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Nearly one hundred years after the death of its composer, the music of Claude Debussy has lost none of its breadth of appeal. With the rare ability to entice listeners on many levels, at its heart lies an engaging simplicity—one which defies traditional analysis and lends mystery to what ultimately is an extremely refined and highly personal approach to composition. Equally fascinating is Debussy's often contradictory personality—at times elusive, but always centered on his devotion to music and his ambition to create a name for himself unlike any other. Author Eric Frederick Jensen provides new insight to the man and the music in this authoritative biography. Although born into poverty, and a failure as a piano student at the Paris Conservatoire, Debussy became the most famous French composer of his day, known for his culture and refinement. His revolutionary music baffled critics but was embraced by audiences. Debussy's scandalous personal life stirred up as much controversy as his music, and his notoriety proved more harmful to his career than the unusual nature of his compositions. Jensen also explores Debussy's relationship to the arts and his career as a music critic. Debussy

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drew on all of the arts in his development as a composer, including poetry and painting, and his fascination with the arts has often led to his being classified as an Impressionist or Symbolist, two claims which Jensen debunks. One of the finest music critics of his time, Debussy's reviews reveal a great deal not only about his musical taste, but also about what he felt the role and function of music should be. Debussy brings together the most recent biographical research, including a revised catalogue of Debussy's compositions and the first complete edition of his correspondence. With separate, chronological sections on his life and music, Debussy is accessible to the general reader who wishes to focus on his life and personality, while providing detailed discussion of the music to musicians and students. Readership: General readers and scholars of classical music, fin de siècle French music, Debussy, Impressionism; upper level undergraduate and graduate courses.

This is a new release of the original 1936 edition.

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

One of the most revered composers of the twentieth century, Claude Debussy (1862-1918) achieved the unheard of: he reinvented the language of music without alienating the majority of music lovers. Debussy drove French music into entirely new regions of beauty and excitement at a time when old traditions threatened to stifle it. Yet despite his profound influence on French culture, Debussy's own life was complicated and often troubled by struggles over money, women, and ill health. Here, Stephen Walsh, acclaimed author of Stravinsky, chronicles both the composer himself and the unique moment in European history that bore him. Walsh's engagingly original approach is to enrich a lively biography with analyses of Debussy's music: from his first daring breaks with the rules as a Conservatoire student to his achievements as the greatest French composer of his time.

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Debussy and the Theatre means, in effect, 'Debussy and Pellias et Milisande', the opera both established Debussy's mature style and changed the course of operatic history.

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