

Analyzing Claude Debussy's Piano Preludes by Focusing on His Recordings

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Abstract : Between 1910 and 1912, Claude Debussy recorded twelve of his solo piano pieces. Although Debussy frequently provided advice to his students on performing while they followed the written notes when performing, his personal recordings are characterized by creative liberties and unique freedom interpretations. Debussy's use of numerous interpretive gestures in these recordings is fascinating and corresponds with the techniques utilized by French Baroque keyboard performers. This paper will situate Debussy's presentation in the Baroque musical approach. Initially, we will discuss the recording by analyzing Welte-Mignon's used technology to guarantee the reliability of these recordings. Then, we will find commonalities in the intricate performances of harpsichord musicians who played in the 1600s and 1700s and recordings of Debussy. Finally, by drawing comparisons, we will review the patterns by contrasting Debussy's execution with recordings of the same pieces from the latter half of the 20th century as striving for improved presentations while limiting artistic freedom.

Keywords : music, Debussy, piano, performance, prelude

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