary Modernism Exploring the points at which the art forms of music and literature collide repel and combine contributors draw on their deep musical knowledge to produce close readings of prose poetry and drama confronting the concept of what makes writing musical In doing so they uncover commonalities modernist writers pursue simultaneity and polyphony evolve the leitmotif for literary purposes and adapt the formal innovations of twentieth century music The essays explore whether it is possible for literature to achieve that unity of form and subject which music enjoys and whether literary texts can resist

paraphrase can be simply themselves This book demonstrates how attention to the role of music in text in turn illuminates the manner in which we read literature

Uncover the mysteries within Explore with is enigmatic creation, Embark on a Mystery with **Mallarme And Debussy Unheard Music Unseen Text** . This downloadable ebook, shrouded in suspense, is available in a PDF format (*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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