

Endnotes

Introduction

1 *A Survey of Contemporary Music* (London: Oxford University Press, 2/1927), 98–9.

2 *Ibid.*, 105.

3 *100 Years of Music* (London: Duckworth, 1974), 230.

4 Interview with *Excelsior* (18 January 1911); reprinted in Lesure, *Monsieur Croche et autres écrits*, 318.

5 Briscoe (ed.), *Debussy in Performance*, 85.

This quotation concludes chapter 8, 'Debussy and nature'.

6 I invited all contributors to say a few words about their chapters and have, with their permission, freely incorporated what they have to say into the following descriptions alongside my own observations.

1 Debussy the man

1 Roger Nichols, *The Life of Debussy*, 1. This perceptive study is recommended to anyone seeking a fuller picture of Debussy the man than there is space to present here.

2 'L'âme d'autrui est une forêt obscure où il faut marcher avec précaution.' I am using Nichols's superior translation, *ibid.*, 3.

Unfortunately, Liebich does not give her source for this, though it predates the citing by Pasteur Valléry-Radot, who only knew Debussy at the end of his life (see Nichols, *Debussy Remembered*, 151).

3 As Debussy described himself to André Poniatowski in February 1893, quoting a phrase ('maniaque de bonheur') from Jules Laforgue's poem 'Solo de lune'. See *Debussy Letters*, 40.

4 *Correspondance*, 67.

5 *Ibid.*, 267.

6 *Ibid.*, 179 ('un vieux maniaque d'affection').

7 See Lesure, *Claude Debussy avant 'Pelléas'*, 24–5 for full reviews of this concert at Chauny on 16 January 1876.

8 Given in full in *Debussy Letters*, 3.

9 Letter of 12 July 1884 as translated in Nichols, *Debussy Remembered*, 24.

10 As recalled by Mme Gérard de Romilly, his pupil from 1898 to 1908, in 'Debussy professeur', *Cahiers Debussy* 2 (1978), 5.

11 Cited in Nichols, *Debussy Remembered*, 196.

12 As translated in *Debussy Letters*, 40.

13 From Laloy, *La musique retrouvée*, 258–9.

14 This letter, formerly in the Durand archives, Paris, is now in the Bibliothèque Gustav Mahler, Paris (like all Debussy's letters to his publisher).

15 See *Debussy Letters*, 199–201.

16 See Orledge, *Debussy and the Theatre*, 128–48 for fuller details about this ill-fated ballet, which Debussy *did* take on for money. (Also see chapter 4, 'Debussy on stage'. Ed.)

17 Letter of 12 September 1912.

18 Letter to Durand of 18 September 1913.

19 From Arthur Hartmann, 'Claude Debussy as I Knew Him', *Musical Courier* 39/19 (23 May 1918), 7.

20 *Ibid.*, 8.

21 From René Peter, *Claude Debussy* (Paris, 1931) as translated in Nichols, *Debussy Remembered*, 135.

22 *Ibid.*, 4.

23 From Casella, 'Claude Debussy', 1.

24 In Erik Satie, 'A table' from *L'Almanach de Cocagne pour l'an 1922*, 169, also cited in Erik Satie, *Écrits*, ed. Ornella Volta (Paris, Editions Champ Libre, 2/1988), 51. According to Dolly Bardac, Emma banned Debussy from the kitchen after they moved into the Avenue du Bois de Boulogne in 1905.

25 According to his stepson Raoul Bardac's recollection 'Dans l'intimité de Claude Debussy', 73.

26 From a radio broadcast of 1938, as translated in Nichols, *Debussy Remembered*, 194.

27 From Durand, *Quelques souvenirs d'un éditeur de musique*, vol. II, 30. Debussy apparently had no knowledge of the workings of the parallel French copyright society.

28 See Nichols, *Debussy Remembered*, 193.

29 In Hartmann, 'Claude Debussy as I Knew Him', 8.

30 In de Romilly, 'Debussy professeur', *Cahiers Debussy* 2 (1978), 7. By all accounts, Debussy was an impatient, erratic and reluctant teacher too.

31 From Bardac, 'Dans l'intimité de Claude Debussy', 73. Emma Debussy called his special whisky 'a secret of the house' (see Nichols, *Debussy Remembered*, 204).

32 Mme Gaston de Tinan, 'Memories of Debussy and his circle', *Journal of the British Institute of Recorded Sound*, 50–1 (April–July 1973), 158. His stepdaughter Dolly lived in

the Debussy household from 1904 until her marriage in 1910.

33 Durand, *Quelques souvenirs d'un éditeur de musique*, vol. II, 92.

34 Cited in Nichols, *Debussy Remembered*, 169 and 181. The first is recalled by the pianist E. Robert Schmitz in 1937 and may be synonymous with the second, which comes from Teyte herself in 1962.

35 As translated in Nichols, *Debussy Remembered*, 132.

36 From Bardac, 'Dans l'intimité de Claude Debussy', 72.

37 From Nichols, *Debussy Remembered*, 6.

38 *Ibid.*, 10.

39 *Ibid.*, 49.

40 *Ibid.*, 110.

41 In Jean-Aubry, 'Some Recollections of Debussy', 205.

42 He tore up one such photograph taken by Pierre Louÿs in May 1894, as we can see from Lesure, *Claude Debussy: iconographie musicale*, 54, plate 31.

43 See Nichols, *Debussy Remembered*, 223 (Arnold Bax) and 121 (Georges Jean-Aubry).

44 In a radio broadcast of 1938, translated in *ibid.*, 194.

45 In Copeland, 'Debussy, the Man I Knew', *The Atlantic Monthly* (January 1955), 35.

46 From Erik Satie, 'Notes sur la musique moderne', *L'humanité* (11 October 1919), 2.

47 As translated in Nichols, *Debussy Remembered*, 137.

48 From Casella, 'Claude Debussy', 2.

49 As translated in Nichols, *Debussy Remembered*, 98.

50 Letter of 28 December 1915 cited in Lesure, *Claude Debussy avant 'Pelléas'*, 200.

51 In a letter to Henriette Fuchs of 12 July 1884, as translated in Nichols, *Debussy Remembered*, 25.

52 Cited in Nichols, *The Life of Debussy*, 44.

53 Cited in François Lesure, 'Achille à la Villa (1885–7)', *Cahiers Debussy* 12–13 (1988–9), 22. The original is in English.

54 In Lesure, *Claude Debussy, biographie critique*, 85.

55 From Lesure, *Claude Debussy avant 'Pelléas'*, 149.

56 Letter of 9 February 1897 from *Correspondance de Claude Debussy et Pierre Louÿs (1893–1904)*, 87.

57 For fuller details on this play see Orledge, *Debussy and the Theatre*, 241–3.

58 The full text of this palliative letter can be found in *Debussy Letters*, 147–8.

59 In a letter written from Dieppe on 11 August 1904, in the Beinecke Library, Yale

University (Frederick R. Koch Foundation deposit).

60 One such period was over Christmas and New Year 1909–10, as the dates on the manuscripts of the first book of *Préludes* show (now in the Pierpont Morgan Library).

61 *Correspondance*, 294.

62 From Mary Garden and Louis Biancolli, *Mary Garden's Story* (London: Michael Joseph, 1952), 80.

63 This was carefully erased from the last page of the orchestral sketch dated 'Dimanche 5 Mars 1905' in the Eastman School of Music, Rochester, NY.

64 From a letter to André Messager sent from Dieppe on 19 September 1904. See *Correspondance*, 196.

65 As in his letters to Raymond Bonheur of 9 August 1895 and Georges Hartmann of 14 July 1898. See *Debussy Letters*, 80 and 97–8.

66 From a letter of 15 July 1913. See *Correspondance*, 324.

67 In a letter of 19 July 1904, in the Beinecke Library, Yale University (Frederick R. Koch Foundation deposit).

68 Cited in Nichols, *Debussy Remembered*, 114.

69 In a letter of 25 February 1910 referring to Gabriel Pierné's conducting of 'Ibéria'. *Debussy Letters*, 217.

70 In [unnamed interviewer], 'The New Music Cult in France and Its Leader. Claude Achille Debussy Tells of His Present and Future Works', *New York Times* (16 May 1909), part 5, 9.

71 Lesure, 'Une interview romaine de Debussy [with Alberto Gasco]', *Cahiers Debussy* 11 (1987), 6.

72 In Nichols, *The Life of Debussy*, 165.

73 From [unnamed interviewer], 'Debussy Discusses Music and His Work', *New York Times* (26 June 1910), parts 3–4, 5.

2 Debussy's Parisian affiliations

1 Gabriel Astruc, 'Le Monument de "Claude de France"', typescript, *Fonds Montpensier*: Debussy, BN, Musique, Paris.

2 Letter from Debussy to Jacques Durand, 8 August 1914, *Correspondance*, 343.

3 Theodore Zeldin, *A History of French Passions* (Oxford: Clarendon Press, 1993), vol. I, 633–6.

4 Henri Rivière, *Trente-six vues de la Tour Eiffel* (Paris: Verneau, 1888–1902); see new edition, ed. Aya Louisa Macdonald (Paris: Philippe Sers, 1989).

5 By contrast the London underground opened in 1863 and the New York underground in 1868. See Jean-Claude

- Demory, *Le métro chez nous* (Paris: Editions M.D.M., 1997) 5.
- 6 Lesure concludes a brief discussion of Debussy's ancestry with the comment: 'The origin of the family reveals no mystery: they came from the purest peasantry'. Lesure, *Claude Debussy avant Pelléas*, 9.
- 7 Nichols, *The Life of Debussy*, 13.
- 8 See Glen Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge, Mass.: Harvard University Press, 1994); Lawrence Kramer, 'Consuming the Exotic: Ravel's *Daphnis and Chloé*', in *Classical Music and Post-Modern Knowledge* (Berkeley: California University Press, 1995). Parallels can be drawn with Ravel's imaginative excursions to other cultures, such as ancient Greece, Spain to some extent and American jazz. He tended to visit the country in question after he had written a work evoking that culture.
- 9 Lockspeiser, *Debussy*, 97.
- 10 I am grateful to Nichols for drawing my attention to these works in a personal communication, July 2001.
- 11 Theodore Zeldin, *A History of French Passions* (Oxford: Clarendon, 1993), vol. II, 6.
- 12 *Ibid.*, 33.
- 13 *Ibid.*, 30.
- 14 See also Eugen Weber, 'France, One and Indivisible' (part 1, chapter 7), in *Peasants into Frenchmen: The Modernization of Rural France, 1870–1914* (Stanford: Stanford University Press, 1976).
- 15 Nichols, *Debussy Remembered*, 22.
- 16 Lockspeiser, *Debussy: His Life and Mind*, vol. I, 70–1.
- 17 X.M. (Danish interview), 'Maurice Ravel's Arrival', *Berlingske Tidende* (30 January 1926), in Arbie Orenstein (ed.), *A Ravel Reader* (New York: Columbia University Press, 1990), 440; see Barbara L. Kelly, 'History and Homage', in D. Mawer (ed.), *The Cambridge Companion to Ravel* (Cambridge: Cambridge University Press, 2000), 7–9.
- 18 'Les impressions d'un Prix de Rome', *Gil Blas* (10 June 1903) in *Monsieur Croche et autres écrits*, 188.
- 19 Debussy to Antoine Marmontel, 1 January 1886, *Correspondance*, 42.
- 20 *Ibid.*, 33.
- 21 *Ibid.*, 36 and 57.
- 22 *Ibid.*, 34, 36 and 38.
- 23 *Ibid.*, 38.
- 24 Robert Brussel, 'Claude Debussy et Paul Dukas', *La revue musicale* (1 May 1926), 101.
- 25 *Correspondance*, 39.
- 26 Baudelaire, *Petit poèmes en prose, le spleen de Paris* (Paris: Garnier frères, 1958), 26.
- 27 Jarocinski, *Debussy: Impressionism and Symbolism*, 81.
- 28 *Correspondance*, 49.
- 29 Charles Baudelaire, *Richard Wagner et Tannhäuser à Paris*, ed. Robert Kopp (Paris: Les Belles Lettres, 1994), 8.
- 30 See Ravel's idea of translating from literature to music regarding *Histoires naturelles*; Roger Nichols, *Ravel Remembered* (London: Faber, 1987), 78; see also Kelly, 'History and Homage', 17.
- 31 Letter from Debussy to Emile Baron, *Correspondance*, 49.
- 32 Letter from Debussy to Ernest Chausson, *ibid.*, 57.
- 33 Baudelaire, *Richard Wagner et Tannhäuser à Paris*, 13.
- 34 See Baudelaire, 'Correspondances' from *The Flowers of Evil (Les fleurs du mal)* (Oxford: Oxford University Press, 1993); Baudelaire, 'De la couleur', *Le Salon de 1846*, in *Œuvres complètes*, vol. II (Paris: NRF Gallimard, 1976), 425.
- 35 Baudelaire, 'De la couleur', 423.
- 36 Letter from Debussy to Emile Baron, *Correspondance*, 49.
- 37 *Ibid.*
- 38 Baudelaire, *Richard Wagner et Tannhäuser à Paris*, xxx.
- 39 *Ibid.*, xxi.
- 40 See Poe, *The Oval Portrait* and Wilde, *The Picture of Dorian Gray*.
- 41 Ravel was critical of Debussy's technically 'mediocre' orchestration of *La Mer* in terms of 'architectural power', Arbie Orenstein (ed.), *Lettres, écrits, entretiens* (Paris: Flammarion, 1989), 36.
- 42 Debussy also acknowledges 'the marvellous effects in *Parsifal*' in this letter to André Caplet, 25 August 1912. *Correspondance*, 311; and *Debussy Letters*, 262.
- 43 See Marie Rolf, 'Orchestral Manuscripts of Claude Debussy, 1892–1905', *The Musical Quarterly* 70/4 (Fall 1984), 538–66 and Myriam Chimènes, 'The Definition of Timbre in the Process of Composition of *Jeux*', in Smith, *Debussy Studies*, 1–25.
- 44 Debussy's interest in timbre and spatial organisation of sound was further stimulated by the exotic sounds of the gamelan, which he encountered at the 1889 Paris exhibition. Roy Howat reveals the impact of this on Debussy's piano writing in Howat, 'Debussy and the Orient'.
- 45 Letter from Debussy to Durand, *Debussy Letters*, 184.

- 46 Holloway, *Debussy and Wagner*, 42; Nichols, *The Life of Debussy*, 56.
- 47 Lockspeiser, *Debussy: His Life and Mind*, vol. I, 90.
- 48 *Correspondance*, 56.
- 49 Nichols, *The Life of Debussy*, 28.
- 50 Jean-Jaques Eigeldinger, 'Debussy et l'idée d'arabesque musicale', *Cahiers Debussy* 12–13 (1988–9), 6–7.
- 51 Théodore de Banville, *Nocturne, La revue contemporaine* (1885), 6. Banville was also the author of the article on Baudelaire, *ibid.*, 379–90. His final adulatory comments, moreover, are reserved for Baudelaire's *Les fleurs du mal*, from which Debussy's *Cinq poèmes* are taken.
- 52 Dante Gabriel Rossetti, *La damoiselle élue*, trans. Gabriel Sarrazin, *La revue contemporaine* (1885), 373–8.
- 53 Smith, 'Debussy and the Pre-Raphaelites', 98–9; see also Debussy's letter to Henri Vasnier, 24 November 1885, *Correspondance*, 40–1.
- 54 Jean Moréas quoted in Paul Adam, 'Le symbolisme', *La vogue* 2 (4–11 October 1886), 398–9.
- 55 *Ibid.*, 398–401.
- 56 Theodor de Wyzewa, 'M. Mallarmé: Notes', *La vogue* (5–12 July and 12–19 July 1886), 375; see also Wyzewa's discussion of the same work in *La revue indépendante* (January 1887).
- 57 See Jarocinski, *Debussy: Impressionism and Symbolism*, 86–90.
- 58 Lesure, *Claude Debussy avant Pelléas*, 98–9; and Nichols, *The Life of Debussy*, 61.
- 59 Lesure, *Claude Debussy avant Pelléas*, 94.
- 60 *Ibid.*, 98.
- 61 Lockspeiser, *Debussy: His Life and Mind*, vol. I, 152.
- 62 Lloyd Austin, *Poetic Principles and Practice* (Cambridge: Cambridge University Press, 1987), 58.
- 63 *Ibid.*
- 64 Debussy, *Prelude to 'The Afternoon of a Faun'*, Norton Critical Score, 24.
- 65 Stéphane Mallarmé, 'Mystery in Letters', in Austin, *Poetic Principles*, 59.
- 66 *Ibid.*, 62.
- 67 Nichols, *The Life of Debussy*, 82–3.
- 68 Debussy also gave this name to two piano works (1888–91).
- 69 Eigeldinger, 'Debussy et l'idée d'arabesque musicale', 7.
- 70 *Correspondance*, 38.
- 71 Jarocinski, *Debussy: Impressionism and Symbolism*, 146.
- 72 (For further discussion of the *Faune*, Mallarmé and a connection with *Jeux*, see Berman, 'Prelude to the Afternoon of a Faun and Jeux: Debussy's Summer Rites'. Ed.)
- 73 *Correspondance*, 43.
- 74 Lockspeiser, *Debussy: His Life and Mind*, vol. I, 152.
- 75 Debussy, *Prelude to 'The Afternoon of a Faun'*, Norton Critical Score, 29.
- 76 See for example, Lockspeiser, *Debussy: His Life and Mind*, vol. I, chapters 9–11; and Howat, 'Debussy and the Orient', 45–57.
- 77 Lockspeiser, *Debussy: His Life and Mind*, vol. I, 50.
- 78 Viñes notes in his diary that he and Ravel played the piano duet version in 1897.
- 79 Ricardo Viñes, Nina Gubisch, 'Le journal inédit de Ricardo Viñes', *Revue internationale de musique française* 1/2 (June 1980), 183–95; quoted in Nichols, *Ravel Remembered*, 7.
- 80 I am grateful to Jeremy Drake for pointing out possible connections between these works.
- 81 Pierre Boulez, *Notes of an Apprenticeship*, trans. Herbert Weinstock (New York: Alfred Knopf, 1968), 344–5; Debussy, *Prelude to 'The Afternoon of a Faun'*, Norton Critical Score, 161.
- 82 Lockspeiser, *Debussy*, 41.
- 83 Letter from Debussy to Chausson, 7 March 1889, *Correspondance*, 57.
- 84 Archives de l'Académie des Beaux Arts, 2 E 17; quoted in Lesure, *Claude Debussy avant Pelléas*, 83.
- 85 *Ibid.*, 84.
- 86 *Correspondance*, 60.
- 87 Debussy to Ernest Hébert, 17 March 1887, *Correspondance*, 55; quoted in Nichols, *The Life of Debussy*, 45–6.
- 88 *Monsieur Croche et autres écrits*, 40.
- 89 See, for example, Arbie Orenstein, *Ravel: Man and Musician* (New York: Columbia University Press, 1975), 28; Léon Paul Fargue in Nichols, *Ravel Remembered*, 149.
- 90 Jann Pasler, 'Pelléas and Power: Forces behind the Reception of Debussy's Opera', *19th-Century Music* 10/3 (Spring 1987), 255. See also Pasler's table showing the political persuasions of particular critics and papers/journals and their response to *Pelléas*, *ibid.*, 247–9.
- 91 Gaston Carraud, *La Liberté* (2 May 1902); Jean Marnold, *Mercur de France* (June), 810.
- 92 Henri de Curzon, *Gazette de France* (3 May 1902).
- 93 See Jane Fulcher, *French Cultural Politics and Music* (New York: Oxford University Press, 1999), 178.
- 94 See Pasler, 'Pelléas and Power', 263.
- 95 André Suarès, 'Debussy', *La Revue musicale*, special issue (November), 112.

- 95 *La revue bleue* (2 April, 1904), 122.
- 96 *Monsieur Croche et autres écrits*, 207.
- 97 Scott Messing, *Neoclassicism in Music* (Ann Arbor: UMI Press, 1988), 45–9.
- 98 Owing to his illness and death, he only wrote three of them.
- 99 Ravel's own Sonata for Violin and Cello (1920–22), the first movement of which was included in the 'Tombeau de Claude Debussy' (*La Revue musicale* supplement, December 1920), goes further in emphasising new elements of bare sonorities, bitonality and jazz and can be seen as a post-war tribute.
- 100 Debussy, 'Enfin, seuls! . . .', *L'intransigeant* (11 March 1915); see reproduction in *Monsieur Croche et autres écrits*, 265–6.
- 101 Debussy to Nicolas Coronio, September 1914, *Debussy Letters*, 293.
- 102 Debussy to Durand, 18 August 1914, *ibid.*, 292.
- 103 Alfred Mortier, *Le courrier musical* (1 April 1918) 148–9.
- 104 Julien Tiersot, *Le courrier musical* (15 April 1918) 173.
- 105 Camille Bellaïgue, *Revue des deux mondes* (15 May 1918); see his review of Pelléas, *Revue des deux mondes* (15 May 1902).
- 106 In reality neither death was heroic in a military sense.
- 107 Vuillermoz, *Le ménestrel* (11 June), 241.
- 108 See Pierre Leroi's review of Debussy's Quartet: 'Debussy moves us in the purest and noblest ways. One cannot overstate the extent to which he is one of the greatest musical geniuses and that his name embellishes the history of our country with a glorious halo'. Leroi, *Le courrier musical* (15 February 1923, 69); for examples of war discourse see Louis Vuillemin, 'Musique et nationalisme', *Le courrier musical* (15 February 1923), 65.
- 3 Debussy as musician and critic**
- 1 *Gil blas* (16 February 1903), 96; *La revue blanche* (1 June 1901), 45; *La revue bleue* (2 April 1904), 278; *Gil blas* (23 February 1903), 101; *La revue blanche* (1 July 1901), 52. All are taken from *Monsieur Croche et autres écrits* (to which page numbers apply); 'ibid.' is used *passim* in nn. 10–56 below to refer to that volume.
- 2 Henry Gauthier-Villars, 'Lettre de l'Ouvreuse', *L'écho de Paris* (28 October 1901), 4.
- 3 Gustave Doret, *Musique et musiciens* (Lausanne: Edition Foetisch, 1915), 21.
- 4 *Gil blas* (30 March 1903), *Monsieur Croche et autres écrits*, 137.
- 5 Those articles in which *Monsieur Croche* features are: *La revue blanche* (1 July 1901); *La revue blanche* (15 November 1901); *Gil blas* (16 February 1903); *Gil blas* (16 March 1903); *Gil blas* (23 March 1903); and *Les annales politiques et littéraires* (25 May 1913).
- 6 Debussy insisted on this point in his opening article in *La revue blanche* on 1 April 1901. He repeated it in his introductory article for *Gil blas* on 12 January 1903 and again, as late as June 1914, in an interview with the critic Michel-Dimitri Calvoceossi for the American publication *The Etude*.
- 7 *La revue blanche* (1 July 1901), *Monsieur Croche et autres écrits*, 53. It is perhaps no coincidence that the Société des Concerts du Conservatoire was somewhat tardy in performing Debussy's music. It was not until 17 December 1905 that the *Prélude à l'après-midi d'un faune* (1894), by then regularly featured on the programmes of most concert societies, was admitted to its repertoire.
- 8 See, for example, the article by Pierre Lalo in *Le temps* of 25 March 1902, 3.
- 9 *Excelsior* (18 January 1911), *Monsieur Croche et autres écrits*, 318.
- 10 *La revue blanche* (1 July 1901), *ibid.*, 51, 49.
- 11 *La revue blanche* (15 May 1901), *ibid.*, 39.
- 12 *Le mercure de France* (January 1903), *ibid.*, 67.
- 13 See *La revue blanche* (15 May 1901), *ibid.*, 39.
- 14 Paul Flat, 'Théâtres', *La revue bleue* (10 May 1902), 592.
- 15 Alfred Bruneau, 'La Musique dramatique', *La grande revue* (1 July 1902), 219; Pierre Lalo, 'La Musique', *Le temps* (20 May 1902), 2–3.
- 16 *La revue musicale (d'histoire et de critique musicale)* (April 1902), *Monsieur Croche et autres écrits*, 271–4.
- 17 *La revue blanche* (15 May 1901), *ibid.*, 41.
- 18 See *La revue blanche* (15 May 1901), *ibid.*, 41–2.
- 19 See *La revue blanche* (1 December 1901), *ibid.*, 60–1.
- 20 *La revue blanche* (1 April 1901), *ibid.*, 24.
- 21 *Les annales politiques et littéraires* (25 May 1913), *ibid.*, 244.
- 22 Letter dated 25 August 1912, *Correspondance*, 311.
- 23 *La liberté* (13 October 1908), 1.
- 24 Louis Schneider, 'M. Claude Debussy', *La revue musicale (d'histoire et critique musicale)* (April 1902), *Monsieur Croche et autres écrits*, 273.
- 25 *Gil blas* (16 February 1903), *ibid.*, 96.
- 26 *La revue blanche* (1 April 1901), *ibid.*, 25.
- 27 *La revue blanche* (1 April 1901), *ibid.*, 27.
- 28 *Gil blas* (13 April 1903), *ibid.*, 148–50.
- 29 *La revue blanche* (15 April 1901), *ibid.*, 29.

- 30 *La revue blanche* (15 April 1901), *ibid.*, 31.
- 31 *La revue blanche* (1 May 1901), *ibid.*, 34.
- 32 *La revue musicale S.I.M.* (15 February 1913), *ibid.*, 229.
- 33 *Gil blas* (19 January 1903), *ibid.*, 76.
- 34 René Lénormand, *Etude sur l'harmonie moderne* (Paris: Le monde musical, 1913), 6.
- 35 Letter of 20 September 1905, *Lettres à Auguste Sérigny [par] Vincent d'Indy, Henri Duparc [et] Albert Roussel*, ed. M.-L. Sérigny (Paris: Librairie Ploix, 1961), 16.
- 36 Pierre Lalo, 'La Musique – concert officiel de musique française au Trocadéro', *Le temps* (28 August 1900), 3. Lalo supported Debussy at the time of the premiere of *Pelléas* but, in reality, he had reservations about Debussy's music and later became one of his most powerful and virulent opponents.
- 37 Claude Debussy, 'Déclaration à un journaliste Autrichien' (December 1910), *Monsieur Croche et autres écrits*, 308.
- 38 *Excelsior* (18 January 1911), *ibid.*, 318–19.
- 39 Letter of 3 April 1904 to Louis Laloy, *Correspondance*, 188.
- 40 *Comœdia* (17 December 1910), *Monsieur Croche et autres écrits*, 312–13. Vuillemin was, in fact, a committed supporter of Debussy. As a music critic he was unswervingly positive in his reviews and as a singer he frequently included Debussy's music in his programmes.
- 41 Paul-Jean Toulet, 'Une interview de M. Claude Debussy', *Les marges* (1 October 1912), 158.
- 42 *Excelsior* (18 January 1911), *Monsieur Croche et autres écrits*, 318.
- 43 Letter to Robert Godet of 18 January 1913, Robert Godet and Georges Jean-Aubry (eds.), *Lettres à deux amis* (Paris: Librairie José Corti, 1942), 134. Debussy's first article for *La revue musicale S.I.M.* appeared in the November 1912 edition.
- 44 The Schola Cantorum had been founded in 1894 with the aim of training young composers in the areas of counterpoint, analysis and music history, which were marginalised at the Conservatoire. D'Indy had been involved from the start and in 1900 became director of the Schola.
- 45 Throughout his career d'Indy maintained that advances in French music were, to a large extent, attributable to Wagner's beneficial influence. He argued this point of view in his *Richard Wagner et son influence sur l'art musical français* (Paris: Librairie Delagrave, 1930), 65.
- 46 Claude Debussy, 'A la Schola Cantorum', *Gil blas* (2 February 1903), *Monsieur Croche et autres écrits*, 90.
- 47 See 'A la Schola Cantorum' of 2 February 1903 and 'Lettre ouverte à Monsieur le Chevalier C.W. Gluck' of 23 February 1903, both in *Monsieur Croche et autres écrits*, 89–93 and 100–3. His acquaintance with the music of Rameau was strengthened by Debussy's participation in the preparation of a complete edition of Rameau's works by the Durand publishing house. Debussy's contribution, *Les fêtes de Polymnie*, appeared in 1908.
- 48 D'Indy, 'A propos de *Pelléas et Mélisande*', *L'occident* (June 1902), 378.
- 49 *La revue musicale S.I.M.* (15 May 1913), *Monsieur Croche et autres écrits*, 240.
- 50 *La revue musicale S.I.M.* (1 November 1913), *ibid.*, 245.
- 51 See, for example, *La revue musicale S.I.M.* (December 1912), *ibid.*, 218.
- 52 See *La revue musicale S.I.M.* (November 1912), *ibid.*, 213.
- 53 *La revue musicale S.I.M.* (November 1912), *ibid.*, 214.
- 54 *La revue musicale S.I.M.* (December 1912), *ibid.*, 218.
- 55 See *La revue musicale S.I.M.* (15 May 1913), *ibid.*, 240.
- 56 *La revue musicale S.I.M.* (1 November 1913), *ibid.*, 247.
- 57 This animosity even extended to Wagner, whose music was seldom performed in Paris during the war. On the other hand, Beethoven's *Eroica* Symphony enjoyed a spate of popularity among wartime audiences.
- 58 See Claude Debussy, 'Enfin seuls', *L'intransigeant* (11 March 1915), *Monsieur Croche et autres écrits*, 267.
- 59 Joseph Vallery-Radot, *Tel était Claude Debussy* (Paris: René Juilliard, 1958), 139–40.
- 60 Most notably, despite his advocacy of Wagner in his youth, Saint-Saëns launched a scathing and ill-judged attack on Wagner's domination of French music, which was serialised in *L'écho de Paris* from 19 September 1914 onwards and published in book form as *Germanophilie* in 1916.
- 61 Preface to Paul Huvelin's *Pour la musique française* in *Monsieur Croche et autres écrits*, 267.
- 62 Letter of 9 October 1914, *Lettres de Claude Debussy à son éditeur* (Paris: Durand, 1927), 128–9.
- 63 *Ibid.*, 126.
- 64 At the end of the war Saint-Saëns also wrote his *Cypres et lauriers* for organ and orchestra as a celebration of allied victory.
- 65 *Correspondance*, 345.
- 66 Jacques des Gachons, 'Depuis deux ans avez-vous pu travailler?' *Le figaro* (16 October 1916), 3.

4 Debussy on stage

1 Orledge, *Debussy and the Theatre*, 82. (This is the most thorough study of Debussy's many theatrical projects and interests.)

2 Claude Debussy, 'Considérations sur le Prix de Rome au point de vue musical', originally published in *Musica* (May 1903), and reprinted in *Monsieur Croche et autres écrits*, 175–9; translated in *Debussy on Music*, 198.

3 Debussy, 'Les impressions d'un Prix de Rome', *Gil blas* (10 June 1903); reprinted in *Monsieur Croche et autres écrits*, 188–91; translated in *Debussy on Music*, 211.

4 For documents pertaining to the Prix de Rome, see Constant Pierre, *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs, recueillis ou reconstitués* (Paris: Imprimerie nationale, 1900). On the Prix de Rome, see also Eugene Bozza, 'The History of the "Prix de Rome"', and Hilda Colucci, 'The Winners of the "Premier Grand Prix de Rome" (Music)', *Hinrichsen's Musical Year Book* 7 (1952), 487–94; and Lesley A. Wright, 'Bias, Influence, and Bizet's *Prix de Rome*', *19th-Century Music* 15 (1992), 215–28.

5 The scenes were for solo voice from 1803 through 1830, and between 1831 and 1838 for either one or two voices. For the balance of the nineteenth century, three voices was the norm. Pierre, *Le Conservatoire national*, 528–9.

6 *Ibid.*, 199.

7 *Ibid.*, 200.

8 *Ibid.*, 199–200.

9 For details regarding extant sources for Debussy's works, see Lesure, *Catalogue de l'œuvre de Claude Debussy*. Pending publication of the promised revised edition of this indispensable reference tool, also see the catalogues included in Briscoe, *Claude Debussy: A Guide to Research*, 17–82; and for the early works, Briscoe, 'The Compositions of Claude Debussy's Formative Years (1879–1887)', 389–433, which includes some incipits and even manuscript facsimiles not available elsewhere. Yves A. Lado-Bordowsky's study of Debussy's handwriting was the basis for his revised chronology of the composer's early works; see his 'La chronologie des œuvres de jeunesse de Claude Debussy (1879–1884)', *Cahiers Debussy* 14 (1990), 3–22. For a brief description of a manuscript of *Daniel*, see Julien Tiersot, 'Œuvres de première jeunesse de Berlioz et de Debussy', *Le ménestrel* 95 (6 January 1933), 1–4.

10 On *Le gladiateur*, see Vallas, *Claude Debussy: His Life and Works*, 23–5 (including facsimile reproductions of pages 58–9 of the score between 24 and 25; the 1958 French-language second edition of this work, *Claude Debussy et son temps*, 52–5, incorporates some revisions but lacks the facsimiles); Lesure, *Claude Debussy: biographie critique*, 61–2; and John R. Clevenger, 'Debussy's First "Masterpiece", *Le Gladiateur*', *Cahiers Debussy* 23 (1999), 3–34.

11 'Nature musicale généreuse mais ardente parfois jusqu'à l'intempérance; quelques accents dramatiques saisissants.' Dietschy, *A Portrait of Claude Debussy*, 35.

12 Guinand's texts had also been used for the competitions in 1878 (*La fille de Jephthé*), 1881 (*Geneviève*) and 1882 (*Edith*). On Debussy's *L'enfant prodigue*, see especially Lesure, *Claude Debussy: biographie critique*, 68–70; Vallas, *Claude Debussy et son temps*, 56–60; and Wenk, *Claude Debussy and Twentieth-Century Music*, 21–6.

13 Letter of early February 1885, in *Debussy Letters*, 5.

14 Laloy, *Claude Debussy*, 14.

15 Maurice Emmanuel, 'Les ambitions de Claude-Achille' (1926), translated in Nichols, *Debussy Remembered*, 22.

16 'Sens poétique très marqué, coloris brillant et chaud, musique vivante et dramatique.' Dietschy, *A Portrait of Claude Debussy*, 37.

17 'Opéras', originally published in *La revue blanche* (15 May 1901), and reprinted in *Monsieur Croche et autres écrits*, 38–43; translated in *Debussy on Music*, 34.

18 The score's most 'exotic' (and progressive) harmonic effect, the use of whole-tone harmonies to prepare the harmonic/thematic return of the opening theme of the 'air de danse', was not present in the original score but was added years later when Debussy revised the orchestration.

19 See his letter of 21 November 1910 to André Caplet, in *Debussy Letters*, 224–5.

20 Letter of 20 March 1906, in *Debussy Letters*, 168.

21 According to Claus Røllum-Larsen, 'The Early Reception of Claude Debussy and His Works in Copenhagen', *Cahiers Debussy* 24 (2000), 52, Joachim Andersen conducted the 'Cortège et air de danse' in 1906 in the concert hall of the Tivoli Gardens in Copenhagen.

22 Letter of 17 July 1907 to Jacques Durand, in *Debussy Letters*, 179.

23 Letter of 5 August 1907 to Jacques Durand, in *Debussy Letters*, 181–2. He was also amused to find 'some most surprising things in the

- early orchestration, notably, in the very opening bars, 'a cor anglais which quite blatantly plays fifths . . . and even thirds . . . it's really a pity such a cor anglais remains to be invented'.
- 24 A hand other than the composer's was responsible for the final portion of the score, from the middle of the duo (at 'Au nom de mes remords') to the end. The nature of the revision, which even involves prominent motivic alterations, suggests that it must surely have been accomplished under the composer's supervision.
- 25 The cantata was sung in French, which was unusual for Sheffield, and the soloists were Agnes Nicholls, Felix Senius and Frederic Austin. See Henry J. Wood, *My Life in Music* (London: Victor Gollancz, 1938), 279–80.
- 26 See Orledge, *Debussy and the Theatre*, 41 (and illustration on 42).
- 27 Paul Vidal, 'Souvenirs d'Achille Debussy', *Revue musicale* 7 (1 May 1926), 16.
- 28 *Journal officiel* (31 December 1886), reproduced in Guy Cogeval and François Lesure, *Debussy e il simbolismo* (Rome: Fratelli Palombi Editori, 1984), 50.
- 29 *Debussy on Music*, 77–8.
- 30 *Correspondance*, 36.
- 31 *Debussy Letters*, 13.
- 32 Cogeval and Lesure, *Debussy e il simbolismo*, 50.
- 33 David Weir, *Decadence and the Making of Modernism* (Amherst, Mass.: University of Massachusetts Press, 1995), 22–42.
- 34 *Debussy Letters*, 13.
- 35 Reyer's *Salammbô*, with a libretto by Camille du Locle, would have its premiere in Brussels on 10 February 1890. Notwithstanding Reyer's rights, between 1863 and 1866 Musorgsky wrote his own libretto for *Salammbô* and composed music for six of its scenes, and in 1886 a *Salammbô* with music by Nicolò Massa to a libretto by Engelo Zanardini was performed at La Scala. On musical (and cinematic) adaptations of *Salammbô*, see Gustave Flaubert, *Salammbô*, ed. René Dumesnil, 2 vols. (Paris: Société les Belles Lettres, 1944), vol. I, cxxvii–cxlii and vol. II, 212–16. The most famous operatic *Salammbô*, of course, is the excerpt that Bernard Herrmann composed for Orson Welles's classic 1941 film *Citizen Kane*.
- 36 On *Diane au bois*, see Eileen Souffrin, 'Debussy lecteur de Banville', *Revue de musicologie* 46 (1960), 200–22; Lockspeiser, *Debussy: His Life and Mind*, vol. I, 75–81; Langham Smith, 'Debussy and the Pre-Raphaelites', 95–109; and James R. Briscoe, '“To Invent New Forms”: Debussy's *Diane au bois*', *Musical Quarterly* 74 (1990), 131–69.
- 37 Debussy set portions of scenes 1, 2 and 7 at least. The extant fragments include Hymnis's 'Il dort encore' from scene 1, published in Debussy, *Sept poèmes de Banville*, ed. James R. Briscoe (Paris: Jobert, 1984), 22–5, and 'Ode bachique' from scene 7, a duet for Hymnis and Anacréon.
- 38 Raymond Bonheur, 'Souvenirs et impressions d'un compagnon de jeunesse' (1926), translated (in part) in Nichols, *Debussy Remembered*, 10.
- 39 Alvin Harms, *Théodore de Banville* (Boston: Twayne Publishers, 1983), 163–4.
- 40 How else to explain the plural 'fragments' when only one item is listed, and that a duo from the latter part of the work is item number one?
- 41 *Debussy Letters*, 8.
- 42 Laloy, *Claude Debussy*, 14.
- 43 Undated letter of late June 1885, in *Correspondance*, 36.
- 44 Letter of 19 October 1895, in *Debussy Letters*, 13.
- 45 Letter of 23 December 1886, *ibid.*, 18.
- 46 Letter of 24 November 1885, *ibid.*, 14–15.
- 47 Letter of 29 January 1886, *ibid.*, 16.
- 48 Letter of 8/9 September 1892, *ibid.*, 38.
- 49 Vallas, *Claude Debussy et son temps*, 140.
- 50 On *Rodrigue et Chimène* see Abbate, 'Tristan in the Composition of *Pelléas*'; Richard Langham Smith, 'Rodrigue et Chimène: genèse, histoire, problèmes d'édition', *Cahiers Debussy* 12–13 (1988–9), 67–81; Langham Smith, "“La jeunesse du Cid”: A Mislaid Act in *Rodrigue et Chimène*", in *Debussy Studies*, 201–28; and François Lesure, 'Massenet, Debussy et la compétition des Cid', *L'avant-scène opéra* 161 (1994), 120–5.
- 51 *Debussy Letters*, 34.
- 52 Vallas, *Claude Debussy: His Life and Works*, 78; Smith, "“La jeunesse du Cid”: A Mislaid Act in *Rodrigue et Chimène*", 210.
- 53 Paul Dukas, *Correspondance de Paul Dukas*, ed. Georges Favre (Paris: Durand, 1971), 21.
- 54 Smith, "“La jeunesse du Cid”: A Mislaid Act in *Rodrigue et Chimène*", 202.
- 55 For detailed accounts of Mendès's sources, see Orledge, *Debussy and the Theatre*, 19–27; and Smith, "“La jeunesse du Cid”: A Mislaid Act in *Rodrigue et Chimène*", especially 211–28.
- 56 Claude Debussy, *Rodrigue et Chimène*, Orchestra and Chorus of the Opéra de Lyon, conducted by Kent Nagano (Paris: Erato/Radio France 4509-98508-2, 1995). The score was reconstructed by Richard Langham

Smith, missing text was provided by Georges Beck, and Edison Denisov did the orchestration.

57 Raymond Bonheur, 'Souvenirs et impressions d'un compagnon de jeunesse', *La revue musicale* 7 (1 May 1926), 5.

58 Vallas, *Claude Debussy et son temps*, 143.

Xavier Carlier and Maurice Lefèvre were among the composers who had approached Maeterlinck regarding *La Princesse Maleine*. At the time of her death, in 1918, Lili Boulanger was working on an opera based on the play.

59 Lesure, *Claude Debussy: biographie critique*, 123.

60 The literature on *Pelléas* is enormous. See Grayson, *The Genesis of Debussy's Pelléas et Mélisande*; Grayson, 'The Interludes of *Pelléas et Mélisande*', *Cahiers Debussy* 12–13 (1988–9), 100–22; Abbate, 'Tristan in the Composition of *Pelléas*'; Nichols and Smith, *Claude Debussy: Pelléas et Mélisande*; François Lesure, 'La longue attente de *Pelléas* (1895–1898)', *Cahiers Debussy* 15 (1991), 3–12; Margit Schumann, 'Une esquisse pour *Pelléas et Mélisande*: la "Scène des moutons"', *Cahiers Debussy* 17–18 (1993–4), 35–56; and Grayson, 'Waiting for Golaud: The Concept of Time in *Pelléas*', in Smith (ed.), *Debussy Studies*, 26–50.

61 *Debussy Letters*, 54 and 56.

62 Wagnerian influences on Debussy are discussed in Holloway, *Debussy and Wagner*; and Abbate, 'Tristan in the Composition of *Pelléas*'.

63 The visit was reported in *L'art moderne* 13 (12 November 1893), 367.

64 Undated letter of early December 1893 to Ernest Chausson, in *Debussy Letters*, 60.

65 On Debussy's adaptation of the play, see Grayson, *The Genesis of Debussy's Pelléas et Mélisande*, 113–32; and Grayson, 'The Libretto of Debussy's "Pelléas et Mélisande"', *Music and Letters* 66 (1985), 34–50.

66 *Le temps* (22 May 1893), cited in W. D. Halls, *Maurice Maeterlinck: A Study of His Life and Thought* (Oxford: Clarendon Press, 1960), 37–8.

67 Undated letter to Lugné-Poe, in Lugné-Poe, *Le sot du tremplin* (Paris: Gallimard, 1930), 237. Maeterlinck identified these centuries as his suggestion for the style of the costumes.

68 The circularity of the play is discussed in Grayson, 'Waiting for Golaud: The Concept of Time in *Pelléas*'.

69 In a letter of 1907 to Maurice Kufferath, co-director of the Théâtre de la Monnaie in Brussels, Debussy confided that he thought it would have been better to 'compress' the five

acts of *Pelléas* into three (Lesure, *Claude Debussy: biographie critique*, 287). Today, *Pelléas* is typically done in 'three' acts, with intermissions after acts II and III. It is even done in 'two', with intermission after act III (or act II).

70 In his review of the play's premiere, Sarcey reported that some disrespectful laughter was directed at this scene, which he judged totally incomprehensible, not only to 'outsiders', but to the initiates and even to the symbolist (Maeterlinck) himself.

71 Yniold's golden ball invites comparison with *Mélisande*'s two golden 'circles': her crown and her wedding ring, neither of which she holds onto.

72 See René Terrasson, '*Pelléas et Mélisande*' ou *l'initiation* (Paris: Editions EDIMAF, 1982), for an analysis of the opera's musical and literary symbols. The discussion of act IV, scene 3 and some of the following remarks on the play are indebted to this book and to Aimé Israel-Pelletier, '*Pelléas et Mélisande*: drame lyrique en cinq actes, musique de Claude Debussy', unpublished paper read at 'Festival *Pelléas et Mélisande*', Eastman School of Music, Rochester, 5–6 May 1987.

73 Halls, *Maurice Maeterlinck: A Study of His Life and Thought*, 38.

74 Letter of January 1894? to Ernest Chausson, and of 28 August 1894 and 17 August 1895 to Henri Lerolle, in *Debussy Letters*, 62, 73 and 80.

75 Letter of 9 August 1895 to Raymond Bonheur, in *Debussy Letters*, 80.

76 The most obvious instrumental associations are the horn with the hunter Golaud, the oboe (and English horn) with the sad *Mélisande*, the flute with the naive *Pelléas*, and the cellos with the wise and compassionate Arkel. Pedal points often connote immobility, and whole-tone harmonies are connected with confusion, disorientation, incomprehension and dread. For further discussion of these and other 'symbols' see Wenk, *Claude Debussy and Twentieth-Century Music*, 37–50; Nichols and Smith, *Claude Debussy: Pelléas et Mélisande*, 78–139; and Parks, *The Music of Claude Debussy*, 163–86.

77 Letter of 3 September 1893 (with postscript of 6 September) to Chausson, in *Debussy Letters*, 52.

78 See Lesure, 'La longue attente de *Pelléas* (1895–1898)'.

79 This is exactly what happened for a performance of Maeterlinck's *Pelléas* at the Croat National Theatre in Zagreb on

- 10 March 1908: portions of Debussy's opera, among them the interludes, were arranged as incidental music by Andro Mitrović. See Zdenka Weber, 'La diffusion de la musique de Debussy en Croatie', *Cahiers Debussy* 16 (1992), 49–50.
- 80 The proceedings of the arbitration meetings are reproduced in Lesure, *Claude Debussy avant Pelléas ou les années symbolistes*, 253–5.
- 81 See David Grayson, 'Debussy in the Opera House: An Unpublished Letter concerning Yniold and Mélisande', *Cahiers Debussy* 9 (1985), 17–28.
- 82 A baritone voice that extends into the tenor range and is named after Jean-Blaise Martin (1768–1837), who possessed such a voice, and for whom a number of roles were tailored.
- 83 See Grayson, 'The Interludes of *Pelléas et Mélisande*'. The original, short interludes appear in the first edition of the vocal score, published in 1902 by Fromont, and are reproduced in Howard Ferguson, 'Debussy's Emendations to "Pelléas"', *Musical Times* 129 (1988), 387–8.
- 84 See Grayson, *The Genesis of Debussy's Pelléas et Mélisande*, 85–6 and 129–31. The two cut passages that are absent from the full score may be found in the original vocal score (Fromont, 1902) and also in Nichols and Smith, *Claude Debussy: Pelléas et Mélisande*, 56–8; and in Ferguson, 'Debussy's Emendations to "Pelléas"' (though Golaud's 'line' has been omitted from the latter excerpt).
- 85 'Debussy Discusses Music and His Work', *New York Times* (26 June 1910), reproduced in David Grayson, 'Claude Debussy Addresses the English-speaking World: Two Interviews, an Article, and *The Blessed Damozel*', *Cahiers Debussy* 16 (1992), 27.
- 86 See Orledge, *Debussy and the Theatre*, 261–2 and 312–13.
- 87 *Ibid.*, 262.
- 88 *Ibid.*, 206–16, 251–3, 257–60, 264, 268–72 and 359.
- 89 Letter of 26 November 1903, in *Debussy Letters*, 142–4.
- 90 Debussy, 'Berlioz et M. Gunsbourg', *Gil blas*, 8 May 1903; reprinted in *Monsieur Croche et autres écrits*, 168–72; translated in *Debussy on Music*, 192.
- 91 See Lockspeiser (ed.), *Debussy et Edgar Poe: manuscrits et documents inédits*; Orledge, *Debussy and the Theatre*, 102–27; Juan Allende-Blin, 'Debussy und Poe. Eine Dokumentation', *Musik-Konzepte* 1/2 (1981), 3–9; and Antoine Goléa, 'Des cathédrales englouties', in André Boucourechliev et al., *Debussy* (Paris: Hachette, 1972), 137–53.
- Treize, *Debussy: La mer*, 41–4, finds intriguing parallels between *Usher* and *La mer*.
- 92 The scenario is reproduced in Lockspeiser, *Debussy et Edgar Poe*, 60–3.
- 93 Debussy, *Correspondance*, 186.
- 94 *Debussy Letters*, 171.
- 95 Lockspeiser (ed.), *Debussy et Edgar Poe*, esquisses inédites en fac-similé, Part III; Debussy, *Morceau de concours*, ed. Roy Howat (Paris: Durand, 1980). Additional manuscript materials for *Le diable* (a description of the décor and a chanson for the opening scene, plus a further page of music) were auctioned by Debussy's widow in 1933.
- 96 Henri Busser, *De Pelléas aux Indes Galantes* (Paris: Librairie Arthème Fayard, 1955), 185.
- 97 Gino G. Zuccala, 'En parlant avec Debussy', *Musica* (12 February 1910), reprinted in *Monsieur Croche et autres écrits*, 301.
- 98 Letter of 18 June 1908 to Jacques Durand, in *Debussy Letters*, 192.
- 99 *Ibid.*, 194. An addendum to the 5 July 1908 contract acknowledging receipt of a 2,000-franc advance is in Debussy, *Correspondance*, 240.
- 100 Allende-Blin's compilation, transcription and orchestration of the *Usher* materials was published by Jobert (Paris), first performed in concert in 1977 by the orchestra of the Hessischer Rundfunk (cond. Eliahu Inbal) in Frankfurt, first staged at the Berlin Opera (cond. Jesús López-Cobos) in 1979 and recorded by the Orchestre Philharmonique de Monte-Carlo (cond. Georges Prêtre) for Pathé Marconi EMI (1984; the 1993 CD reissue is EMI CDM 764687 2). Uncredited, Debussy's music was also used in 'The Fall of the House of Usher' by Eric Woolfson, Alan Parsons and Andrew Powell, which appeared on The Alan Parsons Project album, *Tales of Mystery and Imagination: Edgar Allan Poe* (Los Angeles: 20th Century Records, 1976).
- 101 Zuccala, 'En parlant avec Debussy', in *Monsieur Croche et autres écrits*, 300–1.
- 102 Letter of 18 June 1908 to Jacques Durand, in *Debussy Letters*, 192.
- 103 Jean Lépine, *La vie de Claude Debussy* (Paris: Albin Michel, 1930), 18.
- 104 See Orledge, *Debussy and the Theatre*, 296–300, for 'some reasons for Debussy's lack of theatrical "productivity"':

5 The prosaic Debussy

- 1 Hugh Macdonald, 'The Prose Libretto', *Cambridge Opera Journal* 1/2 (1989), 156.

- 2 Ibid., 155; the Preface is published in *Autobiographie de Charles Gounod* (London: 1875), 88–93.
- 3 André Germain, 'Avant le rideau, Gwendoline', *L'écho de Paris* (27 December 1893); quoted in Roger Delage, *Emmanuel Chabrier* (Paris: Fayard, 1999), 299.
- 4 The four *Proses lyriques* (1892–3) to his own poems; the three *Chansons de Bilitis* (1897–8), prose 'songs' by Pierre Louÿs; the two *Nuits blanches* (1898) to his own poems.
- 5 See Denis Herlin, 'Une œuvre inachevée: La saulaie', *Cahiers Debussy* 20 (1996), 3–23.
- 6 'Sous la musique que faut-il mettre? De beaux vers, de mauvais, des vers libres, de la prose?' in *Monsieur Croche et autres écrits*, 206–7.
- 7 Peter Ruschenberg, *Stilkritische Untersuchungen zu den Liedern Claude Debussys*, especially chapter 3, 'Die Melodik und Prosodie der Gesangstimme'.
- 8 See Marie Rolf, 'Semantic and Structural Issues in Debussy's Mallarmé Songs', in Smith, *Debussy Studies*, 179–200.
- 9 I have adopted James R. Briscoe's emendation of the lower right-hand part in bars 2 and 3: *Songs of Claude Debussy*, vol. II, 9 and 44.
- 10 See my article 'Debussy's Two Settings of "Clair de lune"'
- 11 'Du respect dans l'art', S.I.M. (December 1912) in *Monsieur Croche et autres écrits*, 217–18.
- 12 Debussy here omitted a fourth line, 'De vent, de froidure et de pluye', following some editions of the poem. See Cobb (ed.), *The Poetic Debussy*, 169.
- 13 The fourteen are: 'Souhait', 'Fleur des eaux', 'Eglogue', 'Musique', 'Paysage sentimental', 'Voici que le printemps', 'Apparition'; 'Green' from *Ariettes oubliées*; 'Le balcon', 'Harmonie du soir' and 'Recueillement' from *Cinq poèmes de Baudelaire*; 'Les ingénus' from the second set of *Fêtes galantes*; and 'Soupir' and 'Placet futile' from *Trois poèmes de Stéphane Mallarmé*. The four partly alexandrine ones are 'Aimons-nous', 'Beau soir'; 'L'ombre des arbres' from *Ariettes oubliées*; and 'Noël des enfants qui n'ont plus de maisons'.
- 14 *Richard Strauss et Romain Rolland, Correspondance, fragments de journal*, ed G. Samazeuilh (Paris: Albin Michel, 1951), 41.
- 15 Ruschenberg, *Stilkritische Untersuchungen zu den Liedern Claude Debussys*, 95.
- 16 Wenk, *Claude Debussy and the Poets*, 180.
- 17 Wenk notes the 'spiraling reflexives' here, *ibid.*
- 18 'Sous la musique que faut-il mettre? De beaux vers, de mauvais, des vers libres, de la prose?' in *Monsieur Croche et autres écrits*, 206–7.
- 6 Debussy and expression**
- 1 Debussy, from a letter to Jacques Durand, 3 September 1907, *Debussy Letters*, 184.
- 2 Ibid., 20–1.
- 3 Letter to Joachim Gasquet, quoted in P. Smith, *Impressionism: Beneath the Surface* (London: Weidenfeld and Nicolson, 1995), 155.
- 4 Ibid., 163.
- 5 J. Laforgue, *Mélanges posthumes* (Paris, 1903), 136–8, quoted in T. J. Clark, *The Painting of Modern Life* (London: Thames and Hudson, 1985), 16.
- 6 See, for example, the critical reactions to the first Impressionist exhibition of 1874, quoted in B. Denvir, *The Chronicle of Impressionism* (London: Thames and Hudson, 1993), 88–9.
- 7 Report by the Permanent Secretary of the Académie des Beaux-Arts, 1887, originally printed in *Les arts français* 16 (1918), 92, quoted in *Debussy on Music*, 50.
- 8 *Debussy Letters*, 21, n. 1.
- 9 Ibid., 188.
- 10 Ibid., 313.
- 11 Ibid., 203.
- 12 Ibid., 38.
- 13 Ibid., 42.
- 14 Ibid., 73.
- 15 Ibid., 75. There is an interesting echo of this remark in a much later letter (4 February 1916) to Robert Godet about *En blanc et noir*: 'These pieces draw their colour, their emotion, simply from the piano, like the "greys" of Velázquez', *Debussy Letters*, 314.
- 16 Ibid., 87.
- 17 Ibid., 93.
- 18 Ibid., 100.
- 19 Quoted in Lockspeiser, *Debussy*, 189.
- 20 *Théâtre des Champs-Élysées, 17 juin 1932... Festival... Claude Debussy à l'occasion de l'érection de ses deux monuments à Paris et à Saint-Germain-en-Laye. Programme et livre d'or des souscripteurs* (Paris, 1932).
- 21 Dietschy, *A Portrait of Claude Debussy*, 104.
- 22 *Les écrits de Paul Dukas sur la musique* (Paris: Société d'éditions françaises et internationales, 1948), 529–33.
- 23 *Debussy Letters*, 117.
- 24 R. Howat, 'En Route for *L'isle joyeuse*: the Restoration of a Triptych', *Cahiers Debussy* 19 (1995), 37–52.
- 25 *D'un cahier d'esquisses* has particularly striking musical links: 'D'un cahier d'esquisses' is in D \flat , the tonic of *La mer*, and makes

- extensive use of a rhythmic figure that dominates the cello theme of the second principal section (first movement)'. Trezise, *Debussy: La mer*, 9.
- 26 Debussy, *Lettres à son éditeur*, 21–2.
- 27 For example Debussy's reported insistence that his music be played 'Au métronome!' Long, *Au piano avec Claude Debussy*, 42.
- 28 *Debussy Letters*, 222.
- 29 *Ibid.*, 305.
- 30 *Œuvres complètes de Claude Debussy*, vol. V/5: *La mer*, ed. Marie Rolf (Paris: Durand, 1997), xvii.
- 31 See, for instance, the list of 'water' pieces in Trezise, *Debussy: La mer*, 1.
- 32 *Debussy Letters*, 141.
- 33 *Ibid.*, 148.
- 34 Letter dated 26 July 1905, *ibid.*, 153.
- 35 *Ibid.*, 164, n. 1.
- 36 *Ibid.*, 163–4.
- 37 Laloy, *La musique retrouvée*, 146–7, quoted in Trezise, *Debussy: La mer*, 21.
- 38 Lockspeiser, *Debussy: His Life and Mind*, vol. II, 29.
- 39 Guy de Maupassant, 'La vie d'un paysagiste (Etretat, septembre)', *Gil Blas* (28 April 1886), quoted in Daniel Wildenstein, *Monet, or the Triumph of Impressionism* (Cologne: Taschen, 1996), 209. The specific painting to which Maupassant refers at the start of the extract is *Etretat, la pluie* in Wildenstein, *Monet: Catalogue raisonné*, no.1044 (Cologne: Taschen, 1996), now in the National Gallery, Oslo.
- 40 *Debussy Letters*, 166.
- 41 Carla Rachman, *Monet* (London: Phaidon, 1997), 268.
- 42 Sadly this is no longer a realistic aspiration as many paintings from the series are now in private collections. Fourteen of them were exhibited by George Petit in 1898. See Wildenstein, *Monet: Catalogue raisonné*, nos. 1472–89.
- 43 Quoted in D. Wildenstein, *Monet, or the Triumph of Impressionism*, 321.
- 44 See N. Savy, 'Charles Baudelaire ou l'espoir d'autre chose', *Regards d'écrivains au Musée d'Orsay* (Paris, 1992), 43–75.
- 45 See Denvir, *Chronicle of Impressionism*, 221.
- 46 *Art Monthly Review*, 30 September 1876, quoted in Denvir, *Chronicle of Impressionism*, 99.
- 47 Jarocinski, *Debussy: Impressionism and Symbolism*.
- 48 *Debussy on Music*, 295.
- 49 *Lettres à son éditeur*, 70.
- 50 *Debussy Letters*, 171.
- 51 *Lettres à son éditeur*, 45.
- 52 *Ibid.*, 63.
- 53 Boulez, *Orientations: Collected Writings*, ed. Jean-Jacques Nattiez, trans. M. Cooper (London: Faber, 1986), 319–20.
- 54 *Debussy Letters*, 217–18.
- 55 *Debussy on Music*, 40–1.
- 56 *Ibid.*, 92–4.
- 57 *Ibid.*, 244–6.
- 58 Falla was about to give a performance of a piano version of the *Dances*, *Debussy Letters*, 176.
- 59 *Ibid.*, 140.
- 60 *Ibid.*, 249–51.

7 Exploring the erotic in Debussy's music

- 1 Letter to André Poniatowski, February 1893, in *Debussy Letters*, 40.
- 2 Robert J. Stoller, *Observing the Erotic Imagination* (New Haven and London: Yale University Press, 1985), 33.
- 3 John L. Connolly, Jr, 'Ingres and the Erotic Intellect', in Thomas B. Hess and Linda Nochlin (eds.), *Woman as Sex Object: Studies in Erotic Art, 1730–1970* (London: Allen Lane, 1973), 17.
- 4 Stoller, *Observing the Erotic Imagination*, 44.
- 5 Marcia Allentuck, 'Henry Fuseli's "Nightmare": Eroticism or Pornography?', in Hess and Nochlin (eds.), *Woman as Sex Object*, 37.
- 6 Linda Hutcheon and Michael Hutcheon, M.D., 'Syphilis, Sin and the Social Order: Richard Wagner's *Parsifal*', *Cambridge Opera Journal* 7 (1995), 261.
- 7 *Ibid.*, 268.
- 8 *Ibid.*, 261.
- 9 See Joshua H. Cole, "'There Are Only Good Mothers": The Ideological Work of Women's Fertility in France before World War I', *French Historical Studies* 19 (Spring 1996), 639–72. Cole explains that beginning in the 1860s, population experts began to address the issue of natality, thereby providing an unprecedented amount of data to be utilised.
- 10 See Karen Offen, 'Depopulation, Nationalism, and Feminism in Fin-de-siècle France', *American Historical Review* 89 (June 1984), 648–76.
- 11 Antony Copley, *Sexual Moralities in France, 1780–1980: New Ideas on the Family, Divorce and Homosexuality* (London and New York: Routledge, 1992), 124.
- 12 *Ibid.*, 82. See also Alain Corbin, *Women for Hire: Prostitution and Sexuality in France after 1850* (Cambridge and London: Harvard University Press, 1990).
- 13 Charles Rearick, *Pleasures of the Belle Epoque: Entertainment and Festivity in Turn-of-the-Century France* (New Haven and London: Yale University Press, 1985), 30.

- 14 Roger Shattuck, *The Banquet Years: The Arts in France, 1885–1918* (New York: Harcourt, Brace and Company, 1955), 32.
- 15 Cole, “‘There Are Only Good Mothers’”, 640.
- 16 Corbin, *Women for Hire*, 7.
- 17 *Ibid.*, xv (my italics).
- 18 Michel Foucault, *The History of Sexuality* (New York: Vintage Books, 1990), vol. I, 66–9.
- 19 *Ibid.*, 65.
- 20 *Ibid.*, 58.
- 21 *Ibid.*, 61.
- 22 An example of this form of repression and the power of the confessor may be found in William C. Carter’s biography of Marcel Proust. Proust ‘began what appeared to be a genuine flirtation with Mlle Germaine Giraudeau . . . Marcel had obtained Germaine’s photograph and described it in such heated terms in her autograph book that the girl’s confessor ordered her to tear out the page and destroy the passage, thereby denying herself – and anyone else – the opportunity to read it again.’ *Marcel Proust: A Life* (New Haven and London: Yale University Press, 2000), 150.
- 23 Foucault, *The History of Sexuality*, vol. I, 62.
- 24 Rosario refers to the nineteenth-century medical literature on sexual perversions as ‘Latinised pornography’. Vernon A. Rosario, *The Erotic Imagination: French Histories of Perversity* (New York and Oxford: Oxford University Press, 1997), 96.
- 25 *Ibid.*, 130.
- 26 *Ibid.*, 4–5.
- 27 Linda Nochlin, ‘Eroticism and Female Imagery in Nineteenth-Century Art’, in Hess and Nochlin (eds.), *Woman as Sex Object*, 9–16.
- 28 *Debussy Remembered*, 95.
- 29 Mary Garden and Louis Biancolli, *Mary Garden’s Story* (London, 1952), in *ibid.*, 68.
- 30 Dietschy, *A Portrait of Claude Debussy*, 129.
- 31 Letter to Emma Debussy, 8 December 1913, in *Debussy Letters*, 282.
- 32 Roland Barthes, *Image – Music – Text* (New York: Hill and Wang, 1977), 149.
- 33 *Ibid.*, 150.
- 34 *Ibid.*, 188.
- 35 George Copeland, ‘Debussy, the Man I Knew’, *The Atlantic Monthly* (January 1955), in Nichols, *Debussy Remembered*, 167.
- 36 Claude Debussy, ‘The Orientation of Music’, *Musica* (October 1902), in *Debussy on Music*, 85.
- 37 Raymond Bonheur and Gabriel Pierné quoted in Cecilia Dunoyer, ‘Debussy and Early Debussystes at the Piano’ in Briscoe (ed.), *Debussy in Performance*, 93.
- 38 Karl Lahm, ‘Erinnerungen an Claude Debussy’, *Melos* 21 (November 1954), in Nichols, *Debussy Remembered*, 123.
- 39 Auguste Martin, *Claude Debussy* (Paris, 1942), in Nichols, *Debussy Remembered*, 49–50.
- 40 Dunoyer, ‘Debussy and Early Debussystes at the Piano’, in Briscoe (ed.), *Debussy in Performance*, 94.
- 41 Barthes, *Image – Music – Text*, 189.
- 42 Kristeva’s *pheno-song* refers to everything related to ‘communication, representation, expression, everything which it is customary to talk about, which forms the tissue of cultural values (the matter of acknowledged tastes, of fashions, of critical commentaries)’, *ibid.*, 182.
- 43 *Ibid.*, 152.
- 44 H. Kohut, ‘Observations on the Psychological Function of Music’, *JAPA* 5 (1957), quoted in Stoller, *Observing the Erotic Imagination*, 67.
- 45 Susan McClary, *Feminine Endings* (Minneapolis and Oxford: University of Minnesota Press, 1991), 12.
- 46 *Ibid.*, 25.
- 47 Letter to Jacques Durand, 28 August 1915, in *Debussy Letters*, 300.
- 48 Letter to Pierre Louÿs, 9 March 1897, *ibid.*, 92.
- 49 Lockspeiser, *Debussy: His Life and Mind*, vol. I, 206–7.
- 50 Debussy, ‘For the People’, *Gil blas* (2 March 1903), in *Debussy on Music*, 132.
- 51 Charles Minahen, ‘Eroticism and the Poetics of Sublime Evasion in a Prose Poem and Poem of Mallarmé’, *L’Esprit Créateur* 39 (Spring 1999), 51. He is referring to Verlaine’s *Hombres*.
- 52 Claude Abravanel, ‘Symbolism and Performance’, in Briscoe (ed.), *Debussy in Performance*, 33.
- 53 Holloway, *Debussy and Wagner*, 125.
- 54 *Ibid.*, 223.
- 55 This anecdote is relayed in Roger Shattuck, *Candor and Perversion* (New York and London: W. W. Norton, 1999), 189.
- 56 Abravanel, ‘Symbolism and Performance’, 40. Abravanel’s article is concerned with the erotic aspects of Debussy’s music, though he never mentions the word. He writes of cultivating a more intimate relationship with this music through an understanding of the Symbolist aesthetic. This very concept is an erotic one.
- 57 Hepokoski, ‘Formulaic Openings in Debussy’, 53.
- 58 Lockspeiser, *Debussy: His Life and Mind*, vol. I, 120.

- 59 H. P. Clive, *Pierre Louÿs (1870–1925): A Biography* (Oxford: Clarendon Press, 1978), 9–10.
- 60 Richard Jenkins, *Dignity and Decadence: Victorian Art and the Classical Inheritance* (Cambridge, Mass.: Harvard University Press, 1992), 262–3.
- 61 John Dixon Hunt, *The Pre-Raphaelite Imagination 1848–1900* (London: Routledge and Kegan Paul, 1968), 79.
- 62 Griselda Pollock, *Vision and Difference: Femininity, Feminism and the Histories of Art* (London and New York: Routledge, 1988), 137.
- 63 David G. Riede, *Dante Gabriel Rossetti Revisited* (New York: Twayne Publishers, 1992), 84.
- 64 *Ibid.*, 55.
- 65 *Ibid.*, 78.
- 66 Joan Rees, *The Poetry of Dante Gabriel Rossetti: Modes of Self-Expression* (Cambridge: Cambridge University Press, 1981), 113.
- 67 Letter to Poniatowski, 8–9 September 1892, in *Debussy Letters*, 38.
- 68 Smith, ‘Debussy and the Pre-Raphaelites’, 102.
- 69 Hepokoski, ‘Formulaic Openings’, 48.
- 70 *Ibid.*
- 71 The French translation of Rossetti’s poem by Sarrazin did not include those stanzas of Rossetti in which the lover on earth had a voice.
- 72 Minahen, ‘Eroticism and the Poetics of Sublime Evasion’, 50.
- 73 Debussy praised Blanche Marot for her performance of this piece, which he called ‘other-worldly’, and he wrote that her delivery of these words was ‘one of the most profound musical experiences’ of his life. Letter to Blanche Marot, 24 August 1900, in *Debussy Letters*, 114.
- 74 It was given the title *Syrinx* by the publisher Jobert.
- 75 Gabriel Mourey, *Psyché* (Paris: Mercure de France, 1913), 79.
- 76 Debussy, ‘Conversation with Mr Croche’, *La revue blanche* (1 July 1901), in *Debussy on Music*, 48.
- 77 Letter to Louÿs, 16 October 1898, in *Debussy Letters*, 101.
- 78 Clive, *Pierre Louÿs*, 95. According to Jean-Paul Goujon, Debussy was also known to partake in these ‘jokes’. He writes, ‘But who would be able to believe that the very serious Debussy also enjoyed such jokes at the expense of Gide?’ *Pierre Louÿs: un vie secrète (1870–1925)* (Paris: Seghers, 1988), 66.
- 79 Unpublished letter, 31 July 1894, quoted in Goujon, *Pierre Louÿs*, 131.
- 80 Fathi Ghlamallah, *Pierre Louÿs: ‘Arabe’ et amoureux* (Paris: Librairie A.-G. Nizet, 1992), 30.
- 81 Unpublished letter, 15 April 1897, quoted in Goujon, *Pierre Louÿs*, 191.
- 82 *Ibid.*, 193. Louÿs collected photographs of women, mostly nudes, and approximately seven hundred were taken by Louÿs himself. His models were mostly adolescents and working-class women. Paul-Ursin Dumont, *Pierre Louÿs: L’Ermite du Hameau* (Vendôme: Librairie, 1985), 130. During this four-month stay in Algeria he kept a meticulous index of the prostitutes he slept with during his frequent visits to the brothels, complete with photographs. There is an album devoted solely to Zohra, with eighty photos. Ghlamallah, ‘Arabe’ et amoureux, 41.
- 83 Letter to Debussy, 30 May 1897, in Debussy and Louÿs, *Correspondance*, 95. Louÿs sent this poem to Debussy for inspiration in response to Debussy’s letter in which he lamented that he couldn’t compose. In a letter to his brother (22 April 1897) he writes that Zohra is sleeping and that he has just written two Bilitis songs, so moved is he by the evening. Ghlamallah, ‘Arabe’ et amoureux, 47.
- 84 Jean-Paul Goujon (ed.), *Journal de Meryem; Lettres inédites à Zohra bent Brahim* (Paris: Librairie A.-G. Nizet, 1992), 69.
- 85 Clive, *Pierre Louÿs*, 142.
- 86 Louÿs, *Two Erotic Tales*, translated by Mary Hanson Harrison (Evanston, Ill.: Evanston Publishing, 1995), 27.
- 87 He wrote on 4 July 1897 (regarding a lunch invitation): ‘If you were nice, you would bring your Kodak. Bilitis and I are at your feet.’ Debussy and Louÿs, *Correspondance*, 97.
- 88 Photos of Gaby may be found in *Claude Debussy: Lettres 1884–1918* (Paris: Hermann, 1980); photos of Jane Morris in Andrea Rose, *The Pre-Raphaelites* (Oxford: Phaidon, 1981); and Mucha’s models in Jürgen Döring and Susanne Kähler, *Alfons Mucha: Triumph des Jugendstils* (Heidelberg: Edition Braus, 1997).
- 89 Letter to Louÿs, 15 January 1901, in Debussy and Louÿs, *Correspondance*, 156.
- 90 Clive, *Pierre Louÿs*, 170.
- 91 Letter to Georges Louis, 23 January 1901, *ibid.*
- 92 *Le journal* (8 February 1901), *ibid.*, 171.
- 93 Louÿs, *Two Erotic Tales*, 258. Here she is speaking to Lykas.
- 94 Jenkins, *Dignity and Decadence*, 241 and 256.
- 95 For the details behind the hoax – Louÿs first published the poems as actual

- translations of poems found on Bilitis's tomb – see Clive, *Pierre Louÿs*, 110–12.
- 96 Louÿs, *L'œuvre érotique*, ed. and introduced by Jean-Paul Goujon (Paris: Sortilèges, 1994), xi.
- 97 *Ibid.*, xxx.
- 98 *Ibid.*, xxix.
- 99 *Ibid.*, xxx.
- 100 *Ibid.*, xxxi.
- 101 22 January 1895, in *Debussy Letters*, 76.
- 102 Louÿs, *Two Erotic Tales*, 252.
- 103 *Ibid.*, 257.
- 104 *Ibid.*, 236.
- 105 27 March 1998, in *Debussy Letters*, 94.
- 106 Susan Youens, 'Music, Verse, and "Prose Poetry": Debussy's *Trois Chansons de Bilitis*', *Journal of Musicological Research* 7 (1986), 86.
- 107 Nicholas Routley, 'Des pas sur la neige: Debussy in Bilitis's Footsteps', *Musicology Australia* 16 (1993), 23.
- 108 Stephen Rumph, 'Debussy's *Trois Chansons de Bilitis*: Song, Opera, and the Death of the Subject', *Journal of Musicology* 12 (Fall 1994), 478.
- 109 Debussy and Louÿs, *Correspondance*, 63.
- 110 Minahen, 'Eroticism and the Poetics of Sublime Evasion', 58.
- 111 Lockspeiser, *Debussy: His Life and Mind*, vol. I, 158.
- 112 Minahen, 'Eroticism and the Poetics of Sublime Evasion', 49.
- 113 Tamar Garb, 'Gender and Representation', in Francis Frascina et al. (eds.), *Modernity and Modernism: French Painting in the Nineteenth Century* (New Haven: Yale University Press, 1993), 222.
- 114 This song was commissioned by the poet Paul Grivollet.
- 115 Minahen, 'Eroticism and the Poetics of Sublime Evasion', 50. Minahen claims that this tendency to objectify is typical of the male erotic imagination.
- 116 Connolly, 'Ingres and the Erotic Intellect', 19.
- 117 Debussy quoted in Dietschy, *A Portrait of Claude Debussy*, 116.
- 118 This broad definition 'captured everyone who experienced an erotic sensation or fantasy into the diagnostic dragnet of sexual perversity'. Rosario, *The Erotic Imagination*, 114–15.
- 119 *Ibid.*, 129.
- 120 Catherine Clément, *Opera, or the Undoing of Women*, trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1988), 112.
- 121 Jankélévitch, *Debussy et le mystère*, 18.
- 122 Pollock, *Vision and Difference*, 133.
- 123 Katherine Bergeron, 'Mélisande's Hair, or the Trouble in Allemonde – a Postmodern Allegory at the Opéra-Comique', in Mary Ann Smart (ed.), *Siren Songs* (Princeton: Princeton University Press, 2000), 176.
- 124 *Ibid.*, 174.
- 125 Letter to Henri Lerolle (regarding act II, scene 3), 17 August 1895, in *Debussy Letters*, 80.
- 126 T. S. Eliot, 'From Poe to Valéry', in Morton Darwen Zabel (ed.), *Literary Opinion in America* (New York and Evanston: Harper and Row, 1962), vol. II, 632.
- 127 Poe, *Seven Tales*, ed. W. T. Bandy (New York: Schocken Books, 1971), 107. This edition includes Baudelaire's French translation side by side with the English.
- 128 Emily Apter, *Feminising the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the-Century France* (Ithaca and London: Cornell University Press, 1991), 89.
- 129 Letter to Ernest Chausson, 2 October 1893, in *Debussy Letters*, 56.
- 130 Letter to Edwin Evans, 18 April 1909, in Nichols and Smith, *Claude Debussy: Pelléas et Mélisande* (Cambridge: Cambridge University Press, 1989), 186.
- 131 Letter to Igor Stravinsky (in reference to *Le sacre du printemps*), 5 November 1912, in *Debussy Letters*, 265.
- 132 Georges Bataille, *Death and Sensuality: A Study of Eroticism and the Taboo* (New York: Walker and Co., 1962). Bataille's ideas are concisely summarised in Charles D. Minahen, 'Homosexual Erotic Scripting in Verlaine's *Hombres*', in Dominique D. Fisher and Lawrence R. Schehr (eds.), *Articulations of Difference: Gender Studies and Writing in French* (Stanford: Stanford University Press, 1997), 119–35.
- 133 D. H. Lawrence, *Studies in Classic American Literature* (Garden City, NY: Doubleday, 1923), 74.
- 134 *Ibid.*, 76.
- 135 *Ibid.*, 79.
- 136 Poe, *Seven Tales*, 173.
- 137 Darrel Abel, 'A Key to the House of Usher', in Charles Feidler, Jr and Paul Brodthorb, Jr (eds.), *Interpretations of American Literature* (New York: Oxford University Press, 1959), 60.
- 138 André Schaeffner, *Debussy et Edgar Poe* (Monaco: Rocher, 1961), 11.
- 139 Poe, *Seven Tales*, 179.
- 140 Letter to Lerolle, 28 August 1894, in *Debussy Letters*, 73.
- 141 Interview with Debussy, Azest (Budapest), 6 December 1910, in *Debussy on Music*, 242.
- 142 Letter to Durand, 26 June 1909, quoted in Lockspeiser, *Debussy: His Life and Mind*, vol. II, 143.
- 143 Letter to Durand, 8 July 1910, in *Debussy Letters*, 220–1.

- 144 Letter to André Caplet, 22 December 1911, *ibid.*, 252.
 145 Letter to Durand, 18 June 1908, quoted in Lockspeiser, *Debussy: His Life and Mind*, vol. II, 142.
 146 Letter to Caplet, 25 August 1909, in *Debussy Letters*, 212.
 147 The decadence of des Esseintes in Huysmans's *A Rebours* is strikingly similar to that of Roderick Usher. Both are recluses, the degenerate offspring of intermarrying families, whose artistic and sensual endeavours become signs of decay and derangement, and both are strongly and irreversibly corrupted by their surroundings.
 148 Letter to Robert Godet, 4 September 1916, in *Debussy Letters*, 317. George Copeland wrote, 'Musically, Debussy felt himself to be a kind of auditory "sensitive".' 'Debussy, the Man I Knew', *The Atlantic Monthly* (January 1955), in Nichols, *Debussy Remembered*, 167.

8 Debussy and nature

- 1 Article 'De quelques superstitions et d'un opéra' (15 January 1901) reprinted in *Monsieur Croche et autres écrits*, 54; 'ibid.' is used *passim* in nn. 2–21 below to refer to that volume.
 2 Interview with *Comoedia*, 'La musique d'aujourd'hui et celle de demain' (4 November 1909), *ibid.*, 296.
 3 December 1910, *ibid.*, 308.
 4 Interview with *La revue bleue* (2 April 1904), *ibid.*, 279.
 5 Review for the S.I.M. (1 November 1913), *ibid.*, 246.
 6 'Pourquoi j'ai écrit *Pelléas*' (April 1902), *ibid.*, 62.
 7 Review 'Monsieur F. Weingartner', *Gil blas* (16 February 1903), *ibid.*, 95–6.
 8 *Ibid.*, 96.
 9 In an interview with *Excelsior* (11 February 1911), *ibid.*, 325.
 10 Cited in José A. Argüelles, *Charles Henry and the Formation of a Psychophysical Aesthetic* (Chicago: University of Chicago Press, 1972), 100.
 11 Howat, *Debussy in Proportion*, 165.
 12 *Monsieur Croche et autres écrits*, 101.
 13 Cited in Lockspeiser, *Debussy: His Life and Mind*, vol. I, 119.
 14 *Ibid.*, 118.
 15 Article 'L'orientation musicale', written for *Musica* (October 1902), *Monsieur Croche et autres écrits*, 65–6.
 16 Cited in Nichols, *The Life of Debussy*, 101.
 17 Maurice J. E. Brown, 'Arabesque', in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 1980), vol. I, 512–13.

- 18 Jann Pasler, 'Timbre, Voice-leading, Musical Arabesque', in Briscoe (ed.), *Debussy in Performance*, 226.
 19 Cited in Argüelles, *Charles Henry and the Formation of a Psychophysical Aesthetic*, 131.
 20 'L'entretien avec Monsieur Croche', published in *La revue blanche* (1 July 1901); reprinted in *Monsieur Croche et autres écrits*, 52.
 21 Interview with *Excelsior* (18 January 1911), *ibid.*, 318.

9 Debussy's tonality: a formal perspective

- 1 This is not a recent phenomenon; it dates back to Debussy's lifetime, notably in René Lenormand's *Etude sur l'harmonie moderne* (Paris: Monde musical, 1913). Debussy was not impressed, expressing concern to the author over 'the untrained hands that are going to fumble their way carelessly through your book, using it only to finish off all those beautiful butterflies that are already a little bruised by analysis.' See *Debussy Letters*, 260.
 2 That is, the tonal-structural unity of individual pieces through the presence of a single controlling tonic. The alternative is 'directional' (or 'progressive') tonality, whereby a piece begins in one key and ends in another. Debussy used this device occasionally, notably in the orchestral pieces 'Gigues', 'Le matin d'un jour de fête', and the second movement of *Printemps*; the *Prélude* 'Canope' and the song 'De rêve . . .' (*Proses lyriques*).
 3 From a theoretical standpoint the most significant property of both scales is their propensity for equal, hence symmetrical, octave-division, the antithesis of the diatonic scale's unequal division into perfect fifth and fourth. This symmetry of internal makeup results in a high degree of transpositional redundancy, yielding respectively three (octatonic) and two (whole-tone) chromatic transpositions (compared to the diatonic scale's twelve) before duplicating their original pitch content. The octatonic scale (or collection)'s arrangement as a continuous alternation of tones and semitones also generates distinctive chromatic chord progressions, most characteristically through a complete minor-thirds cycle. While the importance of the whole-tone scale to Debussy's music (along with the associated factor of Russian influence) has long been acknowledged, the equally central role of octatonicism has been recognised only comparatively recently: see Allen Forte, 'Debussy and the Octatonic', *Music Analysis* 10

(1991), 125–69, and Parks, *The Music of Claude Debussy*.

4 See Parks, *The Music of Claude Debussy*, chapter 1.

5 Here and elsewhere the discussion assumes the reader's access to scores of the major piano and orchestral works.

6 Cited in Josiah Fisk (ed.), *Composers on Music: Eight Centuries of Writing* (Boston: Northeastern University Press, 1997), 200.

7 Françoise Gervais compares Debussy's decorative aesthetic to that of Islamic art in 'La notion d'arabesque chez Debussy', *Revue musicale* 241 (1958), 17–20. For a good recent study of Debussy's aesthetic in a wide-ranging artistic context see Roberts, *Images: The Piano Music of Claude Debussy*, especially chapters 1–6.

8 Roberts compares the 'wealth of free fantasy' that Debussy found in Bach's melodic lines to a similar spirit of fantasy in art nouveau, whose 'florid lines, based on curving vines and reed stems, or snaking tresses of hair, take on a life of their own'. Roberts, *Images*, 67.

9 It is in precisely this restrained economy of line that Debussy's self-invoked, and at first sight seemingly far-fetched, comparison with Palestrina becomes meaningful. In this respect one might observe in Debussy's (instrumental) writing a 'vocal' quality rare in twentieth-century music. See also Gervais, 'La notion d'arabesque', 11–13.

10 On the subject of pentatonic typologies in Debussy's music, see Constantin Brailoiu, 'Pentatonisme chez Debussy', in Benjamin Rajeczky (ed.), *Studia Belae Bartok Memoriae Sacra* (London: Boosey and Hawkes, 1958), 351–98; and David Kopp, 'Pentatonic Organization in Two Piano Pieces of Debussy', *Journal of Music Theory* 41 (1997), 261–87.

11 See Nicholas Ruwet, 'Notes sur les duplications dans l'œuvre de Claude Debussy', *Revue belge de musicologie* 16 (1962), 57–70. Debussy's penchant for additive *duplication* (Ruwet's term) of cell-like units was of course highly conducive to the 'distributional' or 'paradigmatic' analytical method, as practised by several French and Canadian analysts over the following two decades. For an interesting gloss on this tradition of Debussy analysis, characterised as it was by a curious obsession with the prelude to *Pelléas*, see Ayrey, 'Debussy's Significant Connections: Metaphor and Metonymy in Analytical Method', in *Theory, Analysis and Meaning in Music*.

12 Given his notoriously low opinion of twentieth-century music in general (and certainly not excepting Debussy's), Schenker

himself would hardly have countenanced any extension of his theory in this direction. On the general issues raised by such an adaptation see James Baker, 'Schenkerian Analysis and Post-tonal Music', in David Beach (ed.), *Aspects of Schenkerian Theory* (New Haven: Yale University Press, 1983), 153–86. In the specific case of Debussy, some analysts would hold that the Schenkerian approach is, at best, valid only for the early (c. pre-1890) works; see, for example, Parks, *The Music of Claude Debussy*, 4–21.

To a limited extent the analyses below will draw on the Schenkerian concepts of *chord prolongation* (by which a formal section is conceived as unified by, and ultimately representing, a tonally stable consonant triad, 'composed out' through certain contrapuntal techniques) and *structural levels* from background (the harmonic-contrapuntal 'skeleton' representing the whole piece or substantial sub-section thereof) to foreground (the actual notes in the score). Two useful introductions to the broad subject of Schenkerian analysis can be found in Nicholas Cook, *A Guide to Musical Analysis* (London: Dent, 1987), 27–66, and Jonathan Dunsby and Arnold Whittall, *Music Analysis in Theory and Practice* (London: Faber & Faber, 1988), 23–61.

13 Felix Salzer, *Structural Hearing: Tonal Coherence in Music* (New York: Boni, 1952; reprint New York: Dover, 1962).

14 Adele Katz, *Challenge to Musical Tradition* (New York: Knopf, 1945; reprint New York: Da Capo, 1972), chapter 7.

15 Salzer, *Structural Hearing*, Examples 455 (*Prélude à l'après-midi d'un faune*) and 478 ('Bryères').

16 This view of Debussy's historical significance was shared by Schenker's contemporary Ernst Kurth; see his *Romantische Harmonik und ihre Krise in Wagners 'Tristan'* (Bern: Haupt, 1920), chapter 6.

Space precludes discussion of more recent Schenkerian studies of Debussy's music, which include James Baker, 'Post-Tonal Voice Leading', in Jonathan Dunsby (ed.), *Models of Music Analysis: Early Twentieth-Century Music* (Oxford: Blackwell, 1993), 20–41 (on bitonality in 'Canope'); Matthew Brown, 'Tonality and Form in Debussy's *Prélude à l'après-midi d'un faune*', *Music Theory Spectrum* 15 (1993), 127–43; and Pomeroy, 'Toward a New Tonal Practice: Chromaticism and Form in Debussy's Orchestral Music' (on large-scale tonal forms in the orchestral triptychs).

17 Werner Danckert, *Claude Debussy* (Berlin: de Gruyter, 1950).

- 18 Rudolph Réti, *The Thematic Process in Music* (London: Faber & Faber, 1961), 194–206.
- 19 Arnold Whittall, ‘Tonality and the Whole-tone Scale in the Music of Debussy’, *Music Review* 36 (1975), 261–71.
- 20 Katz, *Challenge to Musical Tradition*, 279–93.
- 21 *Ibid.*, 293.
- 22 See Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973).
- 23 Parks, *The Music of Claude Debussy*.
- 24 Karlheinz Stockhausen, ‘Von Webern zu Debussy: Bemerkungen zur statistischen Form’, in *Texte zur Musik*, 4 vols. (Cologne: Du Mont Schauberg, 1963–78), vol. I, *Zur elektronischen und instrumentalen Musik*, ed. Dieter Schnebel, 75–85; Eimert, ‘Debussy’s *Jeux*’; see also Dieter Schnebel, ‘“Brouillards”’: Tendencies in Debussy’, trans. Margaret Schenfield, in *Die Reihe* 6 (Bryn Mawr: Presser, 1964), 33–9. In this connection it is notable that the Darmstadt composers’ iconic Debussy piece was *Jeux*, a stage work whose highly original freely evolving form arose at least partly in response to the demands of a dramatic scenario.
- 25 Lockspeiser, *Debussy: His Life and Mind*, vol. II, 231.
- 26 Pierre Boulez, *Notes of an Apprenticeship*, trans. Herbert Weinstock (New York: Knopf, 1968), 344–5. For a useful overview of the tradition of critical reception of Debussy as a formal radical, see Trezise, *Debussy: La mer*, 51–3.
- 27 The concept of formal function in this sense comes from the (tonal-) formal theories of Schoenberg and his (theoretical, not compositional) followers, especially Erwin Ratz. Schoenberg’s ideas on this subject are most fully elaborated in his *Fundamentals of Musical Composition*, ed. Gerald Strang and Leonard Stein (London: Faber & Faber, 1967).
- 28 Clearly the definitions are somewhat informal, with a fair amount of overlap between the ‘middle’ and ‘right’ groups. This admittedly greatly simplified schema will nevertheless serve to clarify some important technical distinctions.
- 29 And thus selectively conforming to Richard Parks’s above-mentioned generalisation as to the lack of this feature in Debussy’s mature music: Parks, *The Music of Claude Debussy*, 4.
- 30 It might be noted that even here some commentators hear a dominant-like quality in the B \flat pedal of the outer sections, which then finds resolution in the pentatonic E \flat minor of the middle section; see, for example, Jim Samson, *Music in Transition: A Study of Tonal Expansion and Atonality, 1900–1920* (London: Dent, 1977), 40.
- 31 For another good example of such ‘disembodied’ tonal effects, see ‘Feuilles mortes’, where slow-moving bass pedals on scale degrees $\hat{1}$, $\hat{4}$ and $\hat{5}$ produce the effect of a distant tonal undercurrent to the music’s surface of kaleidoscopic (largely octatonic) chromaticism.
- 32 On its first appearance (not shown), a second statement of the motive (bars 22–4) continues the chromatic expansion to a C \sharp augmented triad. When the motive returns (bars 38ff.), both statements (the second now rhythmically speeded up) conform to the C \sharp minor model.
- 33 Two well-known Classical precedents for this chromatic triad-transformation are Beethoven, Symphony No. 8, fourth movement (F \sharp minor, bars 386ff. – F major, bars 393ff.), and Schubert, Sonata in B \flat , D. 960, second movement (C \sharp minor, bars 90ff. – C major, bars 103ff.).
- 34 For other analyses of this *Prélude*, see Roland Nadeau, ‘“Brouillards”: A Tonal Music’, *Cahiers Debussy*, new series 4–5 (1980–1), 38–50; Richard Parks, ‘Pitch Organization in Debussy: Unordered Sets in “Brouillards”’, *Music Theory Spectrum* 2 (1980), 119–34; Schnebel, ‘Brouillards’. Both Schnebel and Parks view the piece as atonal: Schnebel derives Debussy’s ‘chromatic mists’ from the harmonic series via compression of fundamental, lower and upper partials into the same register; Parks finds unity in unordered set-content. Nadeau attempts, not altogether successfully, to explain the chromatic juxtapositions in tonal-functional terms.
- 35 For present purposes the three octatonic-scale transpositions are identified as collections 1 (C \sharp , D, E, F . . .), 2 (D, E \flat , F, G \flat . . .), and 3 (D \sharp , E, F \sharp , G . . .), following Pieter van den Toorn’s influential study of octatonicism in Stravinsky, *The Music of Igor Stravinsky* (New Haven: Yale University Press, 1983). Likewise, the two whole-tone transpositions will be labelled collections A (whole-tone scale on C) and B (on C \sharp). In Example 9.3 and elsewhere, the descriptive apparatus is abbreviated thus: ‘oct. 1’ (octatonic collection 1), ‘w-t A’ (whole-tone collection A), etc.
- 36 See also Katz’s analysis of this passage (*Challenge to Musical Tradition*, 265–6, Example 85).
- 37 Since the effect of the rhythmic adjustment is a (retrospectively understood) relocation of the downbeat to the second crotchet, one wonders why Debussy did not

notate the 4/4 bar (see Example 9.6) in bar 3 rather than bar 4.

38 See note 35 above.

39 Such slight modification of an otherwise 'pure' octatonic context is highly characteristic of Debussy. For more on octatonic emphasis generally in this *Prélude*, see Forte, 'Debussy and the Octatonic', 147–8.

40 As noted by Paul Roberts (*Images*, 323), the transformation is symptomatic of a 'general downward tendency' permeating the *Prélude* as a whole.

41 Notice how artfully Debussy varies this stock cadential progression. Most unusually, the entire thing is actually enclosed in a larger, unharmonised V–I bass motion in the piano's lowest depths (bars 31–2). In the progression itself (starting in bar 31, second crotchet) Debussy then avoids the obvious root-position dominant by having the bass chromatically climb to the chordal third of a dominant 6/5 (bar 31, fifth crotchet; compare Example 9.11 with Example 9.13 below, which 'normalises' the chord to a root-position V in the interests of clarifying the larger harmonic picture). Melodically, too, Debussy sidesteps the obvious in his treatment of the upper-voice suspended C (bar 31, second–fourth crotchets) which, rather than resolve conventionally by step (C–Bb), now swoops down to Eb in an expansion to a sixth of the omnipresent descending-fourth motive.

42 Debussy evidently enjoyed the effect of such (thematically or motivically dramatised) 'chromatic corrections', which feature conspicuously in several other pieces; see, for example, 'Minstrels', bars 45–57 (F#–G/Ab–A) and 'Le matin d'un jour de fête', bars 100–6 (Gb–G).

10 The Debussy sound: colour, texture, sonority, gesture

1 Jean Barraqué, 'La Mer de Debussy, ou la naissance des formes ouvertes: essai de méthodologie comparative: la forme musicale considérée non plus comme un archétype mains comme un devenir', *Analyse musicale* 12/3 (June 1988), 28.

2 (A reconstruction of the original score by Christopher Palmer based on the extant arrangement for piano duet and chorus was given its premiere at a BBC Prom concert in London on 29 July 2001. Ed.)

3 On 27 August 1900 Debussy recalled his early enthusiasm for *Namouna* in a letter to the composer's son Pierre Lalo: 'Many years ago now I was forcibly removed from the Opéra for being too energetic in demonstrating my

admiration for that charming masterpiece *Namouna*.' *Debussy Letters*, 116.

4 'Impressionism' is a term I use loosely in reference to music, but in applying it to Debussy's art I think especially of his heterophonic orchestra of multiple short melodic details, rhythmically varied but with more harmonic than contrapuntal value, and preference for soft textures with blended instruments in the background. In the piano music the operative characteristics are rapid arpeggios, extremes of register, pedal effects and strategic rather than formal use of themes and motives. Added to these are a lack of thematic assertiveness and the psycho-literary impact of provocative but often non-specific or even obscure titles that go far beyond the familiar outlines of the Schumannesque character pieces. All of these traits are anti-classical and 'Romantic' only insofar as they appeal to the visual and auditory senses rather than to concrete structures of logical design.

5 Quoted in Lockspeiser, *Debussy: His Life and Mind*, vol. I, 128.

6 As recorded by Maurice Emmanuel; see *ibid.*, appendix B, 205.

7 In the same letter to Ysaÿe Debussy states that the first movement is to be given to strings, the second to flutes, four horns, three trumpets and two harps and in the third one both groups came together. *Debussy Letters*, 75.

8 Debussy acknowledged this apparent uncertainty when, not long before his death, he showed Ansermet a printed score of *Nocturnes*, marked up in several different colours of pencil and ink, and invited him to choose the revisions that he thought best! See Denis Herlin, 'Sirens in the Labyrinth: Amendments in Debussy's *Nocturnes*', in Smith, *Debussy Studies*, 51–77.

9 They were finally published in 1977 under the title of *Images oubliées* (Philadelphia: Elkan-Vogel).

10 "La cathédrale engloutie" was inspired by an old Breton myth according to which the sunken cathedral of Ys rises to view on certain clear mornings from a translucent sea; bells chime, priests chant, until the mirage disappears again below the waters.' See Ernest Hutcheson, *The Literature of the Piano*, revised Rudolph Ganz (New York: Knopf, 1964), 314.

11 Quoted by Arbie Orenstein, *Ravel: Man and Musician* (New York: Columbia University Press, 1975), 127.

12 Igor Stravinsky and Robert Craft, *Conversations with Igor Stravinsky* (Garden City: Doubleday & Company, 1959), 52.

13 *Ibid.*, 53.

14 For some reason, the text of Nijinsky's scenario is omitted from the orchestral score, while in the piano score all such details are included at the appropriate places; unlike the orchestral score, the piano score also includes a page listing the normal information about the premiere of the ballet, but omits rehearsal numbers.

15 Jean Barraqué, 'La Mer de Debussy', 28.

16 Herbert Eimert, 'Debussy's "Jeux"', 3–20.

17 Stravinsky and Craft, *Conversations With Igor Stravinsky*, 53. The reference is to the Art Nouveau jeweller René Lalique (1860–1945), whose fantastically curved insectiform brooches and necklaces were very popular in the first decade of the twentieth century.

18 Igor Stravinsky and Robert Craft, *Memories and Commentaries* (Garden City: Doubleday, 1960), 117.

11 Music's inner dance: form, pacing and complexity in Debussy's music

1 By 'morphological forms' I mean those based on the disposition of musical materials into patterns that we may liken to static, spatial arrangements, such as we associate with traditional tonal period forms, part forms and large homophonic forms. For a detailed discussion of such forms in Debussy's music see Parks, *The Music of Claude Debussy*, especially chapter 10, 'Morphological Forms and Proportion', 211–32.

2 The concept of musical form as dynamic rather than static infused much of the work of Wallace Berry. In particular see his *Structural Functions in Music* (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1976); 'Rhythmic Accelerations in Beethoven', *Journal of Music Theory* 22/2 (Fall 1978), 177–240; 'Formal Process and Performance in the *Eroica* Introductions', *Music Theory Spectrum* 10 (1988), 3–18; and *Musical Structure and Performance* (New Haven: Yale University Press, 1989). See also Parks, *The Music of Claude Debussy*, chapter 11, 'Kinetic Forms', 233–55. In addition, the conception permeated the work of the nineteenth-century theorist Ernst Kurth. For an introduction to his ideas see Jan L. Tripe, 'Ernst Kurth's Dynamic Formal Process and Sonata Design in Bruckner's Sixth Symphony' (London, Ontario: master's thesis, The University of Western Ontario, 1997), 10–47.

3 For examples see: Lewis Rowell, *Thinking about Music* (Amherst, Mass.: The University of Massachusetts Press, 1983), chapter 8, 'Values', 150–89; also Hugo Leichtentritt, *Musical Form* (Cambridge, Mass.: Harvard University Press, 1967), 222.

4 I use the terms 'acceleration' and 'deceleration' in the same sense as Berry, who coined the term and explicated the concept in his article 'Rhythmic Accelerations in Beethoven'.

5 Richard S. Parks, 'A Viennese Arrangement of Debussy's *Prélude à l'après midi d'un faune*: Orchestration and Musical Structure', *Music and Letters* 80/1 (February 1999), 50–73.

6 Of course, tempo changes and rubato vary significantly from one performance to the next, and equivalences that would exactly match slower passages to faster ones are often unattainable; hence, the 'constant unit' is always an approximation. Nonetheless, an 'approximately constant' CDU provides a useful approximation of the effect of varying durations across passages set in different tempos or metres.

7 Hairpin brackets ('<>') always indicate an ordered series. Here I must insert a *nota bene* lest the quantitative appearance of the data presented mislead: *values represented by integers in the data presented throughout this study are seldom if ever quantitative, although they are always represented quantitatively*. In fact most data are qualitative, and any interpretation of them is *always* qualitative. Thus the values just given for the first two main formal sections of *Syrinx*, <6–24>, indicate a deceleration because the second is longer than the first; however, simply because the second value is four times greater than the first we cannot say the deceleration is therefore four-fold: we can only say there *is* deceleration – dramatic for me perhaps, possibly for you as well, then again maybe not. In other words, higher values should be understood as meaning 'more than' lower values, with intermediate values falling between, but values must not be construed as meaning 'twice as much as' or 'one-third as much as'.

8 Readers interested in exploring Debussy's generic pitch resources further should see Parks, *The Music of Claude Debussy*, 47–160; also Parks, 'Pitch-class Set Genera: My Theory, Allen Forte's Theory', *Music Analysis* 17/2 (July 1998), 206–26.

9 Notes articulated simultaneously share the same attack point and are not considered here.

10 Where $0 = C_1$, lowest C on the piano, and $36 = c^1$ or 'middle C'. When referring to specific pitches I use the system of register designation where the ascending octave beginning on C two octaves below middle $C = C, D, \dots B$; the octave below middle $C = c, d, \dots b$; the octave ascending from middle $C = c^1, d^1, \dots b^1$; the octave above middle $C = c^2, d^2, \dots b^2$, etc.

11 Robert D. Morris, 'New Directions in the Theory and Analysis of Musical Contour', *Music Theory Spectrum* 15/2 (Fall 1993), 205–28. Morris's conception of contour, which includes group theoretic aspects, is richer than its application here. I discuss only what is relevant for this study.

12 If, for example, the first note is also the highest, there will be no more than three elements, as in <201>.

13 Note that unstemmed $a\flat^2$ lies between $b\flat^2$ and $d\flat^2$.

14 Readers may practise Morris's algorithm on the other two contours in Example 11.3, to which we shall return.

15 While music lovers are probably more likely to have heard the *Première rapsodie* in its orchestral version, music scholars associated with music schools and conservatoires are more likely to have encountered it in its original version for clarinet and piano.

16 *Syrinx* was composed in 1913 as incidental music for *Psyché*, a dramatic poem by Gabriel Mourey, and first performed by Louis Fleury, a famous flautist of his day. For information regarding the piece's origin see Ernst-Günter Heinemann's Preface to the Henle edition (Munich: G. Henle Verlag, 1994); Orledge, *Debussy and the Theatre*, 253–4; and Lesure, *Catalogue de l'œuvre de Claude Debussy*, 138. Orledge also analyses the piece (254–6), as does William Austin, *Music in the 20th Century* (New York: W. W. Norton & Company, Inc., 1966), 7–14.

17 In a nutshell Debussy's forms tend to be simple and straightforward, largely free of the convolutions of hierarchy and subtle gradations of interdependence among sections and subsections, cadence types and thematic constructions conspicuous in the music of his tonal antecedents. It would be wrongheaded, however, to conclude that in matters of form Debussy was indifferent or unsophisticated. On the contrary, I believe the evidence encourages us to infer that his prosaic tendencies in building large forms may stem from the necessity to provide simple formal frameworks within which other kinds of formal subtleties can operate without distraction.

18 Motivic saturation as described here is common in Debussy's music, its treatment a characteristic style trait. Other conspicuously audible examples include: 'Des pas sur la neige' (*Préludes*, book 1); 'Pour les degrés chromatiques' (*Études*, book 2); Sonata for flute, viola and harp, first movement; and 'Sirènes' from the *Nocturnes* (discussed below).

19 Although Example 11.1 is incomplete, Figure 11.1 presents the results of a complete analysis of repetitions in *Syrinx*.

20 Moreover, their proximity to pauses supports the quinquartite formal plan in which the third section is subdivided into two subdivisions about the juncture between bars 15 and 16.

21 The third and largest section (with its bipartite subdivision) exhibits a different scheme: repetitions abound at its beginning in bar 9 but gradually dissipate through the end of bar 12, proliferate once more in bars 13–19, abate in bars 20–2, and then increase slightly from bar 23 to the fermata that marks the end of the section. The overlap of the third tendency with the juncture at bar 16 further weakens that partition and reinforces a sense that this juncture is of a lesser order than the others.

22 While we may find many counterexamples, increase–decrease cycles of SAPs are the norm for Debussy. For examples, listen to: the four flourishes that begin the first movement of the Sonata for flute, viola and harp, bars 1–3; the flute solo of the *Prélude à l'après-midi d'un faune*; the initial gesture of 'Pour les Agréments' (*Études*, book 2); the long opening gesture of 'Fêtes' (bars 1–8) from *Nocturnes*; the winds' theme of bars 9–12 of the third movement of *La mer* (and the low strings' motto figure that precedes it). Even as early a work as the first of the *Deux arabesques* exhibits this acceleration–deceleration tendency cycle in most of its gestures.

23 Or their relative-minor-scale counterparts. I do not wish to imply that diatonic passages are 'in the keys of' those major scales onto which their contents map, but rather that these scales serve as convenient referents for their overall pitch contents.

24 The scale consists of pitch-classes $D\flat$ – D – E – F – G – $A\flat$ – $B\flat$ – $B\sharp$.

25 Three other pieces in which changes of pitch-class genera are really easy to hear include 'Voiles' (*Préludes*, Book 1), 'Jimbo's Lullaby' (*Children's Corner*), and 'Feuilles mortes' (*Préludes*, Book 1). In 'Voiles' the brief middle section (bars 42–7) is diatonic–pentatonic, and it shares three pitch classes with the whole-tone outer sections: $G\flat$ – $A\flat$ – $B\flat$. 'Jimbo's Lullaby' also alternates diatonic with whole-tone passages (e.g. contrast bars 19–28 with 39–46). In 'Feuilles mortes' it is quite easy to distinguish diatonic from whole-tone or octatonic passages (e.g. bars 8–9 versus bars 21–4 and 25–8 respectively).

26 I have not yet analysed melodic contours in this fashion in much of Debussy's music but I would be surprised if the features uncovered here turned out to be other than characteristic. Certainly some of his music evinces predominantly simpler contours (much of the vocal music, for example), which would yield a narrower range of values than *Syrinx*. But exquisitely convoluted melodies occur in many pieces. Listen, for example, to the opening gesture of 'Bruyères' (*Préludes*, book 2), whose pitch-class content matches the spartan anhematonic pentatonic scale on Eb, but whose contrastingly complex contour yields a value of $9/\langle 201 \rangle$. Other pieces that come to mind include the Violin Sonata (e.g. see bars 26–7, first movement, whose contour embodies a motive used throughout), the *Première rapsodie*, discussed below, and several *mélodies*, including two very early ones: *Aimons nous et dormons* and *Rondel Chinois*.

27 Overall, *Syrinx* employs a total register span of twenty-eight semitones (two octaves plus a major third), placed about d^2 and ranging from c^1 to fb^3 , thereby exploiting the lower three-quarters of the flute compass. (Modern professional flautists will have a B-foot that extends the range downward by a semitone, and can play effectively as high as e^4 .)

28 Here again I have employed a kind of averaging in order to render more graspable something that is normally both intangible and ephemeral. The register span as depicted in *Syrinx* is always artificial since the highest and lowest pitches can never sound at the same time.

29 Elsewhere in similar terms I discuss Debussy's use of register in 'Des pas sur la neige', 'La fille aux cheveux de lin' (both from *Préludes*, book 1), and *Prélude à l'après-midi d'un faune*. See Parks, *The Music of Claude Debussy*, 308–13.

30 The *Première rapsodie* was composed in 1909–10 for the Conservatoire examinations that spring. In 1911 Debussy orchestrated the accompaniment.

31 In an earlier published analysis (and using different criteria) I divided the piece into three large sections. See Parks, *The Music of Claude Debussy*, 250–3. The question of which edition to use for analysis poses refractory problems. Most readers will have access to the original Fromont edition of 1900, but most recorded performances of the work employ the 1930 Jobert edition, with or without emendations emerging from a long performance tradition among conductors. Such recordings will vary slightly from one

another in various details, but substantially from the original edition. Recordings will not differ so radically from Herlin's critical edition, however, and over time we may expect conductors of new recordings to employ this edition. Hence rather than either the omnipresent original (in its published photo reproductions) or the Jobert revision, I have used Herlin's edition as my reference for this work: Claude Debussy, 'Sirènes' from *Nocturnes, Œuvres complètes de Claude Debussy*, series 5, vol. III, ed. Denis Herlin (Paris: Durand-Costallet, 1999), 86–137. I did make a close comparison of the Fromont edition with Herlin's, which latter represents the editor's best judgement regarding the many changes that appear in extant autographs and may reasonably be regarded as reflecting Debussy's desired revisions. The issue of sources is especially pertinent since much of my analysis consists of counting things, and insofar as possible it is important to count those things that Debussy intended to be present, and which readers will hear in performances. Regarding these emendations we should note that Herlin's edition shows the composer pruning forces more often than grafting on new ones, a tendency apparent for other pieces as well. For instance, we may regard the second movement of the Sarabande from *Pour le piano* as a 'recomposition' of the 'Souvenir du Louvre' from the *Images (oubliées)*, which it postdates. In its reduction both of doublings and chromaticism the Sarabande shows the same tendency to prune and consolidate – as does the final version of 'La fille aux cheveux de lin' (*Préludes*, book 1) compared with an early sketch. (See Parks, *The Music of Claude Debussy*, 54–6.) For more information about sources for and changes to *Nocturnes*, see Denis Herlin, 'Sirens in the Labyrinth: Amendments in Debussy's *Nocturnes*', in Smith (ed.), *Debussy Studies*, 51–77.

32 For weighing changes in the complexity of ostinatos from one passage to the next, it would be desirable to be able to factor together both the number of parts or doublings and the number of ostinatos themselves. This desideratum poses refractory problems for two reasons that can be expressed as questions: (1) what criteria should we use to distinguish one ostinato from another; and (2) how do we weigh the complexity wrought by the number of elements that constitute each ostinato versus the number of ostinatos? To answer the first, perhaps the most unambiguous way to distinguish the number of ostinatos is by the duration required for each cycle: different

durations denote different ostinatos. (Alternatively, we could distinguish ostinatos by rhythmic, motivic or instrumental colour contents, but deciding what contents cohere to form an ostinato is fraught with arbitrariness.) The second issue engages the problem, discussed early in this essay, of the qualitative nature of the data. While we may reasonably assume that a passage made up of several ostinatos is more complex than one with fewer, and that more parts or doublings engender greater complexity than fewer, we cannot say how much each factor contributes to complexity. Perhaps the number of ostinatos is less a factor in complexity than the number of parts/doublings or vice versa. In the absence of experimental data to settle the issue I can only beg this question in favour of a practical decision to assign a series of values as I have described earlier in this essay.

33 Quoted from a letter to Paul-Jean Toulet dated 7 November 1901 in reference to a performance of *Nocturnes*, *Debussy Letters*, 123.

12 Debussy's 'rhythmicised time'

1 I should like to thank Roy Howat for reading this chapter and making suggestions for its improvement.

2 Ron Knott's extensive and well-illustrated website devoted to Golden Section and other proportional systems is strongly recommended: 'The Golden Section in Art, Architecture and Music',

<http://www.mcs.surrey.ac.uk/Personal/R.Knott/Fibonacci/fibInArt.html>.

3 Howat, *Debussy in Proportion*, 2–3

4 For discussion of the effect of Golden Section in Debussy see Howat, *Debussy in Proportion*, 25; Jonathan Kramer, *The Time of Music* (New York and London: Schirmer Books, 1988), 308–10.

5 See chapter 14, p. 280 and n. 5.

6 Kramer, *The Time of Music*, 202–3.

7 *Debussy Letters*, 184.

8 One should begin with Howat, *Debussy in Proportion*. Other rhythmic analyses of Debussy's music may be found in: Parks, *The Music of Claude Debussy*; Parks, 'Structure and Performance: Metric and Phrase Ambiguities in the Three Chamber Sonatas', in Briscoe (ed.), *Debussy in Performance*; Kramer, *The Time of Music*; Christopher Hasty, 'Just in Time for More Dichotomies: A Hasty Response', *Music Theory Spectrum* 21/2 (1999), 275–93.

9 Kramer, *The Time of Music*, 202.

10 Julian Epstein, *Beyond Orpheus* (Cambridge, Mass.: MIT, 1979), 56.

11 *Ibid.*, 58.

12 *Ibid.*, 59.

13 I am most grateful to Richard Parks for this elegant phrase, supplied in a private e-mail.

14 Walter Berry, *Structural Functions in Music* (Englewood Cliffs, NJ: Prentice-Hall, 1976).

15 Kramer defines the terms thus: 'hypermeasure: group of measures that functions on a deep hierarchic level much as does a measure on the surface' and 'hypermeter: the hierarchy of measures', Kramer, Glossary, *The Time of Music*, 453.

16 *Ibid.*, 110–12.

17 Hasty writes: 'It is a central tenet of the theory presented in this book that the metrical is inextricably tied to all those aspects of music that together form the elusive and endlessly fascinating creature we call "rhythm". Because meter is here defined as a creative process in which the emerging definiteness or particularity of duration is shaped by a great range of qualitative and quantitative distinctions, we will have no reason to oppose meter to other domains or to rhythm.' *Meter as Rhythm* (New York and Oxford: OUP, 1997), xi.

18 Hasty, 'Just in Time for More Dichotomies: A Hasty Response', 289–93.

19 I am thinking here of Stockhausen's writings on time, among others. See '... how time passes ...', *Die Reihe* 3 (1959), 10–41.

20 He provides the following dualities between chronometric (metric) and integral (rhythmic) time: beat/pulse; measure/motive (or motive group); hypermeasure/phrase; macroperiodisations of hypermeasure groups/macroperiodisations of phrase groups, *Beyond Orpheus*, 61. The hierarchy outlined here is observed in my Tables 12.1 and 12.2.

21 Readers with a broader interest in the subject of rhythmic analysis will be familiar with Fred Lerdahl and Ray Jackendoff's grouping strategies in *A Generative Theory of Tonal Music* (Cambridge, Mass. and London: MIT Press, 1983). Their chapter 2, 'Introduction to Rhythmic Structure', elucidates many of the primary considerations underlying grouping strategies and rhythmic hierarchies, 13–35; chapter 3 introduces 'Grouping well-formedness rules', 36–67; chapter 4 introduces 'Metrical well-formedness rules'. A lively critique of their theory may be found in Kramer, *The Time of Music*, 110–12. Also see Hasty's evaluation of three post-war American systems of rhythmic and metrical analysis, including Lerdahl and Jackendoff's, in *Meter as Rhythm*, 48–58.

22 These terms are confusing, for while 'rhythm' is often used as the umbrella term for all temporal manifestations in music, it also designates the sphere of temporal analysis concerned with Epstein's integral time.

23 This carefully filtered reading of metrical unit and metre finds a valuable corrective in Hasty's work, which takes a good deal less for granted at the outset, thereby avoiding some of the pitfalls of rhythmic analysis hitherto.

24 William Rothstein, *Phrase Rhythm in Tonal Music* (New York and London: Schirmer Books, 1989).

25 *Ibid.*, 5.

26 Edward T. Cone, *Musical Form and Musical Performance* (New York: Norton, 1968), 23–7.

I am not alone in making a rather free use of Cone's term. See, for instance, Kramer, *The Time of Music*, 25–32.

27 *Ibid.*, 25.

28 By 'blunt' I mean denying the voice-leading tensions in the harmony, such as the third and seventh in a dominant seventh, whose downward progression in semitonal progression (in the major mode) is a *sine qua non* of the diatonic tonal system. In a C major dominant seventh chord F would lead to E and B to C. Without these operands functioning at local and deep levels of the voice leading, common-practice tonality eventually withers and dies.

29 Daniel Harrison, *Harmonic Function in Chromatic Music: A Renewed Dualist Theory and an Account of Its Precedents* (Chicago: University of Chicago Press, 1994).

30 'An unaccent . . . may be a timespan. An entire timespan may be unaccented, relative to its context, because it can be an extended upbeat (a rhythmic group leading to a subsequent downbeat or rhythmic accent) or afterbeat (a rhythmic group leading away from a preceding downbeat or rhythmic accent).' Kramer, *The Time of Music*, 89.

31 Parks, *The Music of Claude Debussy*, 285.

32 *Ibid.*

33 Arnold Whittall, 'Tonality and the Whole-tone Scale in the Music of Debussy'.

34 See Trezise, *Debussy: La mer*.

35 Letter to Jacques Durand, 3 September 1907, *Debussy Letters*, 184. For further discussion of this letter see chapter 6.

36 'The Radio Recordings', Q Disc 97015.

37 See chapter 13, 'Debussy in Performance'.

38 Aysegul Durakoglu, 'Contrapuntal Lines and Rhythmic Organization in Selected Debussy Piano *Etudes*: A Structural Analysis with Performance Implications' (Ph.D. dissertation, New York University 1997), ix.

39 *Ibid.*, x.

40 *Ibid.*, 193 and 195.

41 *Ibid.*, 201. A few of the comments that follow are partly in the spirit of, but not taken from, this dissertation; the rest is my own.

42 For a discussion of some of the problems encountered in performing this *Étude*, plus consideration of Debussy's first thoughts on aspects of its rhythmic notation, see Howat, 'Debussy's Piano Studies', in Smith (ed.), *Debussy Studies*, 105–7.

13 Debussy in performance

1 Louise Liebich, 'An Englishwoman's Memories of Debussy', *The Musical Times* (1 June 1918), 250.

2 Léon Vallas, 'Achille Debussy jugé par ses professeurs du Conservatoire', *Revue de musicologie* 34/101–2 (July 1952), 47–8.

3 John R. Clevenger, 'Achille at the Conservatoire, 1872–1884', *Cahiers Debussy* 19 (1995), 16–17.

4 Several accounts are found in *Revue musicale* 7 (1 May 1926), 3–16.

5 Léon Vallas, 'Achille Debussy, élève du Conservatoire, devant la Critique', *Revue Pleyel* 48 (September 1927), 372.

6 Debussy performed the following *Préludes* in public: 'Danseuses de Delphes', 'Voiles', 'Le vent dans la plaine', 'Les sons et les parfums tournent dans l'air du soir', 'Des pas sur la neige', 'La fille aux cheveux de lin', 'La cathédrale engloutie', 'La danse de Puck', 'Minstrels', 'Brouillards', 'Feuilles mortes', 'La puerta del vino' and 'General Lavine – eccentric'.

7 *Monde musical* (31 May 1910).

8 Paul Landormy, *La musique française de Franck à Debussy* (Paris: Gallimard, 1948), 231.

9 Maurice Dumesnil, 'Debussy's Principles in Pianoforte Playing', *The Etude* 56/3 (March 1938), 154.

10 *Guide musical*, 60/19–20 (10 and 17 May 1914), 410.

11 Casella, 'Claude Debussy', 1.

12 According to the booklet accompanying Pierian CD 0001, Caswell benefited from technical advice that his colleague Richard Simonton received in 1948 and 1952 directly from Edwin Welte and Karl Böckisch, the co-inventors of the Welte–Mignon mechanism. This included instructions on how to make 'critical fine adjustments to mate the Welte mechanism to the individual tone and voicing of the piano on which it was played'. Caswell's Pierian disc was made after a detailed comparison of all available rolls for accurate dynamics, pedalling and note

- placement. His recording was done with a restored 1923 Feurich Welte piano that closely matches the mechanism of the original recording instrument.
- 13 Roy Howat, 'Debussy and Welte', *The Pianola Journal* 7 (1994), 16.
- 14 Long, *Au piano avec Debussy*, 124.
- 15 For further discussions of Debussy's piano rolls, see the critical notes in *Œuvres complètes de Claude Debussy*, series 5, vol. I, ed. Roy Howat and Claude Helffer (Paris, 1985) and Series 1, vol. II, ed. Roy Howat (Paris, 1998); Howat, 'Debussy and Welte', 3–18; Paul Carlson, 'Early Interpretation of Debussy's Piano Music' (Doctor of Music dissertation, Boston University 1998), 134–259 passim; and Cecilia Dunoyer, 'Early Debussystes at the Piano', in Briscoe (ed.), *Debussy in Performance*, 93–7.
- 16 See Debussy, *Œuvres complètes*, Series 1, vol. II, 95; and Roy Howat, 'Debussy's Piano Music: Sources and Performance', in Smith (ed.), *Debussy Studies*, 103–4.
- 17 For a summary of arguments in favour of Debussy's interpretation, see Howat, 'Debussy and Welte', 10–14; and Charles Burkhardt, 'Debussy Plays "La cathédrale engloutie" and Solves Metrical Mystery', *The Piano Quarterly* 65 (Fall 1968), 14–16. Debussy's interpretation has not been followed on recent recordings by Philippe Cassard, Catherine Collard, Patricia Pagny and Jean-Yves Thibaudet. These pianists favour a tempo of *minim* = c. 42 until the section marked *un peu moins lent*. Pianist Noël Lee agrees, and he has stated that 'the grand, noble, full sonorous section beginning at bar 28 should be the passage that establishes the basic tempo of the work' (letter to this author dated 29 April 2000). (There is further discussion of Debussy's Duo-Arte piano rolls by Richard Langham Smith, 'Debussy on Performance: Sound and Unsound Ideals', in Briscoe (ed.), *Debussy in Performance*, 21ff. Ed.)
- 18 Long, *Au piano avec Claude Debussy*, 26.
- 19 For an overview of pianists active in North America, see Charles Timbrell, 'Performances of Debussy's Piano Music in the United States (1904–1918)', *Cahiers Debussy* 21 (1997), 63–79.
- 20 *Revue internationale de musique française* 1/2 (June 1980), 224.
- 21 *Revue musicale* 5/7 (1 April 1905), 216; *Courier musical* 13/6 (15 March 1910), 230.
- 22 *Debussy Letters*, 222 n. 2.
- 23 Letter to André Caplet, 23 June 1913, *ibid.*, 274.
- 24 *Revue internationale de musique française* 1/2 (June 1980), 233.
- 25 Maurice Dumesnil, *How to Play and Teach Debussy* (New York: Schroeder and Gunther, 1932), 9.
- 26 Maurice Dumesnil, 'Coaching with Debussy', *The Piano Teacher* 5 (September/October 1962), 10–13. See also Dumesnil, 'Interpreting Debussy', *Handbook for Piano Teachers* (Evanston, Ill.: Summy-Birchard, 1958), 74–8. Dumesnil's only Debussy recording is a piano roll of *La plus que lent* on Ampico 65501 G, never issued in any other format.
- 27 See Harold Bauer, *Harold Bauer: His Book* (New York: Norton, 1948), 141–2; and Vallas, *Claude Debussy: His Life and Works*, 183.
- 28 Copeland, 'Debussy, the Man I Knew', 34–8; and Copeland 'The First – and Last – Times I Saw Debussy', *Musica* (November 1944), 6–9.
- 29 From a taped interview with Copeland by Gregor Benko (1969).
- 30 *Boston Herald* (25 November 1908), 7.
- 31 Charles Timbrell, 'Claude Debussy and Walter Rummel: Chronicle of a Friendship, with New Correspondence', *Music & Letters* 73/3 (August 1992), 399–406; and 'Walter Morse Rummel, Debussy's "Prince of Virtuoso"', *Cahiers Debussy* 11 (1987), 24–33.
- 32 See *The Times* (13 June 1913), 8; and *Monde musical* (15 February 1914), 49.
- 33 Elie Robert Schmitz, 'A Plea for the Real Debussy', *The Etude* 55 (December 1937), 781–2.
- 34 From the author's interview with Ciampi's student Julia Hennig (November 1998). See also John-Paul Bracey, *A Biography of French Pianist Marcel Ciampi* (Lewiston, NY: Edwin Mellen Press, 1996), 53–85 passim; and Charles Timbrell, *French Pianism* (Portland: Amadeus Press, 1999), 131–5.
- 35 Cecilia Dunoyer, *Marguerite Long: A Life in French Music* (Bloomington: Indiana University, 1993), 24; see also 57–79 passim.
- 36 Long, *Au piano avec Claude Debussy*, 75.
- 37 Dunoyer, *Marguerite Long*, 71–2.
- 38 Letter to Jacques Durand of 27 September 1917, *Debussy Letters*, 331.
- 39 Arthur Rubinstein, *My Many Years* (New York: Alfred A. Knopf, 1980), 132.
- 40 Mme Gaston de Tinan [Dolly Bardac], 'Memories of Debussy and His Circle', *Journal of the British Institute of Recorded Sound* 50–1 (April–July 1973), 159.
- 41 Dumesnil, 'Coaching with Debussy', 13. Mention should be made of several instrumentalists who were associated with Debussy and who made recordings, although not of Debussy's music. These include the

- harpist Pierre Jamet and violinists Eugène Ysaÿe and Gaston Poulet.
- 42 Mary Garden and Louis Biancolli, *Mary Garden's Story* (London: Joseph, 1952), 62.
- 43 Letter to André Messager of 9 July 1902, *Debussy Letters*, 130.
- 44 Brigitte Massin, *Les Joachim: une famille de musiciens* (Paris: Fayard, 1999), 248–50, 389 and 394. The first complete recording (1941) of *Pelléas et Mélisande*, sung by Irène Joachim and Jacques Jansen and conducted by Roger Désormière, retains its classic status today. The cast, entirely French, benefited not only from the advice of Garden but also from that of the *répétiteur* for the 1902 premiere, Georges Viseur.
- 45 Letter to André Caplet of 23 June 1913, *Debussy Letters*, 274.
- 46 Nichols, *Debussy Remembered*, 182.
- 47 *The Singer as Interpreter: Claire Croiza's Master Classes*, ed. and trans. Betty Bannerman [from Hélène Abraham's *Un art de l'interprétation* (Paris, 1954)] (London: Gollancz, 1989), 117 and 158.
- 48 Garry O'Connor, *The Pursuit of Perfection: A Life of Maggie Teyte* (London: Gollancz, 1979), 88–9.
- 49 *Ibid.*, 130–1.
- 50 Letter to Jane Bathori of April 1908, *Debussy Letters*, 191.
- 51 Jane Bathori, *Sur l'interprétation des mélodies de Claude Debussy* (Paris: Les Editions Ouvrières, 1953), 11–12.
- 52 One would like to know more about the French soprano Rose Féart, who often performed with Debussy and was the *Mélisande* at Covent Garden in 1909. Debussy even chose her to sing on what was his last public appearance in Paris, on 5 May 1917. Of the male singers in *Pelléas*, Debussy had praise for the Belgian baritone Hector Dufranne (1871–1951), who was the first Golaud, and the French bass Vanni Marcoux (1877–1962), who originally sang Arkel and later Golaud. He was less enthusiastic about the French baritone Jean Périer (1869–1954), the original *Pelléas*. See *Debussy Letters*, 126, 173, 192, 200 and 269.
- 53 Letter to Hector Dufranne of 26 October 1906; letter to Vanni Marcoux of 22 May 1909, *ibid.*, 173 and 200.
- 54 Casella, 'Claude Debussy', 1.
- 55 See, for example, Lockspeiser, *Debussy: His Life and Mind*, vol. II, 122, 129 and 134; Lesure, *Claude Debussy: biographic critique*, 380.
- 56 Letter to André Messager of 9 May 1902, *Debussy Letters*, 126.
- 57 Quoted from a BBC interview in 1969 in Nichols, *Debussy Remembered*, 244.
- 58 Debussy's corrected score, including six metronome markings, is located in the Bibliothèque François Lang, Royaumont. It is used as a source for the Norton Critical Score, *Debussy: Prelude to 'The Afternoon of a Faun'*.
- 59 Letter to Gabriel Pierné of 5 March 1914, *Debussy Letters*, 288.
- 60 Quoted from a BBC interview in 1961 in Nichols, *Debussy Remembered*, 186.
- 61 Vittorio Gui, 'Debussy in Italy', *Musical Opinion* 62/736 (January 1939), 305–6; 62/737 (February 1939), 404–5; and 62/738 (March 1939), 498–9. See also *Debussy Letters*, 256.
- 62 Quoted in Harold C. Schonberg, *The Great Conductors* (New York: Simon and Schuster, 1967), 333.
- 63 Letter to Jacques Durand of 9 October 1915, *Debussy Letters*, 305.
- 64 Trezise, *Debussy: La mer*, 24.
- 65 See Briscoe (ed.), 'Debussy and Orchestral Performance', 80–1 and 85.
- 66 Letter to André Caplet of 25 February 1910, *Debussy Letters*, 217.
- 67 Gérard Poulet, quoting the recollections of his father, violinist Gaston Poulet, in an essay for the booklet that accompanies the compact disc Arion ARN 68228.
- 68 Briscoe (ed.), 'Debussy and Orchestral Performance', 77–80.
- 69 Trezise, *Debussy: La mer*, 26.
- 70 (A complete discography of 78-rpm recordings of Debussy's music may be found in Margaret Cobb, *Discographie de l'œuvre de Claude Debussy* (Geneva: Minkoff, 1975). Ed.)
- 14 Debussy now**
- 1 Constant Lambert, *Music Ho!* (Harmondsworth: Penguin Books, 1948), 16.
- 2 *Ibid.*, 17.
- 3 Adele T. Katz, *Challenge to Musical Tradition* (New York: Alfred A. Knopf, 1945). See also Boyd Pomeroy's chapter in this volume, and Matthew Brown's discussion (see n. 6 below for full citation) in *Music Theory Spectrum* 15/2 (1993), 129–30.
- 4 *Ibid.*, 293.
- 5 *Ibid.*, 279–80.
- 6 Some of the most important contributions since 1990 are as follows: Allen Forte, 'Debussy and the Octatonic', *Music Analysis* 10/1–2 (1991), 125–69; James M. Baker, 'Post-tonal Voice Leading', in Jonathan Dunsby (ed.), *Models of Musical Analysis: Early Twentieth-Century Music* (Oxford: Blackwell, 1993), 20–41; Matthew Brown, 'Tonality and Form in Debussy's *Prélude à "L'Après-midi d'un faune"*', *Music Theory Spectrum* 15/2 (1993), 127–43; Avo Somer, 'Chromatic

- Third-relations and Tonal Structure in the Songs of Debussy', *Music Theory Spectrum* 17/2 (1995), 215–41; David Kopp, 'Pentatonic Organization in Two Piano Pieces of Debussy', *Journal of Music Theory* 41/2 (1997), 261–87; Marie Rolf, 'Semantic and Structural Issues in Debussy's Mallarmé Songs', in Smith (ed.), *Debussy Studies*, 177–200; Jann Pasler, 'Timbre, Voice-leading, Musical Arabesque', in Briscoe (ed.), *Debussy in Performance*, 225–83. See also Boyd Pomeroy's chapter in this volume.
- 7 David Lewin, *Musical Form and Transformation. 4 Analytic Essays* (New Haven: Yale University Press, 1993), 97–159.
- 8 Richard Cohn, 'Introduction to Neo-Riemannian Theory: A Survey and Historical Perspective', *Journal of Music Theory* 42/2 (1998), 167.
- 9 Pierre Boulez, *Stocktakings from an Apprenticeship*, trans. Stephen Walsh (Oxford: Oxford University Press, 1991), 276.
- 10 Laurence D. Berman, 'Prelude to the Afternoon of a Faun and Jeux: Debussy's Summer Rites', *19th-Century Music* 3/3 (1980), 225–38.
- 11 Pasler, 'Timbre, Voice-leading, Musical Arabesque', 234, n. 6.
- 12 See for example Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge, Mass.: Harvard University Press, 1994), 297–8.
- 13 See *ibid.*; Georgina Born and David Hesmondhalgh (eds.), *Western Music and Its Others* (Berkeley, Los Angeles and London: University of California Press, 2000).
- 14 See Arnold Whittall in Stephen Banfield (ed.), *The Blackwell History of Music in Britain. The Twentieth Century* (Oxford: Blackwell, 1995), 9–11. See also Whittall, *Musical Composition in the Twentieth Century* (Oxford: Oxford University Press, 1999), 8–13.
- 15 Pierre Boulez, *Conversations with Célestin Deliège* (London: Eulenburg, 1976), 96.
- 16 Whittall, *Musical Composition in the Twentieth Century*, 22–7, n. 14.
- 17 Holloway, *Debussy and Wagner*, 235.
- 18 See below for David Schiff's ascription of 'new classicism' to the later music of Elliott Carter. For discussions of 'modern classicism' see James Hepokoski, *Sibelius: Symphony No. 5* (Cambridge: Cambridge University Press, 1993), especially chapter 2, and Whittall, *Musical Composition in the Twentieth Century*, 30 and 32, n. 14.
- 19 Ayrey, 'Debussy's Significant Connections: Metaphor and Metonymy in Analytical Method', 128.
- 20 *Ibid.*, 131.
- 21 *Ibid.*, 129.
- 22 Roger Scruton, *The Aesthetics of Music* (Oxford: Oxford University Press, 1997), 176.
- 23 Parks, *The Music of Claude Debussy*, 233.
- 24 Robert Morgan, *Twentieth-Century Music* (New York: Norton, 1991), 48–9.
- 25 Nichols, *The Life of Debussy*, 163.
- 26 *Ibid.*, 163 and 164.
- 27 Jonathan Bernard (ed.), *Elliott Carter: Collected Essays and Lectures, 1937–1995* (Rochester, NY, 1997), 123.
- 28 *Ibid.*, 124.
- 29 *Ibid.*, 133.
- 30 *Ibid.*, 270.
- 31 Derrick Puffett, 'Debussy's Ostinato Machine'; Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998), 89–93.
- 32 For Carter's 'new classicism', see David Schiff, *The Music of Elliott Carter* (London: Faber & Faber, 1998), 29–31. See also Arnold Whittall, 'Modernist Aesthetics, Modernist Music: Some Analytical Perspectives', in James M. Baker, David W. Beach and Jonathan W. Bernard (eds.), *Music Theory in Concept and Practice* (Rochester, NY: University of Rochester Press, 1997), 157–68. For Carter's chordal vocabulary, see Schiff, *The Music of Elliott Carter*, 324–7.
- 33 Paul Griffiths, *György Ligeti* (London: Robson Books, 1997), 121.
- 34 Cross, *The Stravinsky Legacy*, 110, n. 31.
- 35 Griffiths, *György Ligeti*, 121, n. 33.
- 36 Risto Nieminen and Renaud Machart, *George Benjamin* (London: Faber & Faber, 1997), 35.
- 37 See Caroline Potter, *Henri Dutilleux: His Life and Works* (Aldershot: Ashgate, 1997), 204.
- 38 Nichols, *The Life of Debussy*, 166–7, n. 25.
- 39 Jonathan Dunsby, 'The Poetry of Debussy's *En blanc et noir*', 150–1.