CLAUDE DEBUSSY IN 2018: A CENTENARY CELEBRATION
PROGRAMME

19-23/03/18
To enhance everyone’s experience of this event please try to stifle coughs and sneezes, avoid unwrapping sweets during the performance and switch off mobile phones, pagers and digital alarms. Please do not take photographs or video in the venue. Latecomers will not be admitted until a suitable break in the programme, or at the first interval, whichever is the more appropriate.

The RNCM reserves the right to change artists and/or programmes as necessary. The RNCM reserves the right of admission.
It gives me great pleasure to welcome you to Claude Debussy in 2018: a Centenary Celebration, marking the 100th anniversary of the death of Claude Debussy on 25 March 1918.

Divided into two conferences, ‘Debussy Perspectives’ at the RNCM and ‘Debussy’s Late work and the Musical Worlds of Wartime Paris’ at the University of Glasgow, this significant five-day event brings together world experts and emerging scholars to reflect critically on the current state of Debussy research of all kinds.

With guest speakers from 13 countries, including Brazil, China and the USA, we explore Debussy’s editions and sketches, critical and interpretative approaches, textual and cultural-historical analysis, and his legacy in performance, recording, composition and arrangement. Commemorating both the centenary of the composer’s death and the end of the First World War, we also focus on the music Debussy (and others) created during this time.

I would like to take this opportunity personally to thank those who have worked tirelessly to make this event possible, particularly Professor Barbara Kelly at the RNCM and Dr David Code at the University of Glasgow, alongside all guest contributors and professional and research partners.

Through detailed conference papers, workshops with RNCM students and concerts, Claude Debussy in 2018: a Centenary Celebration presents an inspirational reappraisal of the creative life, significance and legacy of one of France’s best-loved composers. I hope you enjoy everything it has to offer.

Professor Linda Merrick
RNCM Principal
I. Debussy Perspectives, 1918–2018  
RNCM, Manchester  
Monday 19 March

Delegates arrive 1pm Optional packed lunch  
Welcome address: Professor Linda Merrick (Principal, RNCM)

2 - 4/5pm PARALLEL sessions:
1. Mélodies workshop (2 - 4.30pm) with Denis Herlin (IReMus and RNCM), Helen Abbott (University of Birmingham), Lynne Dawson (RNCM), David Jones (RNCM) and RNCM students, Carole Nash Recital Room  
   RNCM Performers to include: Robin Wallington, Lydia Wonham, Hayley Swanton, Rachel Fright, Lorna Day, Olivia Dance, Liam McNally, Brian Low, Caroline Taylor and Hoi Anna Chiu.

2. Paper session A: Debussy’s Style in History  
   Chair: Marianne Wheeldon  
   Forman Lecture Theatre  
   2 - 2.30pm Mark DeVoto (Tufts University), ‘Debussy’s Evolving Style and Technique in Rodrigue et Chimène’  
   2.30 - 3pm Andrew Pau (Oberlin College and Conservatory), ‘The Six épigraphes antiques and Debussy’s (Re)compositional Process’  
   3 - 3.30pm Alexandra Kieffer (Rice University), ‘“Natural” Music: Debussy and the Intellectual Contexts of Debussysme’  
   3.30 - 4pm Tea/coffee  
   4 - 4.30pm Daniel Plante (Independent scholar), ‘The Motive as Structural Element: Debussy as forebear to the Second Viennese School’  
   4.30 - 5pm David J. Code (University of Glasgow), ‘Debussy and the Dance’
Forman Lecture Theatre

5.15 - 6pm  
Anders Ljungar-Chapelon (International Flute Tutor, RNCM):  
**French music for flute alone around Syrinx** ...*une simple flûte chantant sur l’horizon...*  
with Magali Ljungar-Chapelon and Helen Abbott

Claude Debussy  *Syrinx ou La Flûte de Pan* (1913)  
Edgard Varèse, *Density 21.5* (1936)  
Jacques-Martin Hotteterre  Préludes from *L’Art de Préluder* (1719)  
André Jolivet  from *Cinq Incantations* (1936)

Carole Nash Recital Room

7.15pm  Drinks  
7.45pm  Welcome dinner
Tuesday 20 March

9am - 12pm  PARALLEL sessions:

1. Paper session B: Debussy and the mélodie
   Chair: Richard Langham Smith

Carole Nash Recital Room

9 - 9.30am  Martha Sullivan (Rutgers University), ‘Architectures of a Song: Source Scales as Structural Skeletons in Debussy’s “Recueillement”’

9.30 - 10am  Sasha Koerbler (Vancouver Island University and University of Victoria), ‘“Rhythmicized Time” in Debussy’s mélodies

10 - 10.30am  Mylène Dubiau (University of Toulouse), ‘On editing Debussy’s mélodies. Debussy - Baudelaire: a path to modernity?’

10.30 - 11am  Tea/coffee

11 - 11.30am  Marie Rolf (Eastman School of Music), ‘Manuscript Study and Illuminated Performance: Debussy’s Recueil Vasnier’

11.30 - 12pm  Michael Oravitz (University of Northern Colorado), ‘Cyclic Design in the opening three Ariettes oubliées’
### Paper session C: **Debussy in the World**

*Chair: Sylvia Kahan*

**Conference Room**

**9 - 9.30am**  Geoff Thomason (RNCM), ‘“Zer is no modern French Musik”: Debussy reception in Manchester during the First World War’

**9.30 - 10am**  Paulo Ferreira da Castro (Universidade Nova de Lisboa), ‘Ortega y Gasset and Adorno on Debussy: from the “dehumanisation of art” to the rhetoric of subjectivity’

**10 - 10.30am**  Deng Jia (Soochow University), ‘Debussy’s “Service” for Modern Chinese Music: Nationalist Sentiment and Stylistic Appropriation’

**10.30 - 11am**  Tea/coffee

**11 - 11.30am**  Stéphan Etcharry (Université de Reims Champagne-Ardenne), ‘A “real sea of Poetry”: Joaquín Turina’s Spanish perspective on Debussy’s French Art’

**11.30 - 12pm**  Francisco Parralejo Masa (Professional Conservatory of Music ‘Joaquín Villatoro’), ‘Debussy in Spain: Wartime propaganda and Spanish Nationalism’

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### Musical Borrowing – Sources of Creativity

*RMA training event*

**Forman Lecture Theatre**

**9.30 - 4.30pm**

**12pm**  Lunch
Tuesday 20 March continued

RNCM Concert Hall

1.15pm Recital

Claude Debussy *Première rapsodie*
Charles Widor *Introduction and Rondo*
Charles Koechlin *14 Pièces No 4*
Igor Stravinsky *Three Pieces for Solo Clarinet*
Raymond Gallois Montbrun *Concertstück*

Nicholas Cox clarinet
Roy Howat piano

4. Paper session D: *Syrinx and the ‘arabesque’*
Chair: Anders Ljungar-Chapelon

**Carole Nash Recital Room**

2 - 2.30pm Gabriel Navia (Universidade Federal da Integração Latino-Americana, Brazil), ‘Tonal Infiltration and Directional Tonality in Debussy’s *Syrinx’*

2.30 - 3pm Kristin Taavola (University of Denver), ‘Debussy’s *Syrinx* (1913): Reaching Beyond Myth towards Modernism’

3 - 3.20pm Tea/coffee

3.20 - 3.50pm Jonathan Dunsby and Stephanie Venturino (Eastman School of Music), ‘Unanswered Questions: The Evolution of Debussy’s Arabesque Concept’

3.50 - 4.20pm François de Médicis (Université de Montréal), ‘The Faun’s Tune, Debussy’s sinuous line and the Oriental abaresque’

4.20pm Roundtable: ‘… de temps et de couleurs rythmés…’ – Time and Colour in Debussy Reception
Chair: David Code
Participants: Jonathan Dunsby, Richard Langham Smith, Marie Rolf, Adam Gorb and Mylène Dubiau
5.40pm Drinks reception sponsored by Boydell and Brewer

6pm Buffet dinner

RNCM Concert Hall

7pm - 9pm

Claude Debussy Suite Bergamasque
Jean-Philippe Rameau Gavotte et ses six Doublons
Edvard Grieg Notturno Op 54 No 4
Franz Liszt Au bord d’une source
Frédéric Chopin Berceuse in D flat major Op 57
Claude Debussy ‘Reflets dans l’eau’; ‘Ce qu’a vu le vent d’Ouest’; L’Isle Joyeuse
Baptiste Trotignon Prélude (une libre évocation de Monsieur Debussy)
Claude Debussy Prélude à l’après-midi d’un faune
(transcription for solo piano)
Igor Stravinsky ‘Chez Pétrouchka’ (extract from Three Movements from Petrushka)
Claude Debussy ‘La terrasse des audiences du clair de lune’; ‘Les tierces alternées’; ‘Feux d’artifice’; ‘Etude pour les notes répétées’; ‘Etude pour les octaves’; ‘Etude pour les cinq doigts’

Philippe Cassard piano
Wednesday 21 March

9am - 12pm  PARALLEL sessions:

1. Paper session E: (i) Analytical Approaches; (ii) Jeux
   Chair: Jonathan Dunsby

   Conference Room

   9 - 9.30am  Erdem Çöloğlu (AU, Eskişehir), ‘The “Repetition” concept in Debussy's Music as an Alternative to the “Developing Variation”'

   9.30 - 10am  Gretta Sayers (University of Kansas), ‘Debussy’s Sentences: Tight-Knit and Loose Themes in the Piano Préludes’

   10 - 10.30am  Simon Clarke (RNCM), ‘Debussy’s Speculative Idea: Orchestration and the Substance of Jeux’

   10.30 - 11am  Tea/coffee

   11 - 11.30am  Lukas Haselböch (Music University Vienna), ‘Repetition and Sound in Debussy’s Jeux’

   11.30 - 12pm  Simon Trezise (Trinity College Dublin), ‘An approach to the analysis and differentiation of historical and modern performances styles in Debussy predicated on the “execution” of the bar line’

2. Panel session: Debussy's Piano Trio and Sonates pour divers instruments
   Chair: Barbara Kelly

   Carole Nash Recital Room

   9 - 9.30am  Roy Howat (RAM, RSC), ‘The Young Debussy reconsidered through his “Russian” 1880 Piano Trio’

   9.30 - 10am  Peter Shepherd-Skaerved (RAM), ‘Debussy and the Franco/Belgian Violin School, Collaboration and lineage’

   10 - 10.30am  Neil Heyde (RAM), ‘Editing challenges and reading Debussy’s notation in the late sonatas’
12pm Buffet Lunch

RNCM Concert Hall

1.15pm Recital

Claude Debussy *Sonate pour violon et piano* with alternative finale
Claude Debussy *Premier trio en sol*

Peter Shepherd-Skaerved *violin*
Neil Heyde *cello*
Roy Howat *piano*

2 - 5pm PARALLEL sessions:

1. Composition workshop: *Writing and arranging Debussy* with RNCM performers

Sophie Bell *horn*
Joshua Hall *oboe*
Harvey Davies *harpsichord, piano*
Michael Choi *clarinet*
Alice Braithwaite *bassoon*
Daniel Mills *trumpet*

Carole Nash Recital Room

2 - 4pm Composition workshop with Gary Carpenter (RNCM) and Adam Gorb (RNCM), on new pieces composed for the instrumentation of Debussy’s 4th and 5th Sonatas by: Nate Chivers, Kevin Leomo and Ronald MacNiven.

4 - 4.15pm Coffee/tea

4.15 - 4.45pm Robert Orledge (University of Liverpool), Debussy’s 4th Sonata

4.45 - 5.15pm David Horne (RNCM) in conversation the Colin Matthews
Wednesday 21 March continued

2. Paper session F: Musical and Literary Aesthetics
Chair: François de Médicis

Conference Room

2 - 2.30pm  Sylveline Bourion (Université de Montréal), “Laissons les grands poètes tranquilles”: Le choix des textes dans les mélodies pour voix et piano de Debussy

2.30 - 3pm  Mara Lacchè (Conservatorio di musica 'Stanislao Giacomantonio' di Cosenza), ‘Le Mythe de Pan dans l’imaginaire musical debussyste’

3 - 3.30pm  Megan Sarno (Carleton and St Olaf Colleges), ‘“La Mer est plus belle qu’une cathédrale”: Debussy’s Religion of Art’

3.30 - 4pm  Misty Choi (Duke University), ‘Staging the Hero: Mallarmé’s Vision of Poetry in Debussy’s Prélude à l’après-midi d’un faune’

Keynote Address

Carole Nash Recital Room

5.15pm  Professor Denis Herlin (IReMus, RNCM), ‘Debussy as Reader’, Introduced by Professor Martin Harlow (Vice-Principal, Academic)
Chair: Barbara Kelly

6.15pm  Buffet dinner
RNCM Concert Hall

7.30 - 9pm   RNCM Sinfonietta and Orchestra

Claude Debussy  Danses sacrée et profane  
Erik Satie (arr Dominic Muldowney)  Sports et Divertissements  
Claude Debussy (arr David Horne)  Rhapsodie for alto saxophone and orchestra (world première)  
Claude Debussy (arr John Adams)  Le Livre de Baudelaire  
Claude Debussy (arr Colin Matthews)  Selected Préludes  

Mark Heron, Orr Guy  conductors  
Hannah Corcoran  alto saxophone

Carole Nash Recital Room

10pm   Late jazz recital

Programme to include:
Bruno Heinen  The Forgotten Image (inspired by Debussy, Images oubliées), plus other original compositions.

Bruno Heinen  piano
II. Debussy’s Late Work and the Musical Worlds of Wartime Paris
SCCA, University of Glasgow

Thursday, 22 March

7.30am  The ‘Debussy Bus’ departs from Manchester to Glasgow

12 - 1pm  Lunch for all delegates
            Foyer of the University Concert Hall

University Concert Hall

1.10 - 2pm  Music in the University Lunchtime Concert Series

Claude Debussy  wartime compositions for piano duo, duet, and solo

James Willshire, Pippa Harrison  pianos

1.  Paper session G:  The Chamber Sonatas (1915-17)
   Chair:  David Code

   Fore Hall of the University Chapel

   2 - 2.30pm  Andrew Aziz (San Diego State University), ‘The Sonata as a Compositional Battlefield: Generic Clash and Restoration in Debussy and Ravel’s Late Chamber Music’

   2.30 - 3pm  Adam Cordle (Gettysburg College), ‘Conveying Subversive Gestures in Debussy’s Sonata for Flute, Viola and Harp’

   3 - 3.30pm  Tea/coffee

   3.30 - 4pm  Matt Ambrosio (University of Wisconsin-Madison), ‘Debussy’s Cyclic Refrain: A Deleuzian Perspective’

   4 - 4.30pm  Matthew G Brown (Eastman School of Music), ‘Debussy’s Violin Sonata and the Legacy of J S Bach’
Chapel Fore hall

4.40 – 6pm  Roundtable: ‘… qui descends le versant de la colline …’: What is the Historical Significance of Debussy’s Wartime Compositions?
Chair: Barbara Kelly
Participants: Matthew Brown, Marianne Wheeldon, Jane Stanley and Drew Hammond

6pm  Buffet dinner and drinks

Glasgow University Memorial Chapel

7 - 9pm  Chamber Concert ‘In Memoriam Claude Debussy’,

Claude Debussy  Sonate pour violoncelle et piano; Sonate en trio pour flûte, alto et harpe; Sonate pour violon et piano

Plus original works for Oboe, horn and harpsichord; Trumpet, clarinet, bassoon and piano; and Twelve-instrument mixed ensemble by: Thomas Butler, Gary Carpenter, Gregor Forbes, Adam Gorb, Drew Hammond, Étienne Kippelen, and Martha Sullivan

Jon Hargreaves conductor

Musicians of the RSNO
Friday 23 March

9.30am - 12.30pm PARALLEL sessions:

Memorial Chapel

1. Composition workshop with Drew Hammond (University of Glasgow) and Jane Stanley (University of Glasgow), with musicians of the RSNO, on new pieces composed for the instrumentation of Debussy's 4th and 5th Sonatas by: Nate Chivers, Kevin Leomo, Ronald MacNiven, John Gourlay, and Max Johnson, GU

2. Paper session H (i) Debussy's Contemporaries; (ii) Sonatas and Humour
   Chair: Simon Trezise

Concert Hall
9.30 - 10am Teresa Davidian (Tarleton State University), ‘The “Affair Debussy-Ravel”: A Look Backward and Forward’

10 - 10.30am Clare Wilson (Ulster University), ‘A Sense of Proportion: André Caplet’s Le vieux coffret’

10.30 - 11am Sylvia Kahan (The Graduate Center and College of Staten Island, City University of New York), ‘En blanc et noir in Many Colours: Debussy’s Late-Style Homage to Stravinsky in the Scherzando’

11 - 11.30am Coffee break

11.30 - 12pm Étienne Kippelen (L’Université d’Aix-Marseille), ‘L’humour musical chez Debussy’

12 - 12.30pm Benjamin Lassauzet (L’Université Clermont-Auvergne), ‘Debussy “léger et fantasque” in wartime’

12.30 - 1pm François Delécluse (Université Jean Monnet, Saint-Étienne, IReMus/CIEREC), ‘From one Finale to another: Genesis and Compositional Issues in the Finale of the Violín Sonata by Claude Debussy’

1 - 2pm Lunch
2 - 5pm

PARALLEL sessions:

1. Paper session J: Debussy’s Legacy
   Chair: Denis Herlin

Chapel Fore Hall

2 - 2.30pm
   Vincent Andrieux (Université de Paris Sorbonne), ‘Les enregistrements d’œuvres « pour orchestre » de Debussy au début du xxe siècle: une stratégie atypique’

2.30 - 3pm
   Julianna Sabo de Figueroa (Shenandoah Conservatory), ‘The Flute As Expressive Representative of Duality in Greek Musical Mythology: An Examination of Claude Debussy’s Symbolist Influences in the Flute Canon’

3 - 3.30pm
   Coffee break

3.30 - 4pm
   Caroline Rae (Cardiff University), ‘Exploring Debussy’s Legacy: Maurice Ohana’s Tombeau de Claude Debussy (1962)’

4 - 4.30pm
   Clemens Kemme (Conservatorium van Amsterdam), ‘Analysing Debussy Today: the Case of “Nuages”’
Friday 23 March continued

2. Paper session K: **Performance Analysis and the Études** (1915)  
   Chair: Matthew Brown

Concert Hall  
2 - 2.30pm David Potvin (University of Toronto), ‘Poissons d’or: A comparative source analysis’

2.30 - 3pm Jasmina Samssuli (Independent scholar), ‘From Virtuosity to Virtue – a Genre Analysis of Debussy’s *Douze Études*’

3 - 3.30pm Coffee break

3.30 - 4pm Barbara L. Kelly (RNCM), ‘Debussy’s Chopin’

4 - 4.30pm Iwan Llewelyn-Jones (Bangor University), ‘All fingers and thumbs… or not? Realising Debussyan colours in Étude No. 6 “Pour les huit doigts”’

4.30 - 5pm Rika Uchida (Drake University), ‘Debussy’s “Pour les Sonorités Opposées” (Études) - Comparative Interpretations’

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Keynote Address and Cramb Lecture  
GU Memorial Chapel  
5.15pm Marianne Wheeldon (University of Texas at Austin), ‘Collective Remembering/Collective Forgetting: Debussy’s Legacy and his Late Works’,

6.30pm **Musical Postlude** with the University of Glasgow Chapel Choir

Claude Debussy *Trois Chansons de Charles d’Orléans*

Drinks Reception

7.30pm Conference Dinner

End of conference
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