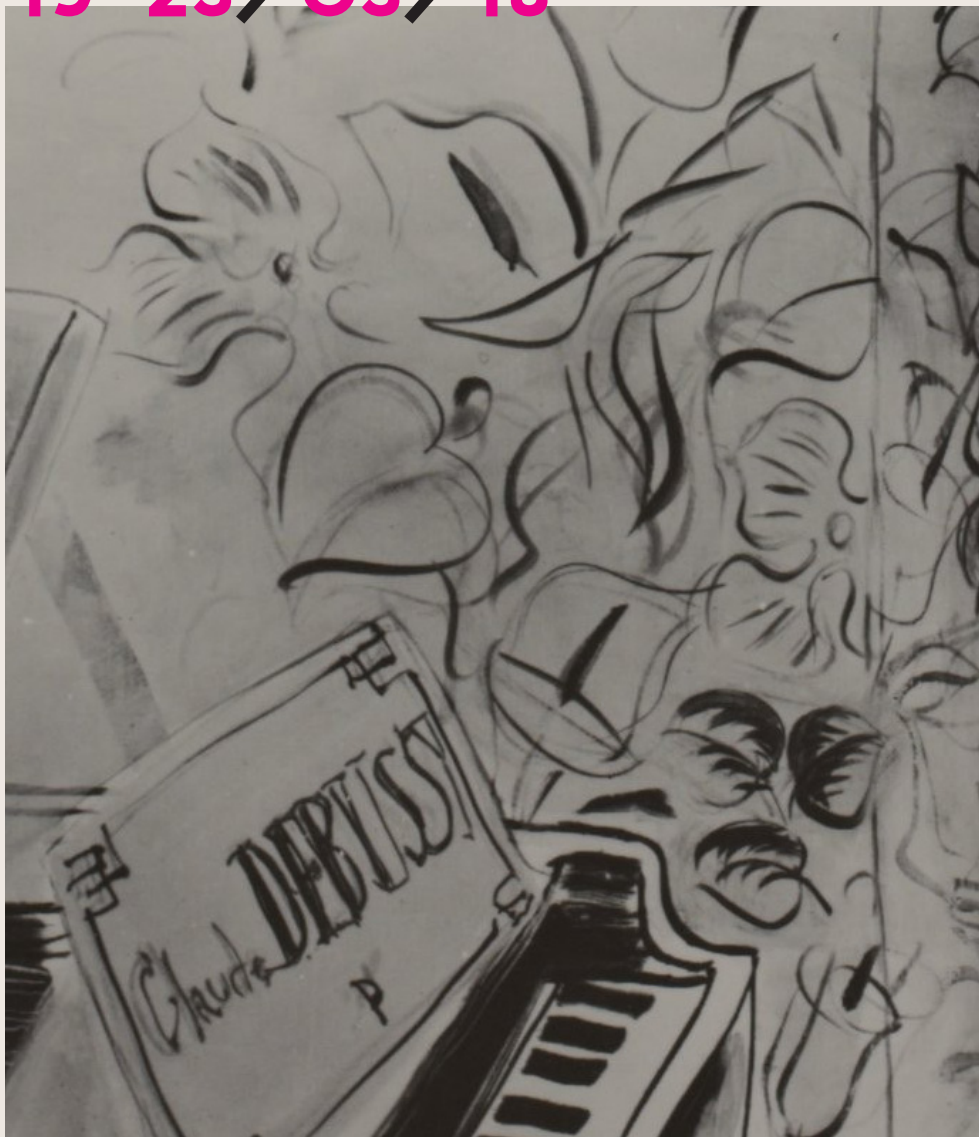


RNCM



University  
of Glasgow

19-23 / 03 / 18



**CLAUDE DEBUSSY IN 2018:  
A CENTENARY CELEBRATION  
PROGRAMME**

Monday 19 - Friday 23 March 2018

# CLAUDE DEBUSSY IN 2018: A CENTENARY CELEBRATION

RNCM



Royal Academy of Music



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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.



# Welcome

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. Méloodies 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*'



**2. 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’

**3. 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 arabesque'

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** *Notturmo* 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 Chmber 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 RSN0, 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 *Violin 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 Debussy's 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'

### 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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