

Japanese Echoes Hommage à Claude Debussy

01	Claude Debussy (1862–1918) "La danse du Puck"	03:04
02	Satoshi Minami (*1955) "Soundprint No. 4"	04:15
03	Claude Debussy "Des pas sur la neige"	04:35
04	Yasuko Yamaguchi (*1969) "Die Entdeckung der Freude im Schnee"	06:24
05	Claude Debussy "Canope"	02:44
06	Takashi Fujii (*1959) "Annotation on a Japanese Lullaby"	04:50
07	Claude Debussy "Brouillards"	02:47
08	Kumiko Omura (*1970) "À travers le brouillard"	07:22
09	Claude Debussy "Feuilles mortes"	03:22
10	Takayuki Rai (*1954) "Misty Stillness"	04:28
11	Claude Debussy "Les sons et les parfums tournent dans l'air du soir"	03:49
12	Asako Miyaki (*1967) "The garden of afterimage II - butterfly pattern"	09:48

Total time / Gesamtspielzeit / Durée totale / 総合演奏時間: 57:28

*Debussy: Préludes transcribed by Duo Imaginaire
World Premiere Recordings*

*Duo Imaginaire John Corbett Clarinet
Simone Seiler Harp*

Booklet Text: DE / EN / FR / JP
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JAPANESE ECHOES Hommage a Claude Debussy Duo Imaginaire	TXA 17099	PC: 01Q
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Hints of music from the Far East, namely the Japanese pentatonic (sometimes modified), appear in many works of Debussy such as Chansons de Bilitis and *Le Martyre de Saint-Sébastien* as well as in several of the Préludes for piano. The answer to these Préludes on behalf of Japanese composers is a form of musical Haiku or rather Waka (respondent poem). It presents the chosen Prélude in a new perspective and illustrates for the listener Debussy's relationship to Japanese culture. In return, Debussy's huge influence on Japanese composers becomes perceptible as a source of inspiration for them.

As a homage to Claude Debussy the six Japanese composers Takashi Fujii, Satoshi Minami, Asako Miyaki, Kumiko Omura, Takayuki Rai und Yasuko Yamaguchi each wrote a piece for clarinet and harp that is related to one of the preludes by Debussy. These preludes are originally composed for piano solo and were transcribed for clarinet and harp by **Duo Imaginaire**.