



Jean-Efflam Bavouzet plays Debussy

Sunday 25 March 2018
Milton Court Concert Hall

Part 1: 2.30pm

Debussy

Ballade slave
Nocturne
Danse (Tarentelle styrienne)
Arabesque No 1
Images oubliées
Clair de lune
L'isle joyeuse

Part 2: 4pm

Debussy

Images, Book 1
Préludes, Book 1 – La fille aux cheveux de lin;
La cathédrale engloutie; Ce qu'a vu le vent
d'ouest
Études – Pour les cinq doigts; Pour les tierces;
Pour les sixtes; Pour les degrés chromatiques;
Pour les sonorités opposées; Pour les arpèges
composés; Pour les octaves

Part 3: 7pm

Debussy

Préludes, Book 2

Jean-Efflam Bavouzet piano

Roger Nichols presenter

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Welcome

Today marks the centenary of one of the greatest innovators in music – Claude Debussy – who died 100 years ago, on 25 March 1918. And who better to take us on a journey of discovery than the renowned French pianist Jean-Efflam Bavouzet, whose complete recordings of Debussy's solo piano music have garnered such praise. He is joined by French-music authority Roger Nichols, who will be putting the works in context.

Debussy liked to give the impression that his was music without rules, yet that belied a long spell at the Paris Conservatoire. Though the surface effect of his music is often deliquescent and shimmering, it is unvariably underpinned by a strong underlying structure.

In Part 1, Jean-Efflam takes us back to the earlier piano works, in which Debussy

was finding his voice, culminating in the effervescent *L'isle joyeuse*.

Debussy adored Chopin and it's no coincidence that two of his masterpieces are in genres that the Pole had made very much his own. We dip into both in Part 2, with excerpts from Book 1 of the *Préludes* and the coruscatingly brilliant late *Études*. Prior to that comes the first set of *Images*, which show Debussy at his most evocative.

Jean-Efflam finishes the day with the complete Second Book of *Préludes*, a veritable aural treasure-trove, conjuring moods of mystery and wit, and ending with a real bang.

I hope you enjoy what promises to be an extraordinary event.

Paul Keene
Classical Music Programmer

We appreciate that it's not always possible to prevent coughing during a performance. But, for the sake of other audience members and the artists, if you feel the need to cough or sneeze, please stifle it with a handkerchief.

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Composer profile

Achille-Claude Debussy was born near Paris on 22 August 1862 and after private piano lessons entered the Paris Conservatoire in 1872, where he remained until 1884 – our view of him as a composer who espoused freedom at all costs needs to take account of this long apprenticeship. Gaining first prize in the Prix de Rome competition in 1884, he spent some of the years 1885 to 1887 in the Eternal City, but then returned to a precarious freelance life in Paris. In the meantime he had composed a number of songs, notably for his mistress Marie Vasnier, a high soprano, and signs of his genius begin to show in a few of these, but more patently in his complex, Wagner-inspired *Cinq poèmes de Baudelaire* (1887–9). He emerged as a major composer in the *Prélude à l'après-midi d'un faune* (1891–4), a powerfully sensual commentary on Mallarmé's poem described by Pierre Boulez as the awakening of modern music.

By the time of *L'après-midi*, Debussy had already begun his only completed opera, *Pelléas et Mélisande*, which he continued to work on through the 1890s, before its production at the Opéra Comique in 1902, and in which Wagnerian influences are absorbed to produce something more ethereal and mysterious, although more recent productions have also discovered in it

depths of anxiety and terror. These were the early years of so-called 'Impressionism' – a term Debussy disliked, since it popularised the utterly false idea that his music was formless. At the same time, piano works such as the *Estampes* (1903) and *Images* (1901–5 and 1907) brought a new colour and atmosphere into the keyboard repertoire.

After a shortlived first marriage, Debussy entered into a liaison with the singer Emma Bardac in 1904, and the following year saw not only the birth of their daughter Chouchou but the first performance of *La mer*, which initially puzzled audiences with its complex scoring. The years leading up to the war saw his reputation growing, with works such as the piano *Préludes* (1910 and 1911–13) and orchestral *Images* (1905–12) showing young composers new ways of thinking about music, even if they disturbed the critics.

During the five years before his death from cancer on 25 March 1918, Debussy was continually exploring new means of expression: 'how much one has to find, then suppress', he wrote, 'to reach the naked flesh of emotion'. In his ballet *Jeux* (1912–13) and the last three chamber sonatas (1915–17) he succeeded wonderfully in this search, opening paths for any number of composers of the past 100 years.

Profile © Roger Nichols

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Sun 25 Mar 2.30pm

Claude Debussy (1862–1918)

Ballade slave (c1890/1903)

Nocturne (1892)

Danse (Tarentelle styrienne) (c1890/1903)

Arabesque No 1 (1890)

Images oubliées (1894)

1 Lent (mélancolique et doux)

2 Dans le mouvement d'une 'Sarabande': Souvenir du Louvre

3 Quelques aspects de 'Nous n'irons plus au bois' parce qu'il fait un temps insupportable

Suite bergamasque (c1890/1905) —

Clair de lune

L'isle joyeuse (1903–4)

Early in 1887 the 24-year-old Debussy left Rome, where he had been serving a two-year sentence as winner of the Prix de Rome, and returned to Paris and the unwelcome business of making a living. Many such winners then graduated either to teaching in a conservatoire or to a post as an organist. Debussy, though, was not constituted along these lines. He did teach, privately, but reports from the other side of the arrangement indicate that impatience got the better of him on a regular basis. As for being an organist, he had attended César Franck's organ class at the Paris Conservatoire, but his approach can be summed up in a brief, possibly apocryphal altercation

with the maître – Franck: 'Modulate, modulate!' Debussy: 'Why should I? I'm perfectly happy where I am.' He also wrote off the religious music of 'Gounod and Co' as being 'a sinister farce'.

Some small income, however, could be obtained by writing short piano pieces, of the kind well-brought-up young ladies could play to the company after supper. French publishers continued to ask for these for years, nudging Poulenc in the 1930s and Dutilleux in the 1940s, and in any case such pieces provided a composer with a chance not only to hear his music, but to hear it played by other people – often a salutary

exercise. In 1891 a publisher produced his *Ballade* slave and *Tarentelle styrienne*, both revised by Debussy when a new edition appeared in 1903, cashing in on the success of *Pelléas et Mélisande*. The 'Slavic' and 'Styrian' features are, as the pianist and scholar Roy Howat has pointed out, much nearer to being Russian, and almost undoubtedly influenced by the Russian music heard at the 1889 International Exhibition (Howat specifically mentions Balakirev's *Tamara*, also a favourite of Ravel's) and by the fashion for all things Russian that followed. There are individual touches: in the *Ballade* the undisguised succession of triads under the beginning of the tune, breaking textbook rules, and even a few Wagnerian modulations. The faster middle section, based on a modal version of the melody, hints at darker emotions. The *Tarentelle* is a sprightly, energetic piece, though its 'public' outer sections enclose a 'private' one in which we hear strains of Debussy the dreamer. Ravel orchestrated it in 1923 under the title *Danse*. There are Russian elements too in the *Nocturne*, notably the central section in 7/4 metre, labelled 'In the manner of a popular song', which looks forward to many later pieces that would aim for liberation from academic orthodoxy.

Also dating from 1891, the E major *Arabesque* testifies to Debussy's interest in Japanese art and that of the Pre-Raphaelites, as is also demonstrated in his earlier setting of Rossetti's *The Blessed Damozel*. Stephen Walsh puts forward the additional notion that Debussy 'might also have heard talk of arabesque as a poetic figure at Mallarmé's Tuesdays, the idea of the poetic line as an intricate web of association and suggestion weaving around an elusive reality'. The piece's undoubted charm does not negate some semblance of formal control, in the flowing triplets that are retained in the middle section, so that we have both contrast and unity.

Mallarmé's approval opened doors that must have filled many of Debussy's colleagues with envy. Among his new acquaintances was the painter Henri Lerolle, whose two daughters, the 17-year-old Yvonne and 14-year-old Christine, duly underwent Debussy's piano teaching, as well as providing Renoir with models at the keyboard. To Yvonne in 1894 Debussy dedicated three *Images*

with words that seem to speak of the desire, at least, for some kind of private *entente* between the two of them: 'These pieces would feel extremely nervous entering the "brilliantly lit salons" regularly patronised by people who don't like music. They are rather "conversations" between the Piano and Oneself.' Or possibly, between You and Me? The first piece, marked *Lent* (*mélancolique et doux*), ends with the cadence that concludes Act 1 of *Pelléas*, on Mélisande's words 'Pourquoi partez-vous?', intimating for the first time her pleasure in Pelléas's company. The 'Sarabande', later to reappear in *Pour le piano* with some of its chromaticisms suppressed, is the first of Debussy's hieratic, ceremonial pieces, to be followed by 'Hommage à Rameau' and 'Danseuses de Delphes'. The fast third movement bears an epigraph which translates as: 'Some aspects of "Nous n'irons plus au bois" because the weather is unbearable' and is based on the popular song that Debussy used on three other occasions. It ends with bell noises, described as belonging to 'a clock that doesn't know when to stop'.

No words can add much to 'Clair de lune', except to say that its previous title had been 'Promenade sentimentale' or 'Lovers' Stroll' and that, though written in 1890, it was not published until 1905; what changes Debussy may have made in the meantime are unknown. Meanwhile in August 1904, after eloping with Emma Bardac, who was to become his second wife, he put the finishing touches to *L'isle joyeuse*, one of his most life-affirming compositions. The key of A major was a favourite of 19th-century French opera composers when in search of a cheerful mood, and perhaps a memory of this dictated the key to Debussy (as maybe it would also to Messiaen, for whom it could symbolise 'a beautiful sunlit morning – joy of the blue sea'). The sheer energy of the work, allied to the astonishing range of motifs and textures that Debussy combines with such a sure hand, makes it a true descendant of the masterpieces of Chopin and Liszt. On the technical front, much of the magic stems from his use of what is sometimes called the 'harmonic scale' (in this case A major, but with D sharps and G naturals), deriving from the overtones of the harmonic series. Here, as in the first movement of *La mer*, this lends the music an ineffable naturalness and poise.

Sun 25 Mar 4pm

Claude Debussy

Images, Book 1 (1901–5)

1 Reflets dans l'eau

2 Hommage à Rameau

3 Mouvement

Préludes, Book 1 (1910) —

La fille aux cheveux de lin

La cathédrale engloutie

Ce qu'a vu le vent d'ouest

Études (1915) —

Pour les cinq doigts

Pour les tierces

Pour les sixtes

Pour les degrés chromatiques

Pour les sonorités opposées

Pour les arpèges composés

Pour les octaves

The six piano *Images* were in Debussy's mind in some form as early as December 1901 when he played versions of two of them ('Reflets dans l'eau' and 'Mouvement') to the pianist Ricardo Viñes, but the complete list of titles was not fixed until July 1903, when he sent these to the publisher Fromont. He had just completed the *Estampes*, and the *Images*, the first book of which was published in October 1905, can be heard as a

development along the same colouristic lines, following earlier intimations in various pieces by Chabrier and Ravel's *Jeux d'eau*. The technique has been called one of illusion – what you see on the printed page is often not at all what you get, depending largely on the use of the sustaining pedal – but equally Debussy shared the concerns of such 'colourful' composers as Berlioz and Liszt that overtly descriptive music should also work in purely structural terms.

The small wave forms of 'Reflets dans l'eau' and its key of D flat major might suggest it was a spin-off from *La mer*, except that the chronology points, if anything, to the relationship being reversed. Debussy jokingly referred to the piece as being written 'according to the most recent discoveries in harmonic chemistry'. While this is perhaps a trifle exaggerated, what is disturbing is the way the dreamlike opening, a standard eight-bar phrase, is immediately interrupted by chromatic chords: throughout the piece, the reflections in the water go on being unsettled by pebbles thrown from an unseen hand.

The essential circularity of this piece is echoed in the final 'Mouvement', which is almost an early *étude* ('Pour les triolets?'). Marked to be played 'with a fantastical but precise lightness', it achieves an extraordinary *rapprochement* between academic note-spinning and imaginative atmosphere, with a few fanfares added for good measure.

The central 'Hommage à Rameau', while outwardly placid and monumental, partakes of more traditional rhetorical structures and of the effortless internal dynamism that is so much a part of the genius of Rameau, 'without any of that pretence towards German profundity, or to the need of emphasising things with blows of the fist', as Debussy put it when reviewing a performance of the first two acts of Rameau's *Castor et Pollux* in 1903 – which possibly inspired his piece.

He seems to have been thinking of putting together a collection of *Préludes* for two or three years before the First Book was published in 1910. But once he got down to composing them, progress was swift. Ravel, for one, recognised them as 'admirable masterpieces'.

The three *préludes* from this book chosen by Jean-Efflam Bavouzet represent a gradual increase in excitement. Even so, 'La fille aux cheveux de lin', beneath its demure exterior, conceals some human passion if we are to believe Debussy's widow, who insisted that, over and

beyond the poem by Leconte de Lisle which is its official reference point, it depicted 'something else more definite, more real, far less literary, that I can't commit to paper'. In 'La cathédrale engloutie', inspired by the tale of the city of Ys and probably also by the opera *Le roi d'Ys* based on it by Edouard Lalo, a composer Debussy much admired, he combines two major Impressionist preoccupations, water and bells, in a piece of superbly majestic ritual. Finally 'Ce qu'a vu le vent d'ouest' is of an intensity rare in Debussy's music, looking back to the music of Golaud's anger in *Pelléas et Mélisande*. The title comes from Hans Christian Andersen's story *The Garden of Paradise*, in which the four winds are sent out and return to tell of what they have seen, although another possible source was Shelley's *Ode to the West Wind*, including the line 'the tumult of thy mighty harmonies' – we know that as long before as 1886 Debussy had ordered a copy of Shelley's poems in French translation.

In 1915 Debussy was working on an edition of Chopin's piano music to replace the German editions no longer available because of the war, and looking again at the *Études* sparked his creative urge. His own set of 12 were written in the astonishingly productive summer of that year. 'Pour les cinq doigts', subtitled 'after Monsieur Czerny', starts from an image – of the child practising, one which for some reason held a special place in Debussy's affections (just think of 'Doctor Gradus ad Parnassum' from *Children's Corner*); here the 'good' hand is soon subverted by the 'naughty' one and, as in 'Reflets dans l'eau', the struggle continues to the end. In 'Pour les tierces', Debussy had to find something different from the penultimate number of the Book 2 *Préludes*, 'Les tierces alternées', and succeeded. What a treasure-house of textures here, from the echoes of *Pelléas*'s sea and love music to the starkly triumphant final chords! In 'Pour les sixtes' Debussy most obviously acknowledges his debt to Chopin, setting it in D flat major, the same key as Chopin's 'study in sixths' Op 25 No 8, starting with the same pair of notes in the right hand, and soon breaking into Chopinesque triplets.

In 'Pour les sonorités opposées' Debussy makes almost his last return to the world of the *Images*: contrasts of sonority, whether simultaneous or successive, had after all been a crucial element in the technique of illusion. This must be a candidate for the title of the most sheerly beautiful of all Debussy's piano pieces, its apparently aimless harmonic wanderings firmly contained by distant trumpet calls always at the same pitch. The meaning of the final word in the title of the study 'Pour les arpèges composés' has been much discussed, but one interpretation may be that these arpeggios have been 'put together' from various sources, like a 'salade composée' – traditional triadic shapes certainly form part of

them, but in combination with Debussy's usual sevenths and ninths as well as intermediate intervals. Their notation both in ordinary and in small type suggests that they inhabit the same border country as *agréments* between the primary and the secondary. More decisions for the pianist! No such problems in 'Pour les octaves', on the other hand, which Debussy asks to be 'joyful and passionate, freely rhythmical' – as well as 'passionate', 'emporté' can in fact mean 'quick-tempered, hot-headed', and is even used of a runaway horse! The sharp contrasts of themes and dynamics do give the impression of inspiration almost bursting through the formal envelope.

Sun 25 Mar 7pm

Claude Debussy

Préludes, Book 2 (1911–13)

1 Brouillards

2 Feuilles mortes

3 La puerta del vino

4 Les fées sont d'exquises danseuses

5 Bruyères

6 General Lavine – excentric

7 La terrasse des audiences du clair de lune

8 Ondine

9 Hommage à S Pickwick Esq, P P M P C

10 Canope

11 Les tierces alternées

12 Feux d'artifice

After finishing his First Book of *Préludes* in February 1910, Debussy wrote only one tiny piano piece, *La plus que lente*, before starting work on the Second Book of *Préludes* at the end of 1911. This work seems to have continued

until shortly before the volume was published on 19 April 1913, by which time the composer had already introduced them to the world, playing just the first three of the set on 5 March. Most of his energies in that intervening period between

the two books of *Préludes* had been expended writing incidental music for the mammoth 'mystery' *Le martyre de saint Sébastien* by Gabriele d'Annunzio. Not only did he have to write 'public' music for it to try and match the poet's florid style, and at speed because of the late delivery of the text, but inevitably the claims of production and choreography meant that his wishes were not always honoured. There was disagreement between him and the designer Léon Bakst about the final 'chorus seraphicus', prompting Bakst to ask pointedly whether Debussy had ever seen Paradise: 'Yes', replied he, 'but I never talk about it with strangers.'

So, after a six months' gap to recover, it must have been a great pleasure for him to be once again alone with his piano and manuscript paper, composing music that would run no dangers beyond that of wayward virtuosos. Dating is far less sure than for the first set, but we do have a sketch for 'Brouillards' dated to the end of December 1911. If this was indeed the first of the set to be written, it's clear that Debussy wanted to make his mark as keeping up with the pace of modern music. The piece creates its foggy impression through mixing black and white notes, presumably with the intention of creating a grey tonality, but for all that the placing of all-black *appoggiaturas* over a C major line takes a little further Ravel's bitonal discoveries in, for example, his *Valses nobles et sentimentales*, published on 28 December 1911, exactly at the time of Debussy's sketch (though he may well have heard the first performance given some six months earlier).

In a letter to Nadia Boulanger of 1924, the composer Roger-Ducasse passed on some remarks about the *Préludes* (as on 'La fille aux cheveux de lin' noted above) vouchsafed to him by Debussy's widow Emma; according to her, Debussy wrote 'Feuilles mortes' after an autumn walk they had taken together. This may be true, but another source says it was inspired by an illustration by Arthur Rackham entitled 'There is almost nothing that has such a keen sense of fun as a fallen leaf' in Barrie's *Peter Pan in Kensington Gardens*. Debussy's six-year-old daughter Chouchou had been given the book by one of his friends, and no doubt for the composer it brought back memories of London in 1909 when she had been having a lovely time in the those same gardens, while he was

struggling at Covent Garden with the refractory producer of *Pelléas*. A third possibility is that it was a spin-off from 'Ce qu'a vu le vent d'ouest' in Book 1, again referring to Shelley's *Ode to the West Wind* and the lines 'Thou, from whose unseen presence the leaves dead/Are driven, like ghosts from an enchanter fleeing.' After these two nature pieces, the next two *préludes* find inspiration in the dance. A postcard from Manuel de Falla showing the Moorish gate by the Alhambra in Granada was enough to stir Debussy's Iberomania anew in 'La puerta del vino' – the pianist is enjoined to produce 'brusque oppositions of extreme violence and passionate tenderness', in conformity with the general French view of Spain as a place of quick tempers and sudden siestas, while 'Les fées sont d'exquises danseuses' certainly derives from a Rackham illustration to *Peter Pan*.

After the calm reflectiveness of 'Bruyères', we return to the popular world with a portrait of 'General Lavine – excentric', a music-hall artist once described as 'a comic juggler, half tramp and half warrior', hence the trumpet calls. According to one account, he also played the piano with his toes, something Debussy possibly alludes to in the low-lying main tune. From low life, we then move to high life with 'La terrasse des audiences du clair de lune', inspired by an article in the newspaper *Le temps* in August 1912 describing the visit by the historian René Puaux to the abandoned city of Amber, near Jaipur. Here the distant trumpet calls are poeticised by the moonlight.

The two following *préludes* are the final character pieces in the set. In the scherzando scamperings of 'Ondine', Debussy takes a different view of the water nymph from Ravel's in *Gaspard de la nuit* a few years earlier, with which he must have been familiar. Given the antipathy that then reigned between the two men, it's hard to quell the notion that Debussy might be saying, 'No need for all those pyrotechnics. Simplicity can be its own reward.' Indeed his piece, again inspired directly by a Rackham illustration, this time to a French volume of stories, is no less alluring than his rival's. Ondine's insubstantiality is answered by the decidedly solid flesh of Mr Pickwick, adorned with the initials PPMPC, standing for Perpetual President-Member Pickwick Club (though elsewhere in Dickens's text, as any fule kno, he becomes GCMPC (General Chairman-

Member Pickwick Club). Whatever his title, the opening bars unambiguously proclaim his patriotism.

The set ends with three *préludes* that embrace two preoccupations we've already heard, together with one that is new. 'Canope', a portrait of the Canopic jar top of an Egyptian funerary urn, two of which stood on the mantelpiece in Debussy's study, returns us to the era of the ancient world first conjured up in the first set by 'Danseuses de Delphes'.

With 'Les tierces alternées' the composer leaves the world of poetic description altogether. Since the titles of all these *préludes* come only

at the end, one suspects Debussy of a tease; an alternative possibility is that it was a last-minute replacement for an aborted prelude called 'Tomai des éléphants', based on Kipling. Finally, 'Feux d'artifice' brings us back to France, to Paris on 14 July when, as one writer has put it, the crowds gather on the bridges over the Seine 'to witness sky and earth joined in this fiery interplay of pyrotechnics and reflections'. In answer to the ponderous enunciations of *God Save the King* in 'Pickwick', the *Marseillaise* is heard only in discreet snatches, as the sun goes down on the fireworks and on Debussy's equally inventive miracles.

Programme notes © Roger Nichols

About the performers

Benjamin Edelweg



Jean-Efflam Bavouzet

Jean-Efflam Bavouzet piano

Award-winning pianist Jean-Efflam Bavouzet enjoys a prolific recording and international concert career and regularly works with leading ensembles such as the Cleveland Orchestra, BBC, NHK and San Francisco Symphony orchestras and London Philharmonic Orchestra, as well as collaborating with conductors including Vladimir Ashkenazy, Vladimir Jurowski, Gianandrea Noseda, François-Xavier Roth, Charles Dutoit, Gábor Takács-Nagy and Sir Andrew Davis, among others.

Highlights of this season include returns to the BBC, NHK, San Francisco and Seattle Symphony orchestras and appearances with the Monte-Carlo Philharmonic Orchestra at the Philharmonie de Paris, the City of Birmingham, Detroit and Melbourne Symphony orchestras, the Orquestra Sinfônica do Estado de São Paulo and the Royal Scottish National Orchestra.

Highlights of past seasons include Ravel's G major Concerto with the BBC Philharmonic under Nicholas Collon at the BBC Proms, a major tour of North America with the London Philharmonic under Jurowski, as well as concerts at the Zurich Opera House under Noseda, appearances with hr-Sinfonieorchester under Juraj Valčuha and a tour with Les Siècles under François-Xavier Roth which included a concert at the Royal Festival Hall.

He records exclusively for Chandos and his set of the complete Prokofiev piano concertos with the BBC Philharmonic under Noseda won a

2014 Gramophone Award. Together with the Manchester Camerata and Takács-Nagy, he has recorded several of Haydn's piano concertos and embarked on a series of Mozart concertos. Other recordings include the complete Beethoven piano sonatas, a cycle of Bartók's piano concertos and Stravinsky's complete works for piano and orchestra. He also recorded the Ravel piano concertos, winning both a Gramophone and a BBC Music Magazine award. His ongoing recording projects include a cycle of Haydn's piano sonatas.

As a recitalist, Jean-Efflam Bavouzet regularly performs at venues such as the Louvre in Paris and the Wigmore Hall and has collaborated with composer Jörg Widmann in a chamber music project at Munich's Prinzregententheater. Today's series of recitals here at the Barbican mark the centenary of Debussy's death, and last month he presented this programme at the 2018 Perth International Arts Festival. He will also give numerous recitals throughout Europe, the UK and in North America.

Jean-Efflam Bavouzet has worked closely with Pierre Boulez, Karlheinz Stockhausen, György Kurtág, Maurice Ohana and Bruno Mantovani and is also a champion of lesser-known French music, notably that of Gabriel Pierné and Albéric Magnard. He is the International Chair in Piano at the Royal Northern College of Music.

Roger Nichols presenter

After studying music at Oxford with Edmund Rubbra and Frederick Sternfeld, Roger Nichols taught in various institutions and universities before becoming a freelance writer, pianist, lecturer and BBC broadcaster in 1980. He has written, translated and contributed to over 20 books, mostly on French composers since 1870, including biographies of Debussy and Ravel and *The Harlequin Years*, a history of music in Paris from 1917 to 1929. He has also edited a wide range of French music, including most of Ravel's piano works, his String Quartet and the complete songs of Henri Duparc. In 2006 he was appointed Chevalier de la Légion d'honneur for his services to French culture.

Wed 11 Apr

Piotr Anderszewski in recital

The stylish pianist performs Beethoven's monumental *Diabelli Variations* and selected Bach Preludes and Fugues

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