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Cello Suite No 1 Prelude (BWV 1007)

Bach arr. Joe Wadsworth

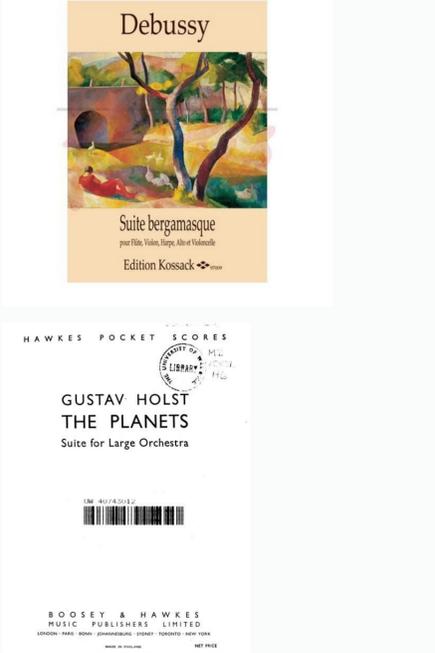
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Debussy in 1908 (Achille) Claude Debussy[n 1] (French: [ɑ̃ʁi klod dəbyssi]; 22 August 1862 – 25 March 1918) was a French composer. 120 ^ Nichols (1992), p. Dietschy, Marcel (1990). Serrou, Bruno (ed.). ISBN 978-0-563-12678-2. Durand & fils began publishing scholarly new editions of the works of major composers, and Debussy undertook the supervision of the editing of Chopin's music.[82][n 17] Although Debussy was in no doubt of Wagner's stature, he was only briefly influenced by him in his compositions, after La damoiselle élue and the Cinq pétales de Baudelaire (both begun in 1887). «Les sons et les parfums tourment dans l'air du soir»: Modéré("The sounds and fragrances swirl through the evening air") 4. 21; and Simeone (2000), p. 52 ^ a b c Walsh (1997), p. "France and the Mediterranean". Rethinking Debussy. This allows performers to choose preludes with which they have the strongest affinity, or those to which their individual interpretive gifts are most suited. Taruskin, Richard (2010). Sources Roberts, Paul (1996). ToddTarantino.com. In the same year, Debussy was diagnosed with colorectal cancer, from which he was to die nine years later.[51] Debussy's works began to feature increasingly in concert programmes at home and overseas. London: Barrie & Jenkins. ISBN 978-0-85712-433-3. Debussy and Wagner. Recent analysts have found it a link between traditional continuity and thematic growth within a score and the desire to create discontinuity in a way mirrored in later 20th century music.[104][106] In this piece, Debussy abandoned the whole-tone scale he had often favoured previously in favour of the octatonic scale with what the Debussy scholar François Lesure describes as its total ambiguity.[2] Pieces from first book of Préludes (1909–1910) La fille aux cheveux de lin (2:26) Performed by Mike Ambrose La cathédrale engloutie (5:25) Performed by Ivan Ilie Problems playing these files? Debussy, Claude (1987). ISBN 978-1-904435-98-3. 28 ^ Nichols (1998), p. Each book was written in a matter of months, at an unusually fast pace for Debussy. P.P.M.P.C.: Grave (homage to S. Lesure, François, Nichols, Roger (eds.). Translated by Ashbrook, William; Cobb, Margaret. "Debussy: The Complete Works review – a comprehensive and invaluable survey" Archived 12 May 2018 at the Wayback Machine, The Guardian, 3 January 2018 Sources Bartraqué, Jean (1977). Lesure, François and Howat, Roy. 85 ^ "Un drame parisien". Le Figaro, 4 November 1904, p. «Les fées sont d'exquises danseuses»: Rapide et léger("Fairies are exquisite dancers") 5. Bloomington: Indiana University Press. London: Kyle Cathie. New York: Da Capo Press. Princeton: Princeton University Press. 212 ^ Thompson, p. 70 ^ Thompson, p. 77 ^ Fulcher, p. Debussy Redux: The Impact of his Music on Popular Culture. Ce qu'a vu le vent d'ouest: Animé et tumultueux(What the West Wind Has Seen?) 7. "Tombeau de Claude Debussy". 351 ^ Thompson, p. 161 ^ a b Wheeldon (2011), p. 46 ^ Cooke, pp. He was a fine pianist and an outstanding sight reader, who could have had a professional career had he wished.[20] but he was only intermittently diligent in his studies.[21] He attended to premier accepté in 1875 and second prize in 1877, but failed at the competitions in 1878 and 1879. OCLC 557859304. Complete orchestrations of all 24 preludes include versions by Peter Breiner, Luc Brewaeys, Hans Henkemans, and Colin Matthews.[9][10][11][12] Sean Osborn and conductor Noam Zur have orchestrated the first book.[13][14] The Préludes were adapted to form the dynamic soundtrack of Untitled Goose Game.[15][16] References ^ "Bohuslav Martinu : catalogue des oeuvres, numéro 101–200". "Introduction & Debussy's 'rhythmised time'". Dumesnil, Maurice (1979) [1940]. Lesure writes, "The development of free verse in poetry and the disappearance of the subject or model in painting influenced him to think about issues of musical form." [2] Debussy was influenced by the Symbolist poets. 938 ^ Parker, Roger. 443 ^ Nichols (1992), p. 107 ^ Taruskin (2010), p. That version of events is not corroborated by Debussy scholars such as Marcel Dietschy, Roger Nichols, Robert Orledge and Nigel Simeone [67] and no mention of the Place de la Concorde appeared in even the most sensational press coverage at the time.[68][69] Another inaccurate report of the case, in Le Figaro in early January 1905, stated that Lilly had made a second attempt at suicide. [68] ^ Lalo objected to what he felt was the artificiality of the piece: "a reproduction of nature, a wonderfully refined, ingenious and carefully composed reproduction, but a reproduction none the less" [74] Another Parisian critic, Louis Schneider, wrote, "The audience seemed rather disappointed; they expected the ocean, something big, something colossal, but they were served instead with some agitated water in a saucer." [75] ^ He described the symphonies of Schumann and Mendelssohn as "respectful repetition"[102] ^ In a letter of 1908 he wrote: "I am trying to do 'something different' – an effect of reality ... "Deconstructing Modal Jazz Piano Techniques: The Relation between Debussy's Piano Works and the Innovations of Post-Boj Pianists". 2018 (subscription required) ^ Kennedy, Michael, and Joyce Bourne Kennedy. Debussy, Man and Artist. Cambridge, MA: Harvard University Press. Ignaz Friedman: Romantic Master Pianist. ISBN 978-0-903873-25-3. The gamelan scales, melodies, rhythms, and ensemble textures appealed to him, and echoes of them are heard in "Pagodes" in his piano suite Estampes.[40] He also attended two concerts of Rinsky-Korsakov's music, conducted by the composer.[41] This too made an impression on him, and its harmonic freedom and non-Tonetic tone colours influenced his own developing musical style.[42][n 7] Marie Vauxier ended her liaison with Debussy soon after his final return from Rome, although they remained on good enough terms for him to dedicate to her one more song, "Mandoline", in 1890.[44] Later in 1890 Debussy met Erik Satie, who proved a kindred spirit in his experimental approach to composition. Around me are the trees stretching up their branches to the skies, the perfumed flowers gladdening the meadow, the gentle grass-carpeted earth. ... 1: Le martyre de Saint-Sébastien", The Musical Times, December 1974, pp. "The Development of Debussy", The Musical Times, May 1918, pp. Westport: Greenwood. Debussy Orchestral Music. Although considering Images "the pinnacle of Debussy's achievement as a composer for orchestra", Trezise notes a contrary view that the accolade belongs to the ballet score Jeux.[105] The latter failed as a ballet because of what Jann Pasler describes as a banal scenario, and the score was neglected for some years. Retrieved 11 June 2015. Both were bohemians, enjoying the same café society and struggling to survive financially.[45] In the same year Debussy began a relationship with Gabrielle (Gaby) Dupont, a tailor's daughter from Lisieux; in July 1893 they began living together.[41] Debussy continued to compose songs, piano pieces and other works, some of which were publicly performed, but his music made only a modest impact, although his fellow composers recognised his potential by electing him to the committee of the Société Nationale de Musique in 1893.[41] His String Quartet was premiered by the Ysaÿe string quartet at the Société Nationale in the same year. ISBN 978-0-19-973005-6. In May 1898 he made his first contacts with André Messager and Albert Carré, respectively the musical director and general manager of the Opéra-Comique, Paris, about presenting the opera.[46] Poster by Georges Rochegrosse for the premiere of Pelléas et Mélisande (1902). Debussy, (Achille-)Claude". Satie the Bohemian: From Cabaret to Concert Hall. ^ "Claude Debussy: Voiles". Béla Bartók. Born to a family of modest means and little cultural involvement, Debussy showed enough musical talent to be admitted at the age of ten to France's leading music college, the Conservatoire de Paris. He was for the most part enthusiastic about Richard Strauss[138] and Stravinsky, respectful of Mozart and was in awe of Bach, whom he called the "good God of music" ("Le Bon Dieu de la musique").[139][n 18] His relationship to Beethoven was complex; he was said to refer to him as "le vieux sourd" (the old deaf one)[140] and asked one young pupil not to play Beethoven's music for "it is like somebody dancing on my grave"[141] but he believed that Beethoven had profound things to say, yet did not know how to say them, "because he was imprisoned in a web of incessant restatement and of German aggressiveness".[142] He was not in sympathy with Schubert, Schumann, Brahms and Mendelssohn, the latter being described as a "facile and elegant notation".[143] With the advent of the First World War, Debussy became ardently patriotic in his musical opinions. 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Debussy senior ran a china shop and his wife was a seamstress. [219] The shop was unsuccessful, and closed in 1864; the family moved to Paris, first living with Victorine's mother, in Clichy, and, from 1868, in their own apartment in the Rue Saint-Honoré. Claude Achille Debussy, The Musical Quarterly, October 1918, p. ^ Timbrell, pp. ISBN 978-1-61530-006-8. Ravel. 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[110] Debussy strongly objected to the use of the word "Impressionism" for his (or anybody else's) music.[n 14] but it has continually been attached to him since the assessors at the Conservatoire first applied it, opprobriously, to his early work Printemps.[112] Langham Smith comments that Debussy wrote many piano pieces with titles evocative of nature – "Reflets dans l'eau" (1905), "Les Sons et les parfums tourment dans l'air du soir" (1910) and "Brouillards" (1913)[n 15] – and suggests that the Impressionist painters' use of brush-strokes and dots is paralleled in the music of Debussy.[109] Although Debussy said that anyone using the term (whether about painting or music) was an imbecile.[11] Some Debussy scholars have taken a less absolutist line. 158–159 ^ a b Pasler, Jann, Holmes, Paul (2010). But ... Archived 20 May 2018 at the Wayback Machine, The New York Times, 15 March 1970, p. 29 ^ Jensen, p. "Debussy's Orchestral Collaborations, 1911–13. Debussy senior ran a china shop and his wife was a seamstress. [219] The shop was unsuccessful, and closed in 1864; the family moved to Paris, first living with Victorine's mother, in Clichy, and, from 1868, in their own apartment in the Rue Saint-Honoré. Claude Achille Debussy, The Musical Quarterly, October 1918, p. ^ Timbrell, pp. ISBN 978-1-61530-006-8. Ravel. Some critics thought the treatment less subtle and less mysterious than his previous works, and even a step backward; others praised its "power and charm", its "extraordinary verve and brilliant fantasy", and its strong colours and definite lines.[103] Late works, 1906–1917 [Of the later orchestral works, Images (1905–1912) is better known than Jeux (1913).[104] The former follows the tripartite form established in the Nocturnes and La mer, but differs in employing traditional British and French folk tunes, and in making the central movement, "Ibéria", far longer than the outer ones, and subdividing it into three parts, all inspired by scenes from Spanish life. When he returned to Paris he set up home on his own, taking a flat in a different arrondissement.[51] On 14 October, five days before their fifth wedding anniversary, Lilly Debussy attempted suicide, shooting herself in the chest with a revolver.[51][n 11] she survived, although the bullet remained lodged in her vertebrae for the rest of her life.[70] The ensuing scandal caused Bardac's family to disown her, and Debussy lost many good friends including Dukas and Messager. [71] His relations with Ravel, never close, were exacerbated when the latter joined other former friends of Debussy in contributing to a fund to support the deserted Lilly.[72] The Bardacs divorced in May 1905.[51] Finding the hostility in Paris intolerable, Debussy and Emma (now pregnant) went to England. OCLC 470370109. Four Musical Minimalists. "Symphonies of the Oceanic Imagination" – to represent their status as "artistic outsiders"[52] the membership was fluid, but at various times included Maurice Ravel, Ricardo Viñes, Igor Stravinsky and Manuel de Falla (in the same year the first two of Debussy's three orchestral Nocturnes were first performed. "The Debussy sound: Debussy, Roger (1992), 166 ^ Thompson, pp. 日語歌集 朗読 朗読会APP 日語歌集 Claude Debussy's Préludes are 24 pieces for solo piano, divided into two books of 12 preludes each. ^ Iyer, Vijay. They stayed at the Grand Hotel, Eastbourne in July and August, where Debussy corrected the proofs of his symphonic sketches La mer, celebrating his divorce on 2 August.[51] After a brief visit to London, the couple returned to Paris in September, buying a house in a courtyard development off the Avenue du Bois de Boulogne (now Avenue Foch). 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Debussy's Swan Lake.[10][n 5] Prtx de Rome Debussy by Marcel Baschet, 1884 At the end of 1880 Debussy, while continuing in his studies at the Conservatoire, was engaged as accompanist for Marie Moreau-Sainti's singing class; he took this role for four years.[26] Among the members of the class was Marie Vasnier; Debussy was greatly taken with her, and she inspired him to compose the two 27 songs dedicated to her during their seven-year relationship.[27] She was the wife of Henri Vasnier, a prominent civil servant and much younger than her husband. They and three images, premiered the following year. They were the composer's last orchestral works.[82] It was unfortunate in its timing; two weeks after the premiere, in March 1913, Diaghilev presented the first performance of Stravinsky's The Rite of Spring, a sensational event that monopolised discussion in musical circles, and effectively sidelined Jeux along with Fauré's *Pénélope*, which had opened a week before.[83] Debussy's grave at Passy Cemetery in Paris In 1915 Debussy underwent one of the earliest colostomy operations. Translated by Nichols, Roger. M. G. Taruskin (2010), pp. Oxford and New York: Oxford University Press. The Piano. Grove Music Online (8th ed.). "Debussy and Expression". Singers in Debussy's mélodies or excerpts from Pelléas et Mélisande included Jane Bathori, Claire Croiza, Charles Panzera and Ninon Vallin; and among the conductors in the major orchestral works were Ernest Ansermet, Désiré-Émile Inghelbrecht, Pierre Monteux and Arturo Toscanini, and in the Petite Suite, Henri Büsser, who had prepared the orchestration for Debussy. The Record Guide. The 100 Most Influential Musicians of All Time. Debussy and his World. Walsh, Stephen (2018). She outlived her father by scarcely a year, succumbing to the diphtheria epidemic of 1919.[76] Mary Garden said, "I honestly don't know if Debussy ever loved anybody really. ^ Lee, Dami (23 September 2019). He expressed trenchant views on composers ("I hate sentimentality - his name is Camille Saint-Saëns"), institutions (on the Paris Opéra: "A stranger would take it for a railway station, and, once inside, would mistake it for a Turkish bath"), conductors ("Nikisch is a unique virtuoso, so much so that his virtuosity seems to make him forget the claims of good taste"), musical politics ("The English actually think that a musician can manage an opera house successfully"), and audiences ("their almost drugged expression of boredom, indifference and even stupidity").[59] He later collected his criticisms with a view to their publication as a book; it was published after his death as *Monsieur Croche*. Antidifférente.[60] In January 1902 rehearsals began at the Opéra-Comique for the opening of Pelléas et Mélisande. Messiaen was given a score of Pelléas et Mélisande as a boy and said that it was "a revelation, love at first sight" and "probably the most decisive influence I have been subject to".[57] Boulez also discovered Debussy's music at a young age and said that it gave him his first sense of what modernity in music could mean.[156] Among contemporary composers George Benjamin has described Prélude à l'après-midi d'un faune as "the definition of perfection".[159] He has conducted Pelléas et Mélisande[160] and the critic Rupert Christiansen detects the influence of the work in Benjamin's opera *Written on Skin* (2012).[161] Others who have made orchestrations of some of the piano and vocal works, including John Adams's version of four of the Baudelaire songs (Le Livre de Baudelaire, 1994), Robin Holloway's of En blanc et noir (2002), and Colin Matthews' of both books of Préludes (2001–2006).[162] The pianist Stephen Hough believes that Debussy's influence also extends to jazz and suggests that Reflets dans l'eau can be heard in the harmonies of Bill Evans.[163][n 19] Recordings In 1904, Debussy played the piano accompaniment for Mary Garden in recordings for the Compagnie Française du Gramophone of four of his songs: three mélodies from the Verlaine cycle Ariettes oubliées – "Il pleure dans mon cœur", "L'ombre des arbres" and "Green" – and "Mes longs cheveux", from Act III of Pelléas et Mélisande.[165] He made a set of piano rolls for the Welte-Mignon company in 1913. The Cambridge Companion to Twentieth-Century Opera. However, the order of the preludes is not considered imperative, as is the case with Chopin's preludes, for example. London: Little. Van Nuy: Alfred. Donnellon, Donnellon. Deirdre (2003). He wrote incidental music for King Lear and planned an opera based on *As You Like It*, but abandoned that once he turned his attention to setting Maeterlinck's play. 20 ^ Jensen, p. Siepmann, Jeremy (1998). Garden, Mary; Biancoli, Louis Leopold (1951). 26 ^ Nichols (1980), p. London: Macmillan. Debussy abandoned Dupont for her friend Marie-Rosalie Texier, known as "Lily", whom he married in October 1899, after threatening suicide if she refused him.[48] She was affectionate, practical, straightforward, and well liked by Debussy's friends and associates.[49] but he became increasingly irritated by her intellectual limitations and lack of musical sensitivity.[50] The marriage lasted barely five years.[51] From around 1900 Debussy's music became a focus and inspiration for an informal group of innovative young artists, poets, critics, and musicians who began meeting in Paris. Cox, David (1974). His fatal illness prevented him from completing the set, but those for cello and piano (1915), flute, viola and harp (1915), and violin and piano (1917 – his last completed work) are all concise, three-movement pieces, more diatonic in nature than some of his other late works.[2] Le Martyre de saint Sébastien (1911), originally a five-act musical play to a text by Gabriele D'Annunzio that took nearly five hours in performance, was not a success, and the music is now more often heard in a concert (or studio) adaptation with narrator, or as an orchestral suite of "Fragments symphoniques". 121–123 ^ b Wheeldon (2017), p. In 1890 he began work on an orchestral piece inspired by Edgar Allan Poe's The Fall of the House of Usher and later sketched the libretto for an opera, La chute de la maison Usher. It was not until Gabriel Fauré became director in 1905 that modern music such as Debussy's or even Wagner's was accepted within the Conservatoire.[30] ^ Debussy's regard for Rimsky-Korsakov's music was not reciprocated. Pickwick[10]. In May 1893 Debussy attended a theatrical event that was of key importance to his later career – the premiere of Maurice Maeterlinck's play Pelléas et Mélisande, which he immediately determined to turn into an opera.[41] He travelled to Maeterlinck's home in Ghent in November to secure his consent to an operatic adaptation.[41] 1894–1902: Pelléas et Mélisande Lilly Debussy in 1902 In February 1894 Debussy completed the first draft of Act I of his operatic version of Pelléas et Mélisande, and for most of the year worked to complete the work.[46] While still living with Dupont, he had an affair with the singer Thérèse Roger, and in 1894 he announced their engagement. They favoured poetry using suggestion rather than direct statement; the literary scholar Chris Baldric writes that they evoked "subjective moods through the use of private symbols, while avoiding the description of external reality or the expression of opinion"[146] Debussy was much in sympathy with the Symbolists' desire to bring poetry closer to music, became friendly with several leading exponents, and set many Symbolist works throughout his career.[147] Debussy's literary inspirations were mostly French, but he did not overlook foreign writers. Lesure, François; Cain, Julien (1962). "Debussy, (Achille-)Claude". *The Oxford Companion to Music*. Oxford University Press, 2011, retrieved 21 May 2018 (subscription required) ^ DeVoto (2004), p. London: Collins. "The Piano Works of Claude Debussy". *The Musical Quarterly* 7.3 (1921): 418–60. Roger Nichols (trans). "Music: La Mer – Suite of three symphonic pictures: its virtues and its faults". *Le Temps*. 16 October 1905, quoted in Jensen, p. He wrote to Durand: "In Friedmann's [sic] preface (Breitkopf Edition, which is quite superior to the Peters). Chopin's influence on Wagner is indicated for the first time".[134] ^ He remarked to a colleague that if (agner, Mozart and Beethoven could come to his door and ask him to play Pelléas to them, he would gladly do so, but if it were Bach, he would be too in awe to dare.[139] ^ Other jazz musicians influenced by Debussy include Bill Evans, Herbie Hancock, and McCoy Tyner, according to an article in *Jazz Education* in Research and Practice.[164] References ^ Lesure and Cain, p. The Life of Debussy. London: Dennis Dobson. ^ b Roberts 1996 ^ b "Classical Music – The Classical Score – Debussy's Préludes – Ivan Illic". Retrieved 2012-06-05. 150 ^ b a Simeone (2007), p. 269 ^ Nichols (1980), p. Some praised the work, but Pierre Lalo, critic of *Le Temps*, hitherto an admirer of Debussy, wrote, "I do not hear, I do not see, I do not smell the sea".[74][n 12] In the same month the composer's only child was born at their home.[51] Claude-Emma, affectionately known as "Chouchou", was a musical inspiration to the composer (she was the dedicatee of his Children's Corner suite). A Portrait of Claude Debussy. 261 ^ Notes to Warner Classics CD 190295642952 (2018) ^ Clements, Andrew. ISBN 978-0-7126-2050-5. ISBN 978-0-521-57887-5. Weintraub, Stanley (2001). La sérénade interrompue: Modéré(ent) animé(Interrupted Serenade) 9. Google Maps. Schmitz, E. His music was to a considerable extent a reaction against Wagner and the German musical tradition. Twilight of the Belle Époque. 2 (1): 76–105. in spite of many wonderful pages"[54] but the two composers knew each other and Stravinsky's Symphonies of Wind Instruments (1920) was written as a memorial for Debussy.[55] In the aftermath of the First World War, the young French composers of Les Six reacted against what they saw as the poetic, mystical quality of Debussy's music in favour of something more hard-edged. Debussy at Queen's Hall". *The Times*, 1 March 1909, p. Simeone, Nigel (2008). Général Lavine – eccentric. Dans le style et le mouvement d'un Cakewalk 7. ISBN 978-0-335-05451-0. Samuel, Claude (1976). Their sympathies were widely condemned; anonymous letters circulated denouncing his treatment of both women, as well as his financial irresponsibility and debts.[46] The engagement was broken off, and several of Debussy's friends and supporters disowned him, including Ernest Chausson, hitherto one of his strongest supporters.[47] In terms of musical recognition, Debussy made a step forward in December 1894, when the symphonic poem Prélude à l'après-midi d'un faune, based on Stéphane Mallarmé's poem, was premiered at a concert of the Société Nationale.[46] The following year he completed the first draft of Pelléas and began efforts to get it staged. 258–260 ^ b c d e "The Bohemian period" Archived 17 November 2017 at the Wayback Machine, Centre de documentation Claude Debussy, Bibliothèque nationale de France, retrieved 16 May 2018 ^ Jones, P. Vol. 7 (11th ed.). Wisconsin: Hal Leonard Corp. "Debussy's Rites of Spring". In 1912 Debussy had remarked to his publisher of the opera Ariane et Barbe-bleue by the (also Jewish) composer Paul Dukas. "You're right, [it] is a masterpiece – but it's not a masterpiece of French music."[145] Literary S. 97 ^ Blyth, p. Debussy: His Life and Mind (Second ed.). 7–8 ^ Lockspeiser, p. London: Stainer and Bell. 114 ^ Nichols (1998), p. In Sadie, Stanley (ed.). *Rolf, Marie* (2011). With early influences including Russian and Far Eastern music, Debussy developed his own style of harmony and orchestral colouring, derived – and unsuccessfully resisted – by much of the musical establishment of the day. Evans, Allan (2009). 70–73. 25 ^ b a Prod'homme, J. what the imbeciles call 'impressionism', a term which is as poorly used as possible, particularly by the critics, since they do not hesitate to apply it to [J.M.W.] Turner, the finest creator of mysterious effects in all the world of art. "[111] ^ Respectively, Reflected in the Water, Sounds and Perfumes Swirl in the Evening Air, and Mists.[109] ^ Roy Howat writes that Debussy, like Fauré's "often juxtaposes the same basic material in different modes or with a strategically shifted bass" which, Howat suggests, is "arguably his most literal approach to true Impressionist technique, the equivalent of Monet's fixed object (he is cathedral or haystack) illuminated from different angles".[2] ^ Debussy examined some existing editions, and chose to base his on that of Ignaz Friedman. The New Grove Dictionary of Music and Musicians. Much of his music from this period is on a small scale, such as the Two Arabesques, Valse romantique, Suite bergamasque, and the first set of Fêtes galantes.[87] Newman remarked that, like Chopin, the Debussy of this period appears as a liberator from Germanic styles of composition – offering instead "an exquisite, pellucid style" capable of conveying "not only gaiety and whimsicality but emotion of a deeper sort".[87] In a 2004 study, Mark DeVoto comments that Debussy's early works are harmonically no more adventurous than existing music by Fauré.[94] In a 2007 book about the piano works, Margery Halford observes that Two Arabesques (1888–1891) and "Réverie" (1890) have "the fluidity and warmth of Debussy's later style" but are not harmonically innovative. Le vent dans la plaine. Anîme: The Wind in the Plain 3. Retrieved 17 February 2020. Orenstein, Arbie (1991) (1975). The military situation did not permit the honour of a public funeral with ceremonial graveside orations. Simeone, Nigel (2000). 6; Jensen, p. Jensen, Eric; Frederick (2014). Entretiens de Pierre Boulez, 1983–2013, recueillis par Bruno Serrou (in French). London: Penguin. She is described in the Grove Dictionary of Music and Musicians as "a supreme singing-actress, with uncommonly vivid powers of characterization ... They may also indicate the influence on Debussy of Satie's 1887 Trois Sarabandes.[123] A further improvisation by Debussy during this conversation included a sequence of whole tone harmonies which may have been inspired by the music of Glinka or Rimsky-Korsakov which was becoming known in Paris at this time.[124] During the conversation, Debussy told Guiraud, "There is no theory. In Holden, Amanda (ed.), xiv ^ b a Halford, p. 39; and Donnellon, pp. In Antokolev, Elliott; Wheeldon, Marianne (eds.). She claimed to have studied with Chopin, and although many of Debussy's biographers have been sceptical about this, her artistic prowess was vouches for not only by Debussy, but by her son-in-law, Paul Verlaine.[13] ^ That is fourth prize, after the premier accessit, the runner-up (second prize) and the winner (premier prix).[19] ^ In September 1880 von Meck sent the manuscript of Debussy's Danse bohémienne for Tchaikovsky's perusal; a month later Tchaikovsky wrote back, mildly complimenting the work but remarking on its slightness and brevity. Weak, Arthur (1976). "Debussy the Man". 107 ^ Holmes, p. When I gaze at a sunny sky and spend hours contemplating its marvellous ever-changing beauty, an extraordinary emotion overwhelms me. 28 ^ Service, Tom "Mining for Diamonds" Archived 12 June 2018 at the Wayback Machine, The Guardian, 14 July 2010, ^ George Benjamin–Conductor, Composer and Knight", Dutch National Opera, retrieved 2 June 2018 ^ Christiansen, Rupert. Performance practice An important precedent was set on 3 May 1911 by the pianist Jean Mortier (to whom works were dedicated by Bohuslav Martinů[1] and Erik Satie) who played the entire first book of preludes at the Salle Pleyel in Paris.[2] The German-English pianist Walter Morse Rummel, a student of Leopold Godowsky, gave the premiere of the entire second book of preludes in 1913 in London.[2] Initially, Debussy and other pianists who gave early performances of the works (including Ricardo Viñes) played them in groups of three or four preludes, which remains a popular approach today. ISBN 978-0-19-975563-9. ^ Charles Baudelaire's Les Fleurs du mal ^ Debussy at 150: Peter Breiner Orchestrates Debussy's 24 Préludes, Naxos Records, Hong Kong, n.d. ^ Preludes: Recomposition for Symphony Orchestra, Classical.net, 2006 ^ Debussy: The Philharmonia, Classical CD Review, 2002 ^ Colin Matthews: The Debussy Preludes, Barnes and Noble, 2011 ^ Book 1, "Minstrels" on YouTube, Noam Zur orchestration and conducting, Young Israel Philharmonic Orchestra, December 2014 ^ "Debussy Préludes, Book 1", Sean Osborne Music, 2008. He was much more impressed by the music of the 16th-century composers Palestrina and Lassus, which he heard at Santa Maria dell'Anima: "The only church music I will accept!"[6] He was often depressed and unable to compose, but he was inspired by Franz Liszt, who visited the students and played for them.[6] In June 1885, Debussy wrote of his desire to follow his own way, saying, "I am sure the Institute would not approve, for, naturally it regards the path which it ordains as the only right one." Claude Debussy, "The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier", Notes, June 2010, p. Another project inspired by Poe – an operatic version of the Devil in the Belfry did not progress beyond sketches.[148] French writers whose words he set include Paul Bourget, Alfred de Musset, Théodore de Banville, Leonce de Lisle, Théophile Gautier, Paul Verlaine, François Villon, and Mallarmé – the last of whom also provided Debussy with the inspiration for one of his most popular orchestral pieces, Prélude à l'après-midi d'un faune.[2] Influence on later composers Debussy with Igor Stravinsky: photograph by Erik Satie, June 1910, taken at Debussy's home in the Avenue du Bois de BoulogneDebussy is widely regarded as one of the most influential composers of the 20th century.[2][149][150][151] Roger Nichols writes that "if one omits Schoenberg[.] ... a list of 20th-century composers influenced by Debussy is practically a list of 20th-century composers tout court.".[120] Bartók first encountered Debussy's music in 1907 and later said that "Debussy's great service to music was to reawaken among all musicians an awareness of harmony and its possibilities".[152] Not only Debussy's use of whole-tone scales, but also his style of word-setting in Pelléas et Mélisande, were the subject of study by Leoš Janáček while he was writing his 1921 opera *Kaťa Kabanová*.[153] Stravinsky was more ambivalent about Debussy's music (he thought Pelléas "a terrible bore ... ISBN 978-0-333-23111-1. 109 ^ Vallas, p. ISBN 978-0-14-051385-1. "Jeux. Debussy Remembered. Claude Debussy as I knew him. McAuliffe, Mary (2014). Mellers, Wilfrid (1988). 309 ^ Taruskin (2010), pp. The Rest is Noise. ISBN 978-1-55553-319-9. 298–311 (subscription required) ^ "Debussy, Claude". *The Oxford Companion to English Literature*, ed Dinah Birch, Oxford University Press, 2009 retrieved 7 May. Raoul introduced his teacher to his mother, to whom Debussy quickly became greatly attracted. OCLC 10014487250. "Signification, Objectification, and the Mimetic Uncanny in Claude Debussy's 'Golliwog's Cakewalk' Archived 16 August 2017 at the Wayback Machine, Current Musicology, Fall 2010, p. Blyth, Alan (1994). He originally studied the piano, but found his vocation in instrumental composition, despite the disapproval of the Conservatoire's conservative professors. Voiles, Modéré(Veils/Sails) 2. Oxford: Oxford University Press. ISBN 978-0-945193-95-1; paperback edition, 2010 ISBN 978-1-57617-197-5. [1] Google Gatti, Guido M. ISBN 978-0-521-44656-3. According to Pierre Louÿs, Debussy "did not see 'what anyone can do beyond Tristan', "although he admitted that it was sometimes difficult to avoid "the ghost of old Klingsor, alias Richard Wagner, appearing at the turning of a bar".[2] After Debussy's short Wagnerian phase, he started to become interested in non-Western music and its unfamiliar approaches to composition.[2] The piano piece Golliwog's Cakewalk, from the 1908 suite Children's Corner, contains a parody of music from the introduction to Tristan, in which, in the opinion of the musicologist Lawrence Kramer, Debussy escapes the shadow of the older composer and "smilingly relativizes Wagner into insignificance".[135] A contemporary influence was Erik Satie, according to Nichols Debussy's "most faithful friend" amongst French musicians.[136] Debussy's orchestration in 1896 of Satie's Gymnopédies (which had been written in 1887) "put their composer on the map" according to the musicologist Richard Taruskin, and the Sarabande from Debussy's Pour le piano (1901) "shows that [Debussy] knew Satie's Trois Sarabandes at a time when only a personal friend of the composer could have known them." (They were not published until 1911).[137] Debussy's interest in the popular music of his time is evidenced not only by the Golliwog's Cakewalk and other piano pieces featuring rag-time, such as the Little Nigar (Debussy's spelling) (1909), but by the slow waltz La plus que lente (The more than slow), based on the style of the gypsy violinist at a Paris hotel (to whom he gave the manuscript of the piece).[125] In addition to the composers who influenced his own compositions, Debussy held strong views about Debussy during this conversation included a sequence of whole tone harmonies which may have been inspired by the music of Glinka or Rimsky-Korsakov which was becoming known in Paris at this time.[124] During the conversation, Debussy told Guiraud, "There is no theory. In Holden, Amanda (ed.), xiv ^ b a Halford, p. 39; and Donnellon, pp. In Antokolev, Elliott; Wheeldon, Marianne (eds.). 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