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IMAGES OUBLIÉES

Stéphane Tétreault
Olivier Hébert-Bouchard



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IMAGES OUBLIÉES

Art is the most beautiful
of all lies

These words by Claude Debussy perfectly encapsulate the essence of *Images oubliées*: an intimate project in which our voices as artists make their way through the composer's work, creating a rich palette of colours.



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IMAGES OUBLIÉES

Art is the most beautiful
of all lies

We specifically chose to arrange a selection of Debussy's works for piano (or two pianos), generally reserved for full-cycle performances and rarely heard in recital.

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IMAGES OUBLIÉES

Art is the most beautiful
of all lies

These somewhat forgotten opuses are veritable gems of composition and ingenuity; even individually, they effortlessly evoke Debussy's grandeur, attesting to the genius he was.

Stéphane Tétreault
cello

Olivier Hébert-Bouchard
piano & arrangements



CONCERT PROGRAM

Claude DEBUSSY

Images oubliées, L. 94

I. Lent (mélancolique et doux)

Scherzo, L. 39

Tarantelle styrienne, L. 69

Images oubliées, L. 94

II. *Souvenir du Louvre*

Mazurka, L. 67

Gabriel FAURÉ

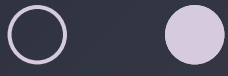
Après un rêve

from *Trois mélodies*, Op. 7, No. 1

En sourdine

from *Cinq Melodies*, Op. 58, No. 2

INTERMISSION



CONCERT PROGRAM

Claude DEBUSSY

Lindaraja, L. 103

Masques, L. 110

D'un cahier d'esquisses, L. 112

Images oubliées, L. 94

III. Quelques aspects de
« *Nous n'irons plus au bois* »
parce qu'il fait un temps insupportable

*Les soirs illuminés par l'ardeur
du charbon, L. 150*

L'Isle joyeuse, L. 109

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Stéphane Tétreault

cello



In addition to numerous awards and honours, **Stéphane Tétreault** is the recipient of the prestigious 2019 Virginia Parker Prize from the Canada Council for the Arts. He is also the laureate of the 2022 Prix Opus for "Performer of the Year", awarded by the Conseil québécois de la musique.



Stéphane Tétreault

cello



In 2016, Stéphane made his debut with the Philadelphia Orchestra under the baton of Maestro Yannick Nézet-Séguin and performed at the Gstaad Menuhin Festival in Switzerland. During the 2017-2018 season, he took part in the Orchestre Métropolitain's first European tour with Maestro Nézet-Séguin and made his debut with the London Philharmonic Orchestra.



Stéphane Tétreault

violoncelle



Stéphane was a student of the late cellist and conductor Yuli Turovsky for more than 10 years. He holds a master's degree in Music Performance from the Université de Montréal. Stéphane plays the 1707 "Countess of Stainlein, Ex-Paganini" Stradivarius cello, generously loaned to him by Mrs. Sophie Desmarais.





Olivier Hébert-Bouchard

piano & arrangements



A prizewinner of many international competitions, pianist **Olivier Hébert-Bouchard**'s success has led him to become one of the most sought-after recitalists of his generation on the Canadian scene. He is a founding member of Trio Émerillon, Prisma, and Memento Mori.



Olivier Hébert-Bouchard

piano & arrangements



His various projects have seen him perform at a number of events: Tanglewood on Parade, the Festival International du Domaine Forget, the Chamber Music Society of Lincoln Center series, Nice's Nuits magiques, as well as the Orford Music and Music and Beyond festivals, to name but a few.



Olivier Hébert-Bouchard

piano & arrangements



Hébert-Bouchard graduated from the Conservatoire de musique de Trois-Rivières with a prize with great distinction (awarded unanimously), and thanks to financial support from the Manhattan School of Music, he continued his studies in the Big Apple, where he obtained his master's degree in performance with distinction in 2011.



Claude Debussy

(1862-1918)



Debussy by Paul Nadar, 1905
Source : Wikipedia®

A major French composer of the 20th century, he had a profound influence on Impressionist music. His groundbreaking music, characterized by bold harmonies and innovative use of instrumental colour, includes masterpieces such as *Prélude à l'après-midi d'un faune*, *La Mer*, and *Clair de Lune*.

○ ●

Claude Debussy

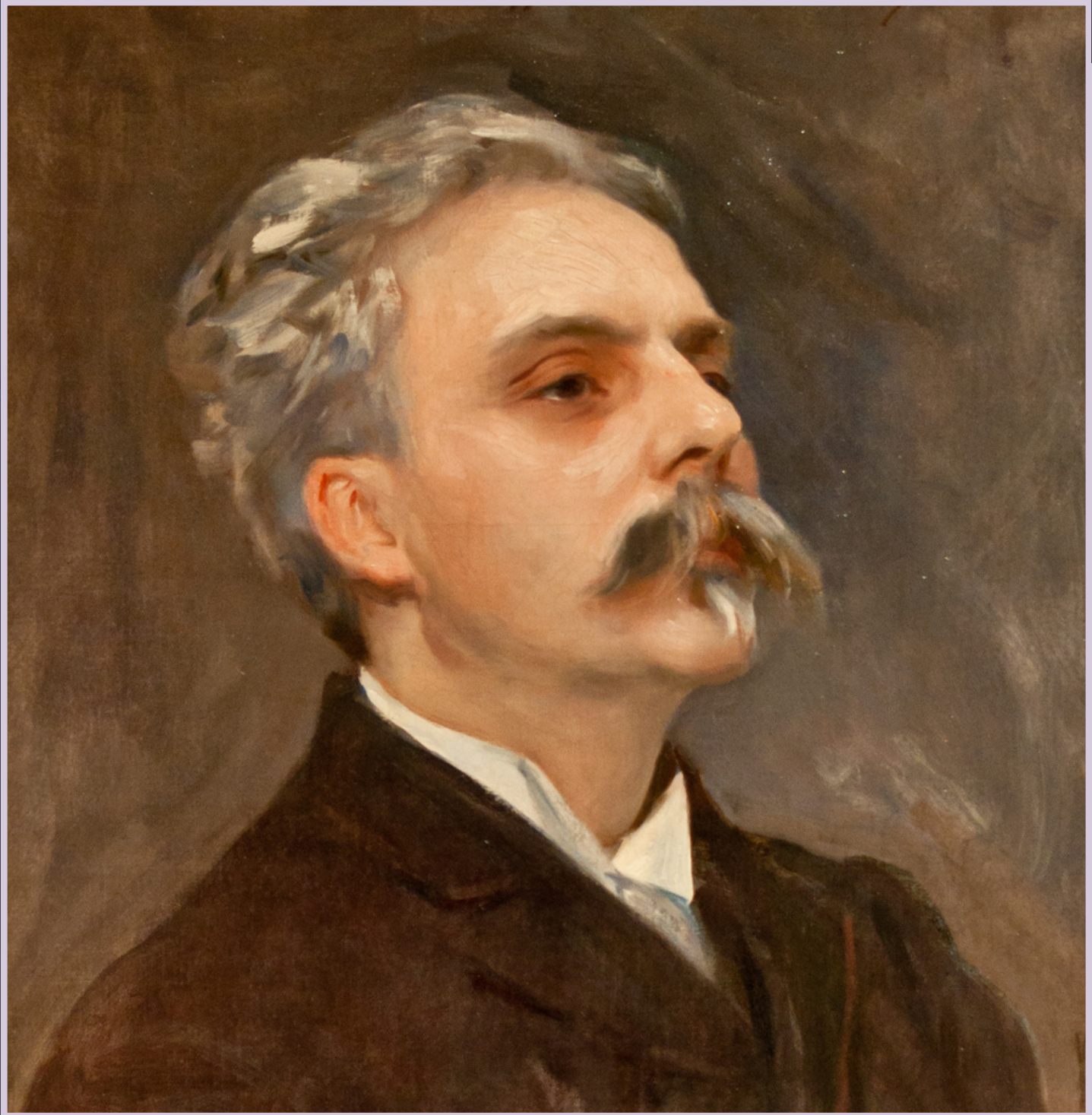
(1862-1918)



His contribution to the redefinition of piano music, with pieces such as *Suite bergamasque*, remains indisputable. Debussy left a lasting musical legacy, hailed for his avant-garde approach, influencing many later composers. His death in Paris in 1918 marked the end of an era, leaving a priceless musical legacy.

Gabriel Fauré

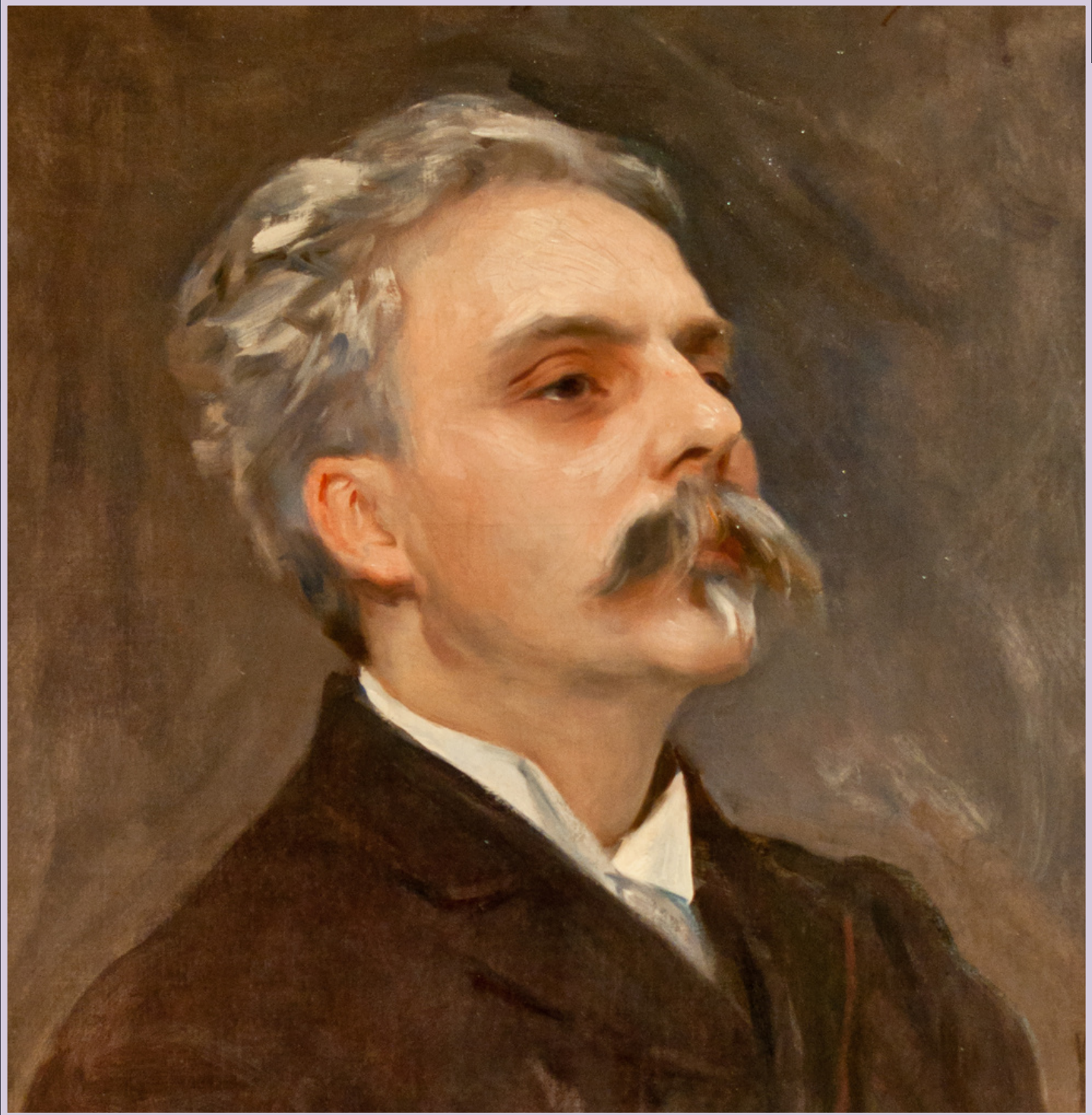
(1845-1924)



Memorable compositions such as the Requiem and the Nocturnes for piano attest to his exceptional talent. Fauré left a lasting musical legacy, his influence being felt throughout the French musical landscape and beyond. He died in Paris in 1924.

Gabriel Fauré

(1845-1924)



Fauré by John Singer Sargent, 1889

Source : Wikipedia®

French composer and organist, he left a significant impact on the music of the late 19th and early 20th centuries. A student at the École Niedermeyer in Paris, he held a number of prestigious posts, including organist at the Église de la Madeleine. His delicate, melodic musical style was profoundly influential, marking a transition between Romanticism and Impressionism.

These dextrous arrangements of Debussy solo piano music cast the works in gorgeous new light. A triumph ★★★★★

Charlotte Smith
BBC Music Magazine



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Images oubliées, L. 94 (1894)

I. Lent (mélancolique et doux)

Debussy refers to his three *Images oubliées* as “pieces [that] would greatly fear the brightly lit salons where people who don't like music usually gather. They are rather conversations between the Piano and Oneself; it is not forbidden, moreover, to put one's little rainy-day sensibility into them.” The first of these *Images*, truly forgotten, acts as a prelude to the rest of the opus.

Scherzo, L. 39 (1882)

At first glance, this *Scherzo* seems to be the only work on the program originally conceived for cello and piano. Well, almost. Rather, the *Scherzo* is thought to be the result of an arrangement of the *Nocturne et Scherzo* for violin and piano, played in a Paris salon by Debussy and violinist Maurice Thieberg in 1882. Here we find Debussy full of ardour and caprice, already demonstrating a fertile imagination through conventional forms.

Tarantelle styrienne, L. 69

(1890)

In *Tarantelle styrienne*, we hear a Debussy already full of promise in this early work, with confident and decidedly inspired writing, despite a certain leaning towards a Romantic aesthetic bordering on Chopin. This is attributable to his young age and his beginnings in the Parisian salons.

Tarantelle styrienne, L. 69

(1890)

It is easy to imagine Claude as a talented but restless Conservatoire student, whose playing was full of verve but "inaccurate" – at least according to his teachers. In 1903, he revised the piece and republished it under the title *Danse*, probably to avoid too strong an association with salon music (styriennes being particularly popular there).

Images oubliées, L. 94 (1894)

II. *Souvenir du Louvre*

This second *Image* is a preliminary version of the *Sarabande* from the suite *Pour le piano*. The cycle *Images oubliées*, which is also the title of our project, reveals Debussy in full control of his implements, his language and the famous "impressionism" he was to reject time and again.

Mazurka, L. 39 (1889-90)

Mazurka is still somewhat neglected, perhaps due to the composer's initial lack of enthusiasm for the piece. Indeed, he says in a letter to Fromont, one of his publishers:

"I really have no taste for this kind of piece, particularly at this moment." Debussy never minced his words, yet this *Mazurka* nonetheless exudes an undeniable charm, and a touch of coquetry typical of his early works. Starting in the middle section we can also hear the first hints of his "bergamasque" style. The piece is subtly transformed, with more contemplative expression, more supple pulse, and more fluid and meandering lines.

Après un rêve

from *Trois mélodies*, Op. 7, No. 1
(1878)

*In sleep made sweet by a vision of you
I dreamed of happiness, fervent illusion,
Your eyes were softer, your voice pure
and ringing,*

*You shone like a sky that was lit by the
dawn;*

*You called me and I departed the earth
To flee with you toward the light,
The heavens parted their clouds for us,
We glimpsed unknown splendours,
celestial fires.*

*Alas, alas, sad awakening from dreams!
I summon you, O night, give me back
your delusions;*

*Return, return in radiance,
Return, O mysterious night!*

— Romain Bussine
Translation by Richard Stokes

En sourdine

from *Cinq Mélodies*, Op. 58, No. 2

(1891)

*Calm in the twilight
Cast by loft boughs,
Let us steep our love
In this deep quiet.*

*Let us mingle our souls, our hearts
And our enraptured senses
With the hazy languor
Of arbutus and pine.*

*Half-close your eyes,
Fold your arms across your breast,
And from your heart now lulled to rest
Banish forever all intent.*

*Let us both succumb
To the gentle and lulling breeze
That comes to ruffle at your feet
The waves of russet grass.*

*And when, solemnly, evening
Falls from the black oaks,
That voice of our despair,
The nightingale shall sing.*

— Paul Verlaine

Translation by Richard Stokes

Lindaraja, L. 103 (1901)

Inspired by Spanish culture, *Lindaraja* explores Debussy's fascination with "exoticism," the different cultures that would fascinate him until the end of his days. Here there are colours, harmonies and singular personalities, all illustrated by a Debussy in full control of his resources. *Lindaraja* refers to the garden of the Alhambra, a Spanish palace in Granada.

Masques, L. 110 (1903-04)

Masques may be mistaken for a reference to *Commedia dell'arte*.

On the contrary, as Debussy described the piece to pianist Marguerite Long, "It's not Italian comedy, but the tragic expression of existence." His dark, violent writing is certainly a direct consequence of his difficult separation from Lilly Texier, his first wife, who attempted to take her own life by shooting herself in the stomach upon learning of Claude's relationship with Emma Bardac, his future second wife.

D'un cahier d'esquisses, L. 112

(1904)

D'un cahier d'esquisses stands out through its subtlety and suspended atmospheres, giving it a magic all of its own. With its distinctive three-stave writing, which suggests an orchestral sketch rather than a work conceived for piano, many agree that the first ideas of what would become the symphonic masterpiece

La Mer—which Debussy would complete barely a year later—can be heard in *Un cahier*. Notably,

D'un cahier d'esquisses was premiered by none other than Maurice Ravel at a concert for the Société musicale indépendante in 1910.

Images oubliées, L. 94 (1894)

III. *Quelques aspects de
« Nous n'irons plus au bois »
parce qu'il fait un temps insupportable*

This piece stands in total contrast to the first two movements of *Images oubliées*. *Quelques aspects de « Nous n'irons plus au bois » parce qu'il fait un temps insupportable* is based on the eponymous popular song that Debussy would later reuse in 1903 in *Jardins sous la pluie*.

*Les soirs illuminés par
l'ardeur du charbon*, L. 94

(1917)

Composed barely a month before his death, *Les soirs illuminés par l'ardeur du charbon* is accepted as Claude Debussy's last opus.

Rediscovered in November 2001, this piece features a title borrowed from Baudelaire and his *Balcon*, and remains shrouded in an aura of mystery. Several stories exist: the work might have been written after an evening spent by the fireside with a deserter, who knocked on Debussy's door, asking for food and lodging. Others believe the composer dedicated the piece to his coal merchant, who facilitated a delivery during the difficult winter of 1916-17, despite the wartime scarcity of the commodity.

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L'Isle joyeuse, L. 110 (1904)

L'Isle joyeuse plunges us into a very specific source of inspiration. In the style of the *fêtes galantes*, the piece derives its story from a painting by Antoine Watteau, *Le Pèlerinage à l'île de Cythère*. Colourful and exuberant (just like Debussy's music), this canvas features several figures representing romantic delight – including Cupid and Aphrodite – frolicking on the beach, illuminated by the setting sun.

L'Isle joyeuse, L. 110 (1904)

The work's three distinct and evocative themes (lyrical, dance-like, and surging, respectively) are heard in ever-closer succession, culminating in an apotheosis that evokes the height of love: a rare moment for Debussy.



Le Pèlerinage à l'île de Cythère by Antoine Watteau, 1708

Source : Wikipedia®

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