Introduction: Debussy Research Between Anniversaries

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Debussy Studies 2 follows on from the first volume under that title a little over a quarter of a century later (1997) and enters a field of extraordinarily rich recent research activity devoted to Claude Debussy. The co-edited OUP collection *Rethinking Debussy* (2011)[1] appeared just before several international conferences for Debussy's birth sesquicentenary in 2012. Indeed, the commemoration of Debussy in 2012 and then in 2018, to mark the centenary of his death, gave rise to a number of events in France, Belgium, Canada and the UK, providing multiple opportunities to reflect on Debussy over the century, and to stimulate new research by well-established scholars and by a whole new generation of researchers. Jann Pasler carried out the clearest reflective survey of the state of Debussy research in 2012 in an article published in *Notes* entitled 'Debussy the Man, his Music and his Legacy: an overview of current research'.[2] She used it as an opportunity to take stock on Debussy scholarship and how it had changed since the composer's centenary in 1962, focusing in particular on the last ten years.

Pasler observed that biographical writings including landmark biographies by Lockspeiser and Lesure have tended to focus on Debussy's exceptionalism – in terms of Debussy the man, his style, 'his handling of outside influences' and 'his manner of working in interdisciplinary contexts'.[3] She notes recent attention devoted to very early biographies and writings on the composer and the ongoing fascination for Debussy's only completed opera, *Pelléas et Mélisande*.[4] Recent scholarly interest in performing traditions has led to studies of his recordings, his piano rolls as well as reception studies; within French music studies, it builds on Roy Howat's pioneering focus on archival work to inform performance.[5]

[1] E. Antokoletz and M. Wheeldon (eds.), *Rethinking Debussy* (New York: Oxford University Press, 2011).

[2] J. Pasler, 'Debussy the Man, his Music, and his Legacy: an overview of current research', *Notes*, vol. 69, no. 2, 197–216.

[3] Pasler, 'Debussy the Man, his Music, and his Legacy', 199.

[4] Pasler, 'Debussy the Man, his Music, and his Legacy', 199.

[5] R. Howat, *The Art of French Piano Playing* (New Haven: Yale University Press, 2009). J. Ho, 'Debussy and Late-Romantic Performing Practices: The Piano Rolls of 1912' in F. de Médicis and

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Moreover, Richard Langham Smith asks us to not to overlook the importance of development in the performance of Debussy's music with ensembles such as François-Xavier Roth's *Les siècles* playing and recording with 'period' instruments, and the improvement in recording techniques that have made piano rolls and older recordings available to researchers, performers and audiences alike. Warner's ambitious project to record Debussy's complete works in time for the centenary of his death, was an important collaboration with Denis Herlin, who was instrumental in the curation of the project and supplied detailed CD notes. The collection includes newly discovered music (such as the *Chanson des brises* (1882) or the first version of 1898 of the two *Chansons de Charles d'Orléans*), as well as historical and contemporary recordings, giving it both a specialist and broad appeal.[6]

Richard Langham Smith also called for complementary research on Debussy's literary texts.[7] Since 1962, there has been an ongoing interest in his relationship to painting and Symbolist poetry with notable contributions over the decades by Jarocinski, Nectoux, Herlin (see below) and Duchesneau, to name just a few.[8] In a contrasting area, analysts have been fascinated with 'tonality, timbre and time' with substantial number of theoretical publications on the composer's major works, including *Jeux*, chamber music and the piano works. Such studies led to a new interest in discontinuity and instability in his music, with Schenker and other analytical approaches applied to his works.[9] Notable analysts who have taken an interest applying established and new theoretical methods to Debussy's music include Mark DeVoto, Simon Trezise, Jonathan Dunsby, Marianne Wheeldon, Matthew Brown, Sylveline Bourion, Mark McFarland, Richard Parks and David Code, to name just some. Among all of these contributions, it is fitting to highlight that of David Code whose sudden death in August 2022 has encouraged us to take stock of his distinctive contribution. Among his

S. Huebner (eds.), *Debussy's Resonance* (Rochester: Rochester University Press, 2018). See also R. Howat, 'Between and beyond the perforations in Debussy's Welte rolls' in Tihomir Popović and Peter Mutter (eds.), *Claude Debussy: die Klavieraufnahmen* (Luzern: Wolke Verlag Hofheim, 2023) pp. 62–91.

[6] www.warnerclassics.com/release/claude-debussy-complete-works. See also D. Herlin, *Editorial Notes*, in the Warner *Debussy Complete Works*, pp. 6–7.

[7] R. L. Smith, 'Fifty Years Later, Has the Barrel Run Dry?', in *Debussy's Resonance*, pp. 19–37.

[8] See for example, S. Jarocinski, Impressionism and Symbolism (California: Eulenberg Books, 1976); J-M. Nectoux, *Debussy et les arts* (Paris: Fayard, 2005), M. Duchesneau, 'Debussy and Japanese Prints', in *Debussy's Resonance* (Rochester: Rochester University Press, 2018), pp. 301–25 and Herlin's monograph discussed in what follows.

[9] Pasler, 'Debussy the Man, his Music, and his Legacy', 200.

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most important publications, we can include 'Hearing Debussy Reading Mallarmé: Music après Wagner in the *Prélude à l'après-midi d'un faune*'[10] and 'Debussy's String Quartet in the Brussels salon of "La Libre Esthetique"',[11] his short biography for Reaktion Books's 'Critical Lives' series (2010)[12] and more recently, his chapter on the song triptych (2018) and his contribution to this volume.[13]

Source studies have been a dominant and vital part of Debussy scholarship. This was facilitated by the Centre de documentation Claude Debussy (CDCD) in 1972 by Margaret Cobb.[14] It led to the founding of the *Œuvres complètes de Claude Debussy* in 1985, initially under Lesure's leadership and from 2001 Herlin's, supported by an international team of experts. As Pasler notes, by 2012 sixteen volumes had been published; since then, there have been a further ten volumes, including the orchestral score of *Pelléas et Mélisande* (ed. David Grayson), mélodies (Marie Rolf), orchestral works for solo instruments (Eiko Kasaba), orchestrations (Robert Orledge) and chamber music (Roy Howat and Peter Bloom).[15] These scholarly editions also generate more discursive writing, as chapters in recent edited collections demonstrate, for example by Howat and

[10] D. Code, 'Hearing Debussy Reading Mallarmé: Music après Wagner in the *Prélude à l'après-midi d'un faune*', *Journal of the American Musicological Society*, vol. 54, no. 3, 2001, 493–554.

[11] D. Code, 'Debussy's String Quartet in the Brussels salon of "La Libre Esthetique"', *19th-Century Music* (2007) 30 (3), 257–87.

[12] D. Code, *Debussy* (London: Reaktion, 2010).

[13] D. Code, 'The "Song Triptych": Reflections on a Debussyan Genre' in F. de Médicis and S. Huebner (eds.), *Debussy's Resonance* (Rochester: Rochester University Press, 2018). See Chapter 5 in this volume.

[14] See R. Howat, 'Afterword', 'The Origins of the *Œuvres complètes de Claude Debussy*' in B. L. Kelly and K. Murphy, *Berlioz and Debussy: Sources, Contexts and Legacies: Essays in Honour of François Lesure* (Aldershot: Ashgate, 2007), p. 181. Pasler 'Debussy, the Man, his Music, and his Legacy', p. 198. In this respect, Debussy scholarship has evolved differently to Ravel research, since access to primary sources for the latter has been much more difficult. Debussy manuscripts are largely accessible on Gallica and at the BNF.

[15] Claude Debussy, *Pelléas et Mélisande* (commentaires), D. Grayson (ed.) in *Œuvres complètes de Claude Debussy*, série vi/2bis (2025); Debussy, *Mélodies (1893–1915)*, D. Herlin (ed.) in *Œuvres complètes de Claude Debussy*, série iii/4 (2024); Debussy, *Pelléas et Mélisande* (partition d'orchestre), D. Grayson (ed.) in *Œuvres complètes de Claude Debussy*, série vi/2 (2023); Debussy, *Danses sacrée et profane pour harpe, Première rhapsodie pour orchestre avec clarinette principale, Esquisse d'une rhapsodie mauresque pour orchestre et saxophone principal*, E. Kasaba (ed.) in *Œuvres complètes de Claude Debussy*, série v/4 (2022); Debussy, *Orchestrations (1907–1914) par Henri Busser et André Caplet et revues par Debussy*, R. Orledge (ed.) in *Œuvres complètes de Claude Debussy*, série v/12 (2020); Debussy, *Orchestrations (1896–1914)*, R. Orledge (ed.) in *Œuvres complètes de Claude Debussy*, série v/11 (2018); Debussy, *Mélodies (1882–1887)*, M. Rolf (ed.) in *Œuvres complètes de Claude Debussy*, série iii/2 (2016); Claude Debussy, *Trio pour piano, violon et violoncelle, Pièce pour violoncelle et piano [Nocturne et Scherzo], Intermezzo pour violoncelle et piano, Quatuor*, R. Howat and P. Bloom (eds.), série iii/1 (2015).

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Rolf.[16] A notable achievement has been the publication of Claude Debussy *Correspondance* (1872–1918), edited by François Lesure and Denis Herlin in 2005, making 3,000 letters available in print. New letters and other sources are constantly appearing and so a supplement may be useful over the coming years. This applies equally to Debussy's writings, as new fragments and interviews come to light, aided by digitisation projects. Pasler noted the number of newly discovered works and new mss sources, which were often, although not always confined to his early works. Between 1974 and 2016, many of these sources were presented first in the *Cahiers Debussy* (published by the Centre de documentation Claude Debussy). However, such findings are published in often collaborative international projects, which have dominated Debussy scholarship since the turn of the twenty-first century.

Understanding Debussy – a Collaborative Venture

The French have long had an understandable tendency to regard their most original composers as part of their national *patrimoine* and this applies to Debussy. Scholars, including Wheeldon, Kelly, Danick Trottier and Pascal Ory, have traced the process by which Debussy became a symbol of French achievement and associated with anti-German tendencies. As studies of Debussy's reception abroad confirm, interest in the composer transcended national borders, notably within the French diaspora and the anglophone world. While we have given insufficient attention until now to Debussy's first biographers in any language – Louisa Liebich and William H. Daly – Edward Lockspeiser made an important mark on Debussy scholarship with his Debussy biography, the two-volume *Debussy, his Life and Mind* (London: Cassell, 1962). As I have argued before, the attraction of anglophone scholars to French music is strong (and largely one-way),[17] and there have been notable collaborative ventures that have made an impact on Debussy scholarship, including the *Œuvres complètes*, but more recently, a number of edited collections that have emerged since 2012.

Regards sur Debussy, edited by Myriam Chimènes and Alexandra Laederich, was published just a year after the Parisian celebrations of the 150th anniversary and it reflects the festivities in its breadth and scope.[18]

[16] See Howat in chapter 4 and Marie Rolf in chapter 8 of this volume.

[17] B. L. Kelly and R. Thumpston, 'Maintaining the Entente Cordiale. Musicological Collaboration between the United Kingdom and France', *Revue de musicologie*, vol. 103, no. 2 (2017), 615–40.

[18] M. Chimènes and A. Laederich (eds.), *Regards sur Debussy* (Paris: Fayard, 2013).

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The event was opened by the then frail Pierre Boulez, whose impact on our understanding of Debussy was immense, not so much as a founding member of the *Œuvres complètes*, but through his Debussy recordings and the legacy of his teaching and creative output. Contributors to the conference and the publication came from throughout Europe – mainly France, the UK, Italy, Poland – and North America (USA and Canada). The topic areas reflect past and contemporary preoccupations with politics and literature, theatre and mélodies, recordings, compositional process and influence, and reception and legacy, but perhaps surprisingly, only briefly address source studies.

Pelléas et Mélisande cent ans après: études et documents was published in 2012 but was stimulated by an earlier anniversary, the centenary of *Pelléas et Mélisande* in 2002.[19] Starting as a conference at the Sorbonne in 2002, the project grew into a major project to collate all the available reviews of the opera in France from the première of *Pelléas* in April 1902 to the first revival in November the same year. Such a collection of press articles is invaluable for future scholars. In addition, it includes performances of the opera at l'Opéra-Comique during the composer's lifetime and a list of productions abroad, tracing the circulation of the opera well beyond Paris. The collected chapters address various approaches to the opera, including its genesis, reception, analyses and legacy, reinforcing Pasler's observations about the enduring appeal of *Pelléas*.[20]

The edited collection, *Debussy's Resonance*, was stimulated by a vibrant conference in Montréal in 2012.[21] The publication with selective papers includes newly discovered primary sources, such as Herlin's substantial study of Kunkelmann's manuscripts for the early melodies; new approaches to the composer's music, including engagement with counterpoint, gesture and dance; and Debussy in relation to his contemporaries and broader perspectives on the composer's significance. Contributors include many founding members of the Claude Debussy *Œuvres complètes*, another group consisting of well-established musicologists from Europe and North America working on France. The only external voice in the collection is Julian Johnson's with his chapter on Debussy's settings of Mallarmé.[22] Such

[19] J. -C. Branger, S. Douche and D. Herlin (eds.), *Pelléas et Mélisande cent ans après: études et documents* (Lyon: Symétrie, 2012).

[20] Pasler, 'Debussy the Man, his Music, and his Legacy', 199.

[21] S. Huebner and F. de Médicis (eds.), *Debussy's Resonance.*

[22] His work on Debussy surely informed his subsequent monograph on a distinctive aspect of Debussy's legacy. J. Johnson, *After Debussy: Music, Language and the Margins of Philosophy* (Oxford: Oxford University Press, 2020), p. 162.

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international collaborative projects during these anniversary years have helped to stimulate wider interest in and perspectives on the composer.

In 2021 Denis Herlin published his major collected writings on Debussy with Olms. Bringing together chapters that had been published over several decades in a wide range of mainly edited collections, they have all been carefully revised. While not constituting a biography on the composer, the thematic approach to the volume is invaluable. Herlin's source-study work is well known, and sources represent a major portion of the volume, from the early mélodies and *Prose lyriques* to Debussy's commentaries on the Hungarian Zágon's compositions. The other part of the book is devoted to a diverse array of contextual studies and includes Debussy's association with L'Art indépendant bookshop, Henri de Régnier, the Franco-Belge circle, as well as a discussion of Debussy and money, which was first published in *Rethinking Debussy*. The volume will appear next in an English edition. It is an important contribution from the editor-in-chief of the *Claude Debussy Œuvres complètes*.

Continuities in Debussy scholarship continue with the translation and revision of François Lesure's 'monumental biography' by Marie Rolf in 2019. Lesure's biography was initially published in 1994 (rev. 2003) and was regarded as the culmination of the work of the most prominent Debussy scholar of his generation.[23] Rolf's decision to make the volume available in English not only reflects the interest in Debussy within the English-speaking world, but is a mark of respect ('an honour', as she put it) from one notable Debussy scholar to another. Thanks to Rolf's revisions, it remains the most complete biography of the composer. Building on Lesure's preoccupation with primary sources, in particular, with Debussy's correspondence, she reflects newly discovered sources since Lesure's death, for example, concerning the *Marche écossaise* and *Suite*, the *Isle joyeuse*, and important moments in his life, including the break-up of his marriage to Lilly and his conflict with Maeterlink over *Pelléas*.[24] Using her authority as a scholar who worked closely with Lesure for nineteen years, she re-ordered chapters to re-establish a chronological approach, completed and corrected bibliographic references to maintain its currency and increase its readership for a twenty-first-century audience in what could be credited as a collaboration.

[23] See F. Lesure, *Claude Debussy: biographie critique* (Paris: Klincksieck, 1994); Lesure, *Claude Debussy: biographie critique* (Paris: Fayard, 2003); F. Lesure, *Claude Debussy: a critical biography*, trans. and rev. by M. Rolf (Rochester: Rochester University Press, 2019).

[24] Lesure, *Claude Debussy: biographie critique*, p. xii.

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Lesure shaped Debussy scholarship for at least half a century and, as we have seen, his legacy and influence continue. As both a musicologist and a librarian (Director of the Department of Music at the Bibliothèque nationale), he helped to shape Debussy scholarship to recognise and value primary sources. However, some newer voices have emerged and published monographs tackling specific aspects of Debussy's music, aesthetics and legacy. Focusing on Debussy's music up to *Pelléas*, François de Médicis (as Lesure did in his first biography), de Médicis's training and approach are more analytical and rooted in the study of scores and influences. His substantial study, *La maturation artistique de Debussy dans on context historique (1884–1902)*, shows considerable musical facility and breadth.[25] It goes much further than a study of early Debussy's music, placing the French composer's music firmly in the context of his predecessors and contemporaries. Considerable attention is devoted to Chausson and d'Indy, as well as to Wagner and Liszt, and many other figures such as Henri Duparc, Paul Dukas, Charles Gounod, Edouard Lalo, Jules Massenet, César Franck, Camille Saint-Saëns, including less prominent figures such as Camille Erlanger and André Messager. Debussy's links with Russian composers are treated in considerable depth, not only Modeste Mussorgsky, but Alexandre Glazunov, Nikolaï Rimsky-Korsakov and Borodin. Pasler posed an important question: 'what are we missing by insisting on Debussy's exceptionalism?'[26] While this exceptionalism is the magnet that draws musicians and scholars to Debussy, de Médicis has gone some way towards linking Debussy's music to other (albeit exceptional) figures and to the musical culture of his time.

Recognising the power of critics during Debussy's own lifetime to reflect and capture contemporaneous understanding of music, Alexandra Kieffer has published a monograph devoted to Debussy's critics and the emergence of the composer's modernist aesthetic.[27] Yet Kieffer's study goes well beyond reception studies; it is situated also within modernist and sound studies. She is concerned with how Debussy's music was experienced, heard and understood and how that was captured by critics as they tried to make sense of the sensation of hearing Debussy. Building on the work of Annegret Fauser's accounts of

[25] F. de Médicis, *La maturation artistique de Debussy dans on contexte historique (1884–1902)* (Turnhout: Brepols, 2020).

[26] Pasler, 'Debussy the Man, his Music, and his Legacy', p. 215.

[27] A. Kieffer, *Debussy's Critics, Sound, Affect, and the Experience of Modernism* (New York: Oxford University Press, 2019).

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the often overwhelming experience of hearing at the 1889 Paris Exhibition, she gives a remarkably fresh perspective on *debussysme* and the extent to which it was entwined with 'late-nineteenth-century scientific debates on perception, affect and cognition'.[28] Focusing initially on Debussy's historically neglected late style (in 2009), Wheeldon considers Debussy's posthumous reputation in her latest book, *Debussy's Legacy and the Construction of Reputation*, in what became an embattled cultural space between the committed debussyists and the post-war musical generation.[29] In so doing, she untangles the aesthetic and reception debates surrounding debussyism, *l'esprit nouveau* of Les Six and neoclassicism, contributing to our understanding of Debussy's legacy in the interwar years.

Jann Pasler finished her survey of Debussy research up to 2012 with a number of questions and challenges. She argues that what is needed now in every domain is the long view. She asks how the questions we have asked have evolved over time and been revisited in the future. Beyond familiar narratives in musical surveys that place Debussy as the precursor of musical modernism, Debussy experts have tended to focus on the detailed work rather than take a broader perspective, with some notable exceptions. Certainly, studies concerned with Debussy historiography have reflected on his legacy in the years following his death (as we have noted earlier), his appropriation during the Second World War,[30] and his impact on wider popular culture.[31] Matthew Brown's highly original contribution has taken the impact of Debussy well beyond the manuscript score, the concert hall or the critic's review. He shows how Debussy's music has inspired and been appropriated in a number of contexts, such as jazz adaptations by Bill Beiderbecke, Duke Ellington and Chick Corea and more recently Fred Hersch and Steve Kuhn. He considers Debussy's music by film makers and composers, in television, small screen and TV commercials. He also examines the phenomenon of Debussy's music in easy-listening contexts. Going beyond a simple survey he asks important questions about the identity, structure and unity of a work, authorship and (inter)texuality when transferred from one domain and time to another. Such questions

[28] Kieffer, *Debussy's Critics*, p. 11.

[29] M. Wheeldon, *Debussy's Legacy and the Construction of Reputation* (New York: Oxford University Press, 2017).

[30] Y. Simon, 'Claude de France, notre Wagner: Le culte de Debussy sous l'Occupation', *Cahiers Debussy*, vol. 30 (2006), 5–26; P. Ory, 'Debussy, c'est la France? Destins d'une musique et d'un auteur dans la littérature musicologique et musicale française, d'un fin de guerre à l'autre', in *Regards sur Debussy*, pp. 37–56.

[31] M. Brown, *Debussy Redux* (Bloomington: Indiana University Press, 2012).

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are particularly pertinent when dealing with such a recognisable and renowned figure such as Debussy. Our responses give us clues as to how our culture has absorbed and understood his music.

Debussy biographers have always been fascinated by the composer's complex relationships with women from Vallas's controversial biography of the composer in 1932, which disparaged Debussy's liaison and subsequent marriage to Emma Debussy.[32] Gillian Opstad's recent biography tackles the relationship between Emma and Debussy in considerable detail, drawing on an array of new sources concerning Emma's Jewish background and giving more nuanced insights into their domestic life, which was beset by financial, sentimental and health difficulties. Through her painstaking research she challenges some of the myths surrounding their relationship, continuing Emma's story beyond the life of her husband.[33]

The questions posed by early Debussy scholars remain and have been recast to reflect our own times, particularly concerning the differences and continuities between Debussy's time and our own, our renewed, although different awareness of non-Western musics, our heightened sensitivity towards questions of colonialism, race and politics. Furthermore, following on from the death of Pierre Boulez in 2016, who was such a major establishment figure within not just French, but European modernist music, the time is also right for a renewed assessment of Debussy's impact on the many generations of composers that followed him.

Yet Debussy's reach goes beyond anglophone and francophone spheres within Europe and North America. Debussy's letters and writings have been translated into numerous writings, with an edition that will appear soon in Chinese.[34] Scholars and composers in very different parts of the globe have greater access not only to Debussy's music, but his key primary texts and they too are increasingly participating in enriching research, as well as contemporary music, on a more global scale. The first performances

[32] L. Vallas, *Claude Debussy et son temps* (Paris: Alcan, 1932).

[33] G. Opstad, *Emma and Claude Debussy: The Biography of a Relationship* (Woodbridge: Boydell, 2022). See M. Rolf, *Gillian Opstad. Emma and Claude Debussy: The Biography of a Relationship* (Woodbridge: Boydell, 2022), *H-France Review*, vol. 23 (2023): 1–4. https://h-france.net/vol23reviews/vol23no110rolf.pdf. See Esteban Buch's review of Opstad: 'Gillian Opstad. Emma and Claude Debussy. The Biography of a Relationship', *Revue de musicologie*, 109 (1) (2023): 189–93.

[34] There is an edition in German: B. Goetzke, *Claude Debussy Briefe an seine Verleger*, übersetzt und heurausgegeben von Bernd Goetzke (Hildesheim: Olms Verlag, 2018) and Duanduan Ho has published one volume of the correspondence in Chinese with Shanghai Educational Publishing House (2024).

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of *Pelléas* and other major works outside of France demonstrated that Debussy's music was not simply the purvey of the French; his music had escaped the confines of the initial audiences that were first astonished by it. So too, the next phase of Debussy research will involve an opening up to new perspectives and approaches in ways that are hard to foresee. The reflection on Debussy over his two anniversaries invites comparisons with the numerous literary activities that have just taken place to commemorate the 150th anniversary of Marcel Proust's birth (2021) and 100th anniversary of his death (2022). While we wait to see the published fruits of these recent Proustian celebrations, we are able to concur with Whittall's verdict that 'the story of "Debussy now" is a story of unfinished business'.[35] As this overview of recent research has shown, the interest in researching Debussy is stronger than ever.

Debussy Studies 2

Picking up the baton for the 2018 centenary of Debussy's death, we convened an international 'celebration' at our home institutions in two UK cities: the Royal Northern College of Music in Manchester, and the University of Glasgow. The wealth of diverse contributions to this conference offered us a rich field from which to select a judicious, thematically coherent representation of the finest Debussy research currently being written, at all stages of academic seniority (from early career to the most established figures), across a broad geographical span.

In its selectivity and scope, our volume stands in closer relationship to the 1997 *Debussy Studies* and *Rethinking Debussy* than it does to either of the more recent volumes.[36] Our selective vision for the new *Debussy Studies* (with its thirteen contributions) has resulted in a collection of considerable overall coherence, which is aimed both at the scholarly community but potentially opening up to more general music lovers and francophiles.

The volume presents several distinct aspects of the latest thinking within international Debussy scholarship. For example, it reflects new preoccupations in aesthetics (Part I); using an integrated array of archival sources to piece together Debussy's literary tastes and influences, Herlin (Chapter 1) uncovers Debussy's great passion for reading and collecting. Kieffer (Chapter 2) draws on philosophy and contemporaneous ideas about

[35] Whittall in Pasler, 'Debussy the Man, his Music, and his Legacy', p. 215.
[36] *Regards sur Debussy* (2013) and *Debussy's Resonance* (2018).

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perception and cognition to explore the perceived links between Debussy's music, emotion and nature. Dunsby and Venturino (Chapter 3) assess the extent to which the elusive 'arabesque' can be understood as both a specific approach to melody and a more pervasive, embracing aspect of Debussy's entire compositional practice.

In Part II (Analysis), the book is notable for its embrace of the composer's earliest and latest works, in the 'chamber music' genre that has often been seen as unrepresentative of the 'real' Debussy. A fresh look at this side of his craft sheds new light on oft-discussed influences, such as Russian music (Howat, Chapter 4), while also giving new prominence to some more surprising inspirations in J. S. Bach (Brown, Chapter 7). In addition, its fresh approaches to analysis give new focus, in particular, to rhythm, metre, and the dance – dimensions long neglected under a habitual emphasis on pitch dimensions like motivic organicism, harmony and form. This is explored through an overview of Debussy's overt and hidden engagement with the dance (Code, Chapter 5) and a closer look at metrical dissonance in Debussy's mélodies (Koerbler, Chapter 6).

Furthermore, the current widespread musicological preoccupation with performance (Part III) informs the volume in several ways. Rolf (Chapter 8) makes the case that engagement with manuscript sources can illuminate the performance of the early songs. Recent methods in recording analysis serve to reveal a changing performative understanding of the barline – an easily ignored signal of deft compositional play with '*temps rythmés*' (Trezise, Chapter 9). Kelly (Chapter 10) traces the meticulous preparations (in public lectures, print and performance) for the British première of *Pelléas*.

We end these considerations of Debussy's rich legacy in performance and published writings with an assessment of the ways in which the scholarly debates immediately after his death have continued to influence our understanding one hundred years on. Wheeldon (Chapter 11) shows how Debussy's late war-time works were part of a process of forgetting by early biographers and advocates. Campbell and Rae (Chapter 12) trace Debussy's visceral musical legacy through a range of prominent composers in France (from Messiaen and Jolivet to Murail and Saariaho). A final *envoi* (Epilogue, Code and Hammond) then closes the volume with a first-hand report of present-day 'creative' reception by several composers (based in the UK, the US, and France) we invited to write for the instrumentation of Debussy's incomplete late sonatas, giving fascinating, up-to-date insight into his continuing significance as a compositional inspiration.

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