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**CLAUDE DEBUSSY IN 2018:
A CENTENARY CELEBRATION
ABSTRACTS AND BIOGRAPHIES**

Claude Debussy in 2018: A Centenary Celebration

Abstracts and Biographies

I. Debussy Perspectives, 1918-2018 RNCM, Manchester

Monday, 19 March

Paper session A: **Debussy's Style in History**, Conference Room, 2.00-5.00

Chair: Marianne Wheeldon

2.00-2.30 – Mark DeVoto (Tufts University), 'Debussy's Evolving Style and Technique in *Rodrigue et Chimène*'

Claude Debussy's *Rodrigue et Chimène*, on which he worked for two years in 1891-92 before abandoning it, is the most extensive of more than a dozen unfinished operatic projects that occupied him during his lifetime. It can also be regarded as a Franco-Wagnerian opera in the same tradition as Lalo's *Le Roi d'Ys* (1888), Chabrier's *Gwendoline* (1886), d'Indy's *Fervaal* (1895), and Chausson's *Le Roi Arthus* (1895), representing part of the absorption of the younger generation of French composers in Wagner's operatic ideals, harmonic idiom, and quasi-medieval myth; yet this kinship, more than the weaknesses of Catulle Mendès's libretto, may be the real reason that Debussy cast *Rodrigue* aside, recognising it as a necessary exercise to be discarded before he could find his own operatic voice (as he soon did in *Pelléas et Mélisande*, beginning in 1893).

The sketches for *Rodrigue et Chimène* shed considerable light on the evolution of Debussy's technique in dramatic construction as well as his idiosyncratic approach to tonal form. Even in its unfinished state — comprising three out of a projected four acts — the opera represents an impressive transitional stage between the *Fantaisie* for piano and orchestra (1890) and the full emergence of his genius, beginning with the String Quartet (1893) and the *Prélude à l'Après-midi d'un faune* (1894). One finds in the sketches of *Rodrigue et Chimène* several traits that Debussy mobilised in later works: reuse of his own previously existing composed material, distinct preferences for specific harmonies and particular keys for dramatic or emblematic purposes, and subtle adoption of leitmotivic technique. The sketches also reveal a developing imagination in orchestral heterophony that was inchoate in *La Damoiselle élue* (1888) but reached full flowering in the *Nocturnes* (1899).

2.30-3.00 – Andrew Pau (Oberlin College and Conservatory), 'The *Six épigraphes antiques* and Debussy's (Re)compositional Process'

Debussy's *Six épigraphes antiques* for piano four hands (1914) is a work from the composer's later years that has been relatively neglected in the analytical literature. As Robert Orledge has noted, the *Épigraphes* are an expansion and reworking of Debussy's incidental music for *Chansons de Bilitis* (1901): 100 bars from 1901 were expanded to 273 bars in 1914. The background behind the work's genesis suggests that it can provide a unique window into Debussy's compositional practice.

This paper compares the *Épigraphes* to their original source material, with a view towards understanding Debussy's (re)compositional process. Marianne Wheeldon has noted that Debussy attempted to pass off the *Épigraphes* as a new composition. Accordingly, in the first *Épigraph*, Debussy replaced a distinctive chord progression that explicitly linked the 1901 incidental music to the *Trois chansons de Bilitis* (1897) (Example 1) with a more generalised accompaniment in parallel thirds (Example 2). The recomposed passage was then mined for motivic material that was used to generate much of the newly composed central section (Example 3). Debussy was thus able to blend old and new material into a motivically unified whole. Because the newly composed sections of the first four *Épigraphes* replaced the recitation of selected *Bilitis* poems by Pierre Louÿs in the 1901 work, the paper will also connect these newly composed passages to the imagery of the poems that they replaced.

The *Épigraphes* were the last pieces completed by Debussy before the outbreak of the First World War, and their theatrical derivation and intimate scale serve as a bridge between the dramatic and poetic compositions of the prewar years and the more sober works of the war years. In analysing these neglected miniatures, we stand to gain a more complete insight into Debussy's mature compositional practice.

3.00-3.30 – Alexandra Kieffer (Rice University), "'Natural' Music: Debussy and the Intellectual Contexts of Debussysme'

The 1902 premiere of *Pelléas et Mélisande* introduced the Parisian concert-going public to a strikingly novel musical language, jump-starting a decade of intense music-critical debate in the French press. The turn of the twentieth century was also a pivotal time for the human sciences in France as 'empirical' philosophies of perception, affect, and cognition (spearheaded by

Théodule Ribot's *Revue philosophique*) rose to new prominence, displacing the tradition of eclectic spiritualism that had shaped academic philosophy for most of the nineteenth century. These empirical philosophies, including the fledgling sciences of psychology and sensory physiology, became a significant intellectual resource for the critical conversation around *debussysme*, as Debussy's music spurred a dramatic rethinking of such issues as the relationship between music and emotion and the ontological difference between noise and musical sound.

In this paper, I explore one facet of this confluence of musical and intellectual culture: the musically 'natural'. The claim of naturalness was common among critics who defended Debussy's music, but different critics had very different ways of explicating what this 'naturalness' consisted in. The entire idea of the musically 'natural', furthermore, raised thorny questions about cultural difference, the role of history and stylistic change over time, and the relationship between musical systems and sonic materiality. Focusing on the writings of two important Debussy advocates, Jean Marnold and Louis Laloy, I argue that their (starkly contrasting) accounts of naturalness in Debussy's music introduced a range of ideas from the human sciences into musical culture, even as their commitment to Debussy's legitimacy inflected their engagement with these sciences in significant ways. Formative to early articulations of the Debussyan aesthetic, these borrowings and influences—and the complex cultural interchange between sounds and ideas that they indicate—also had far-reaching effects on musical thought in the twentieth century.

3.30-4.00 – Tea/coffee

4.00-4.30 – Daniel Plante (Independent scholar) 'The Motive as Structural Element: Debussy as forebear to the Second Viennese School'

While we know how the structural use of motives – or as Schoenberg put it 'composing with the tones of a motive' – was a central compositional technique of the Second Viennese School during the early years of the 20th century, what is perhaps less well known is that over a decade earlier, in the *Prélude à l'après-midi d'un Faune*, Debussy pushed the structural use of the motive to an even more extreme degree than the Viennese were to do. Particularly astonishing, however, is how in this 1894 composition which Debussy told a contemporary 'demonstrates a disdain for "constructional know how"', the motive serves not only as basis for all aspects of musical transformation but also as the work's fundamental organising element, especially significant at points where the harmonic structure of the work's surface appears to be temporarily in flux.

This paper, in seeking to change how we hear Debussy's music and consider his compositional technique, shows how the opening measure, recognisable from almost the flute's first C#, not only determines everything as the following nine measures unfolds, it determines how Debussy proceeds from the opening C# to the start of the action in bar 11. But a still greater *tour de force* in the work is the continual motivic transformation that forms the sum and substance of the motion from the work's opening to its central section. Here, multiple lines of motivic transformation course through the work's polyphony determining nearly every pitch. But most significant, the interval structure of the opening measure also serves to articulate the work's large-scale harmonic structure, determining the structure of each of the work's major sections and, ultimately, the work's unfolding from beginning to end.

4.30-5.00 – David J. Code (University of Glasgow), 'Debussy and the Dance'

One of the lasting clichés about Debussy's music, endorsed variously by specialists and non-specialists alike, is that it exemplifies—through such things as its post-tonal syntax and gamelan-inspired textures—a newly 'static' approach to musical time. However aptly such a notion might fit some works or moments, it overlooks his consistent, inventive engagement with quite opposite tendencies, notably including the energetic, propulsive, and infectious rhythms of the dance. This paper offers a preliminary, diagnostic survey of implicit and explicit dance tropes from Debussy's earliest works (e.g. *Danse bohémienne*, 1880) to his last (*Sonate pour violon et piano*, 1917). Revisiting his famous words to Ernest Guiraud about the need to 'vary the rhythmic figures' and isolating key generic and metrical dance 'topics' from waltz and tarantella to habanera, cakewalk and polka, I illustrate just how imaginatively and flexibly he deployed such rhythmic characters to serve an art he once defined as '*de temps et de couleurs rythmés*'.

Paper session B: **Debussy and the *mélodie***, Carole Nash Recital Room, 9.00-12.00

Chair: Richard Langham Smith

9.00-9.30 Martha Sullivan (Rutgers University), 'Architectures of a Song: Source Scales as Structural Skeletons in Debussy's "Recueillement"'

Debussy's song 'Recueillement' from *Cinq Poèmes de Charles Baudelaire* (1887–1889) exemplifies how preoccupations with architectural structures shaped different categories of artistic work in the latter half of the nineteenth century. Baudelaire obsessed over architecture, and his sonnet uses images of Paris to mark transitions between day and night, active and static, the crowd and the individual, *chronos* and *Kairos* time. An analysis of the poem clarifies these binary juxtapositions as well as the actions of verb forms marking boundaries between sections. Debussy's music, though, requires closer analysis to reveal

how the architecture of his setting responds to architectures within the poem. Some of the gestures he uses to create musical boundaries or to signify objects in Baudelaire's work are instantly recognisable, such as a recurring motive that recalls Wagner. Some, however, are less obvious: switching from one symmetrical scale to another effects subtle changes in the music's harmonic landscape, easier to tease out by analysis than by ear.

My work builds on classic discussions of symmetrical modes by Forte, Taruskin, and Kahan, showing not only where the modes appear in the song but also why Debussy placed them where he did, what they accomplish there, and how the music moves from one scale to another. My analysis of the relationship of music to text makes this clarification possible. In this particular song, analysis also suggests something important about how *Kairos*—the special or opportune moment—may be enacted in music, and how architecture may become not just the subject of a text but also an agent shaping text and song alike. Debussy's approach and my analysis of it will be useful as source scales join the universe of musical topic, and as scholars revisit the perennial question of how text and music function together in this repertoire.

9.30-10.00 Sasha Koerbler (Vancouver Island University and University of Victoria), "'Rhythmicized Time" in Debussy's *mélodies*'

A listener might assume that, in the process of setting a French poem to music, the metre of a poem—traditionally established by the number of syllables in the opening line and unaltered throughout the poem—would remain preserved, and that the rhythm—the distribution of stresses within a line—would similarly be upheld in the vocal part. Yet, such a straightforward rendition of prosody does not appear to be common practice among French composers. In his book *Understanding French Verse: A Guide for Singers*, the literary theorist David Hunter states that 'however sensitive to poetry, composers are pragmatic beings who select, manipulate, and sometimes even destroy formal poetic structures when they feel it is appropriate' (5). Although Hunter isolates Fauré as a notable example, analysis of Debussy's *mélodies* reveals him to be another case in point.

Debussy's placement of poetic stresses within a measure frequently contradicts the natural rhythm of the French language. Some such irregularities have already been noted by earlier authors and, with regard to Debussy's early songs, rationalised through his 'youthfulness' (Arthur Wenk and Susan Youens) or his 'budding fascination with [...] poetry' (Marie Rolf). However, irregularities present in his later songs have not been explained. While confirming that Debussy's translation of the prosody into the musical metre and rhythm is anything but strict, my study of his *mélodies* also suggests that an exact rendering of versification was not even intended: the composer makes deliberate changes in the distribution of stresses within a poetic line with the intention to produce particular rhythmic and metric effects. The location of these rhythmic irregularities is also premeditated: they are positioned such that they foreshadow or even precipitate upcoming metrical dissonances, disruptions and ambiguities in the music, and reinforce the emotional content of the poem.

10.00-10.30 Mylène Dubiau (University of Toulouse), 'On editing Debussy's *mélodies*. Debussy- Baudelaire: a path to modernity?'

I will present my process in editing Debussy's *mélodies* volume 3 (from January 1888 to February 1892), including his Baudelaire settings, for the *Complete Works collection of Claude Debussy*, Éditions Durand.

Alongside philologic methods of critical edition, I develop an approach to French Art Song scores using two parallel skills: the ear of the musicologist with the eye of the score-reader of drafts, manuscripts and early editions (*plus* annotated editions and non-autograph manuscripts), but also the one of the literary scholar in French poetry. Editorial choices can be interestingly discussed regarding poetry specificities and practice-led skills in vocal studies (speech, pronunciation, including references to French declamation, etc.). Cornulier (*Théorie du vers*, 1982), Meschonnic and Dessons (*Traité du vers, du rythme et des proses*, 1998) have shown the place of the rhythm and stresses in French poetry, with syllable-count and accentuation, but explored only very briefly the sound ability of the poem – which may link to its 'settability' in music – as Abbott as shown (*Parisian Intersections*, 2012).

I apply this question of 'musicability' to the first poet of modernity, Baudelaire – whose innovative ways of writing, leading to prose poetry- reveals structural issues similar to those Debussy encountered. I will develop the specificities surrounding the implications of setting Baudelaire's poems. My own primary question consulting manuscripts, orchestral drafts (as for 'Le Jet d'eau' –orchestration completed by Caplet), first editions (poetic and musical), is: to what extent can we see, in the various documents we have, that the composer dealt with the poetic challenges?

I want also to underline how much the voice range and intonation remain close to the text, the phrase markings for the pianist and voice alike, or the kind of musical motives and the way they are written, are essential performing issues contributing to a scientific and scholarly critical edition.

10.30-11.00 Tea/coffee

11.00-11.30 Marie Rolf (Eastman School of Music), 'Manuscript Study and Illuminated Performance: Debussy's *Recueil Vasnier*'

The forensic examination of manuscripts has traditionally been the purview of the historical musicologist, whose goal is often to establish a score's accurate musical text and to study a composer's creative process. Collectors, on the other hand, may view manuscripts in wide-eyed awe of the genius behind their creation and as beautiful works of art in themselves; hence, for example, the global appeal of illuminated manuscripts. The present paper focuses on yet another aspect of manuscript study—as a potent wellspring for illuminating performance and informing interpretative choices.

Pianist Alfred Cortot, renowned for his deeply insightful interpretations, collected original sources with this ideal in mind. He in turn was inspired and encouraged by Henry Prunières, whose own assemblage of Debussy manuscripts included the *Recueil Vasnier*, on which the present inquiry is based. Since 2016, we now have available a critical edition of the thirteen songs within this collection, published as the second of four projected volumes of songs within the *Œuvres complètes de Claude Debussy*. Comprising songs composed in 1882–1884, the *Recueil Vasnier* offers a rich treasure trove whose editorial challenges are numerous. Establishing an authentic musical text, with pitches whose clefs and accidentals reflect Debussy's compositional intent, understanding rhythmic nuances and deciphering idiosyncratic rhythmic notation and tempo indications, and parsing the poetic text – these issues all raise editorial questions that have a direct impact on interpretive decisions. In this study, we will examine some of the thorniest passages in the *Recueil Vasnier* manuscript and illustrate various ways in which the insights gleaned from such an inquiry can illuminate musical performance.

11.30-12.00 Michael Oravitz (University of Northern Colorado), 'Cyclic Design in the opening three *Ariettes oubliées*'

I argue for a narratively and compositionally cyclic design to the opening triptych of Verlaine poems within Debussy's larger six-song set, *Ariettes* of 1887 (republished with slight revisions as *Ariettes oubliées*, 1903). Though scholars discuss narrative cyclic facets of Debussy's song sets, such as Rolf's (1997) and Orledge's (2003) observations on the emotional and structural arch of the *Recueil Vasnier*, Youens' (1988) observations on narrative coherence in *Fetes gallants II*, or a broader narrative in the *Trois Chansons de Bilitis* (Grayson, 2003; Gibbons, 2008; Youens, 1988), none argue for more traditional musically driven cyclic unifiers, such as key relationships, shared motivic/thematic material, or cross-referential progressions and phrase structures, and for good reason. Debussy did not typically employ such devices among his song sets, even though he experimented with cyclic designs in works such as the String Quartet or *La Mer*.

I will demonstrate, however, that one witnesses a compelling, cross-referential tonal-arch design, strategically shared thematic material (using highly similar contours and metric-accentual profiles), and shared phrase-structural designs among these opening three *mélodies*, 'C'est l'extase', 'Il pleure', and 'L'ombre des arbres', unified facets not shared with the remaining three *mélodies*, that are deftly framed to further project the extra-musical narrative of the poetic cycle. Within the *Ariettes* set is an effort by Debussy to create individualised demeanours for each separate poetic collection, and given that the initial three are all from Verlaine's 'Ariettes oubliées' nine-poem collection within his larger book *Romances sans paroles*, the musical unity among these three—poems clearly depicting the rise and fall of a doomed romantic relationship—is all the more compelling. Rolf (1988) notes the timing of these three *mélodies*' composition dates with Debussy's *Prix de Rome*-necessitated departure from and return to his mistress, M^{me} Marie Vasnier, suggesting Debussy composed them with empathy.

Paper session C: **Debussy in the World**, Conference Room, 9.00-12.00

Chair: Sylvia Kahan

9.00-9.30 – Geoff Thomason (RNCM), "'Zer is no modern French Musik": Debussy reception in Manchester during the First World War'

Despite the presence in Manchester of the family of Debussy's uncle, Jules-Alexandre, his music was rarely heard in the city in the early years of the 20th century. Isolated performances tended to be the preserve of either visiting foreign musicians or individual artists keen to promote Debussy's music, such as the Manchester-based pianist Frank Merrick. The Hallé Orchestra's repertoire remained solidly Germanic under Hans Richter, who justified his preferences with the remark 'zer is no modern French Musik', his audiences swelled by the city's substantial German population.

In responding to the marked increase in performances of Debussy's music in Manchester during the First World War, this paper challenges the notion that a move away from German repertoire and a concomitant embracing of the music of the allies was largely politically motivated. While German music held its own during the war, an emergent younger, Manchester-trained, generation of musicians, keen to explore newer repertoire, looked elsewhere and were instrumental in promoting Debussy's chamber and vocal music in Manchester. The introduction of the *Cello Sonata* to Manchester during the war is taken as a case study in the rapid acceptance of one particularly late work by Debussy. Meanwhile, Beecham's tenure at the Hallé took advantage of the war to promote his own tastes in modern French – and Russian – music. The paper also reveals the surprisingly major role which some amateur musical organisations played in championing contemporary music in Manchester.

9.30-10.00 – 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'

In this paper, my focus is on a selection of writings by José Ortega y Gasset (1883-1955) and Theodor W. Adorno (1903-1969). Although not primarily remembered for their engagement with Debussy's music, both philosophers acknowledged the French composer's crucial historical role as the initiator of 'new music' in a number of texts, such as Ortega's *Musicalia* (1921) and *La deshumanización del arte* (1925), and Adorno's *Philosophie der neuen Musik* (1949). Interestingly, in spite of the obvious differences between their philosophical approaches, outlooks, and modes of presentation, their views on Debussy appear related not only by the common perception of a genetic link between Debussy and Stravinsky, but also by the shared appraisal of the former as an early exponent of the 'dehumanisation' of (modern) art – in the peculiar sense given to the phrase by Ortega, which, *mutatis mutandis*, finds its counterpart in Adorno's critique of the extinction of subjective *Erlebniszeit* ('experiential time') and the eventual collapse of Bergsonianism in the Franco-Russian line of musical development.

My purpose is (1) to address the implications of both thinkers' contributions for our understanding of Debussy's musical language, and in particular, (2) to search for evidence of a 'dehumanised' stance in Debussy's work, in its concrete musical configurations (with special reference to the late works) – the aim being to bring together philosophical, hermeneutic and analytical perspectives on musical subjectivity and anti-subjectivity, through (although not exclusively by means of) the identification and interpretation of specific music-textual devices in the composer's oeuvre, including the externalisation of sound images and the disintegration of discursive models of musical form. My research is, in part, informed by the existing literature on the theme of musical subjectivity and the (de)construction of 'voice', especially the work of Carolyn Abbate, Michael Steinberg and Lawrence Kramer.

10.00-10.30 – Deng Jia (Soochow University), 'Debussy's "Service" for Modern Chinese Music: Nationalist Sentiment and Stylistic Appropriation'

In 2016, Debussy's *Pelléas et Mélisande* was staged in Shanghai with a setting based on a Suzhou-style garden. In 2014, Gu Jie-Ting's musical theatre piece "*I*" *Fantasie – Rencontre between Debussy and Du Li Niang* incorporated Debussy's piano works into Kunqu opera. As these two recent examples illustrate, Debussy's music has maintained a strong presence in modern China and has been re-interpreted from a distinctively Chinese perspective. Underlying this engagement with Debussy's music is the long-recognized affinity of his style with traditional Chinese culture. The celebrated modern pianist Fu Cong even went so far as to claim that 'Debussy is really a Chinese musician!'

Debussy's significance has nonetheless changed over time. In the 1960s, his music was a symbol of capitalism and became the target of political conflict. The first group of Chinese composers who trained in Europe therefore had to defend Debussy's artistic value. The composer Ding Shande, for instance, argued that Debussy's music possessed value as a source of compositional inspiration. Ding Shande's belief that Western music should serve the masses in China was shared by other composers during this period. In this paper, I will position Ding in his political and historical context to demonstrate how Ding evoked nationalist sentiment through the careful adoption of compositional techniques drawn from Debussy's music.

Ding's two *Sinkiang Dances* of 1950 and 1955 feature compound chords inspired by Debussy to imitate the crash of the Sinkiang tambourine. In the art song 'Yan'an's night and the moon' of 1961, Ding superimposed triads—another technique borrowed from Debussy—to create a wide-ranging arpeggio, highlighting the characteristics of folk songs in the Northern Shaanxi province. In these and other works, Ding's appropriation of Debussy's techniques allowed him to communicate with Chinese audiences with immediacy and to open up a new path for Chinese composition.

10.30-11.00 Tea/coffee

11.00-11.30 – Stéphan Etcharry (Université de Reims Champagne-Ardenne), 'A "real sea of Poetry": Joaquín Turina's Spanish perspective on Debussy's French Art'

Debussy often took his imagination and that of his audiences on journeys to the other side of the Pyrenees with such emblematic works, as the pieces of piano, *La Soirées dans Grenade*, *La Sérénade interrompue*, *La Puerta del Vino*, *Lindaraja* for two pianos, or again the masterly orchestral *Iberia*. As a type of reflecting mirror, many Spanish composers at the turn of the 19th and 20th century looked to this French composer, often with much admiration, for his individual poetics and his 'subtly revolutionary' music (Boucouchéliev). If the privileged links to Isaac Albeniz or even more to Manuel de Falla are often evoked or studied in greater depth in musicological literature, it is not the same for the Andalusian composer Joaquín Turina (1882-1949), who was also seduced in his way by debussyste spirits.

It was principally in Paris, between October 1905 and the Spring of 1913, during his study visit to the Schola Cantorum, when the Andalusian experienced Debussy's music. Thus, my paper will trace the principal stages of this encounter with and initiation to the art of 'Claude de France' by a young Spanish composer, but will also probe his aesthetic feeling and track the traces of his possible influence in his musical works. To carry out this enquiry, I will also draw on Turina's memoirs and

correspondence, on the press articles – mainly in the *Revista musical* (of Bilbao – on his *Enciclopedia abreviada de música* (published in Madrid in 1917) and on his own compositions.

11.30-12.00 - Francisco Parralejo Masa (Professional Conservatory of Music 'Joaquín Villatoro'), 'Debussy in Spain: Wartime propaganda and Spanish Nationalism'

The painful defeat in the Spanish-American War (1898) marked a turning point for the Spanish *intelligentsia*. The loss of the last remnants of the Empire was thought to be a proof of Spain's backwardness, an unavoidable consequence of the abandonment of European trends in science and art. For that reason, many intellectuals considered the nation could only redeem herself through a complete renewal of her structures following foreign models. As the philosopher José Ortega y Gasset pointed out: 'Spain is the problem and Europe the solution'. Following this idea, many writers, painters, and musicians turned their eyes to Paris, where they tried to find a model, both Modernist and Cosmopolitan, to inspire their own creations. And, for most composers and music theorists, that model was Claude Debussy.

Debussy's pre-eminence in Spanish cultural debates was not immediate nor spontaneous. His own music was little known in Spain before the First World War and most of his main works had not been premiered in Madrid in 1914. However, everything changed after the outbreak of war. In 1914 and 1915, many intellectuals (such as the philosopher José Ortega y Gasset, the composer Manuel de Falla and the critic Adolfo Salazar) made a huge cultural campaign in favour of the Allies and tried to defend French (and especially Debussy's) music as the only reference for Spanish music in the future. After a big rhetorical debate, Salazar could eventually write, in 1918, that 'the war for Debussy has definitely been won'.

In this paper, we will analyse how this dialectical battle was fought and won. We will examine the reception of Debussy's music in Spain during the First World War (1914-1918), the role played by the composer in the definition of Spanish musical nationalism and the impact of war propaganda in this process.

12.00 – lunch

Paper session D: **Syrinx and the 'arabesque'**, Carole Nash Recital Room, 2.00-4.20

Chair: Anders Ljungar-Chapelon

2.00-2.30 – Gabriel Navia (Universidade Federal da Integração Latino-Americana, Brazil) 'Tonal Infiltration and Directional Tonality in Debussy's *Syrinx*'

Syrinx's importance for the flute repertoire as well as its unconventional harmonic language has inspired a wide variety of approaches, most of which emphasise the interaction of two whole-tone collections built upon Bb and Db. Through the lens of Schenkerian theory, this paper analyses the piece as an example of directional tonality in which Gb major constantly infiltrates the key of Bb minor, eventually taking control of the piece's harmonic structure. The procedure not only defines the tonal layout, but also reflects the extra-musical content originally associated with the piece.

Syrinx's form is shaped by the ordered recurrence of alternating modules. The temporal arrangement is best explained by Hepokoski's rotational concept as three complete rotations comprised of two basic elements: 1) the arabesque theme and 2) the Gb-major infiltration. The process of directional tonality unfolds in a rather unorthodox fashion. Despite conforming to the familiar descending-third type, it contradicts the usual nineteenth-century model in which the initial primary tone 3[^] eventually becomes 5[^] over the final tonic. Moreover, its realization is strongly influenced by the expressive role played by each key, which in turn reflect the underpinnings of Mourey's text. A glance at the piece's tonal structure reveals a directional process in which an initial primary tone of 8[^], defined by the extended emphasis on Bb, is eventually reinterpreted as 3[^] in Gb major. However, the remarkable harmonic inactivity expressed by the Bb-minor area suggests a reinterpretation of the initial primary tone in which 8[^] becomes 1[^]. A motion from 1[^] to 3[^] not only explains more accurately the character of each key, but also represents the dualist psychological conflict featured in the poem in which a fearful conscious state is progressively seduced by a joyful and attractive subconscious.

2.30-3.00 – Kristin Taavola (University of Denver), 'Debussy's *Syrinx* (1913): Reaching Beyond Myth towards Modernism'

Conceived as incidental music for Mourey's unfinished play *Psyché*, *Syrinx*, or *La flûte de Pan*, is often considered a Symbolist or Impressionist work. Certainly, its whole-tone/ pentatonic melodic inflection resonates with Debussy's earlier style. This paper, however, suggests that unique musical elements in *Syrinx*, in contrast to those in works such as 'Des pas sur la neige' and *Prélude à l'après-midi d'un faune*, lay the groundwork for new flute styles arising throughout the twentieth century. To date, analysts have viewed this work through both tonal and atonal lenses, also employing semiology, segmentation algorithms, and historical/performance models. Common Debussyian analytic themes—timbre/color, and shifting modal collections as formal devices—overlap with some of these approaches. At least two scholars have linked the work to Debussy's arabesque style,

featuring a soft dynamic, a meandering melody, and metric ambiguity. Bhogal (2013), however, notes that the opening of the work departs from the style in subtle but significant ways, including a loud-to-soft dynamics and a relatively clear meter.

On a more analytic level, the paper develops a notion of prosody, or the use of melodic gesture to form accent patterns that imply (or subvert) metre in the absence of a harmonic rhythm tied to bar lines and regular phrasing. This technique can describe new types of melodic pacing and development employed by Varèse, Messiaen, Jolivet, Takemitsu, Fukushima, Berio, and others. In this context, the use of notated structural silences helps to delineate form and also articulate pitch centres. In addition, Debussy's shifting collectional approach to single-line melodic development in other post-tonal contexts. Often in the past, *Jeux*, a composition from the same year, has garnered attention as a Modernist touchstone, but perhaps we can consider *Syrinx* a similar model for different sorts of Modernist musical innovations.

3.00-3.20 – Tea/coffee

3.20-3.50 – Jonathan Dunsby and Stephanie Venturino (Eastman School of Music) 'Unanswered Questions: The Evolution of Debussy's Arabesque Concept'

The long century of Debussy research has included luminous moments of insight into his compositional concept of the 'arabesque,' be it from Françoise Gervais (1958) or, recently, Gurinder Bhogal (2013). However, questions remain about the arabesque's polysemic, that is, melodic, polyphonic, or mixed nature, as well as its appearance in Debussy's pre-1894 compositional output and its susceptibility to a truly comprehensive classification.

In this paper we focus, first, on the genesis of Debussy's arabesque concept—which was an established practice by 1894—in *La Damoiselle élue*, *Fantaisie*, *Printemps*, and various *mélodies*. For Zenck-Maurer (1974), arabesque actually debuted in Debussy's song writing five years earlier, in 1889, the year when he internalised the *Exposition Universelle*. Our conspectus also includes consideration of the historiographically neglected *Deux Arabesques* for piano (c1890), of which Debussy's apparently dismissive critical opinion has been a continual distraction. A multivalent technique embracing both genre and figure, Debussy's early arabesque approach merits theoretical attention as a crucial part of the filiation of his three-decade-long concept of arabesque.

Secondly, we examine his matured concept in *Prélude à l'Après-midi*, the work that in critical opinion has rightly been the *locus classicus* of this feature of his creative drive, and reveal the technique in Debussy's compositional output between 1894 and about 1912, aiming to identify an arabesque archetype inclusive of, but not as so often limited to, his seminal 1894 work. This inquiry forms a substrate for our interpretation of Debussy's 'late' or, as Bhogal remarks, 'emboldened' arabesque style. A shift foreshadowed in works such as the *Chansons de Bilitis* and *Pelléas*, and realized in, for example, *Jeux* and *Syrinx* as well as other later works, Debussy's eventual arabesque had become a feature that was—to adopt Ralph Locke's taxonomy of exoticism (2009)—fully 'absorbed' compositionally.

3.50-4.20 – François de Médicis (Université de Montréal), 'The *Faun's* Tune, Debussy's sinuous line and the Oriental arabesque'

This paper focuses on the influence that 'Arabic' styled melodies bear on the musical structure of Claude Debussy's *Prélude à l'après-midi d'un faune*. Originally developed in the field of visual arts to circumscribe an aesthetic notion within oriental art, the concept of the arabesque appears in Debussy's writings at the time of the *Faune*. And the concept of 'arabesque' in Debussy's output, and in particular in the *Faune* has been abundantly explored in the literature (Gervais, Austin, Eigeldinger, Nectoux, McCombie, Locke, Bhogal). Here the interest is rooted less in the definition of the arabesque from an aesthetic viewpoint than in its concrete musical manifestations as well as in the composer's possible sources of inspiration.

I begin with an examination of the similarities of the passages in two works by Debussy, 'Clair de lune' from the *Suite bergamasque* (mm. 1-18) and the theme from the middle section of the *Prélude à l'après-midi d'un faune* (bars 55-74). I continue with a survey of a series of cultural transfers which suggest that the arabesque writing of North African music, introduced and adapted in France by Salvador Daniel and Félicien David, migrated and was appropriated by Russian composers, and in turn, influenced Debussy. Beyond their similarities, we will see that the descending arabesques of 'Clair de lune' and the passages in *Faune* are inspired by different works: respectively, Glazunov's *Oriental Rhapsody*, Op. 29, and Rimsky-Korsakov's Symphony No. 2, *Antar*. This highlights programmatic connections in the two works, and in the case of the *Faune*, provides a different reading from David Code's interpretation of 2001. Like Bhogal (2013), I recognise the impact of the Russians on the French arabesque. But my closer look at the subject reveals an influence further deepened by the identification of specific models, and I further provide a fresh glimpse into passages that Bhogal would not have considered arabesques, such as the middle theme from the *Faune*.

Wednesday 21 March

Paper session E: (i) **Analytical Approaches**; (ii) **Jeux**, Conference Room, 9.00-12.00

Chair: Jonathan Dunsby

9.00-9.30 – Erdem Çöloğlu (AU, Eskişehir), 'The "Repetition" concept in Debussy's Music as an Alternative to the "Developing Variation"'

The paper aims to elaborate the 'repetition' in Debussy's music – a concept which is abundantly used and which became an indispensable factor of Debussy's aesthetic (Ruwet: 'Les duplications dans l'oeuvre de Claude Debussy', *Langage, Musique, Poésie*, 1972) – by analyzing the *Prélude à l'Après-midi d'un Faune* and the second piece of the *Nocturnes*, 'Nuages'. The analyses aim to explore the impact of the repetition concept on the generation of Debussy's unique language, and its difference from the 'development-grounded' language of the classic/romantic German style. A brief formal function analysis (William Caplin: *Classical Form*, 1998; Janet Schmalefeldt: *In the Process of Becoming*, 2011) of selected themes by Debussy will be introduced to demonstrate the shortcomings of the Classical/Romantic approach on his music. The analyses will be propped up with some reflections on the 'expectation' theory by Leonard Meyer (*Meaning and Music*, 1956) and the ITPRA theory by David Huron (*Sweet Anticipation*, 2006), to speculate on the aesthetic consequences caused by the abundant repetition, as discontinuities, loops, static/dynamic conflict, and hesitation. Along with this, the temporal qualities of Debussy's music will be shortly elaborated in this context. This central theme will be supported by some attempts to create a new analytic approach for describing the design and the structure in Debussy's music with a vocabulary which underlines the distance of this music to the German style and the close relation between Debussy and the symbolist poetry, especially with Mallarmé, as expressed by Elisabeth McCombie (*Mallarmé and Debussy: Unheard Music, Unseen Text*).

9.30-10.00 – Greta Sayers (University of Kansas), 'Debussy's Sentences: Tight-Knit and Loose Themes in the Piano Preludes'

Perceived regularity of structural units in some of Debussy's works has elicited comparisons to Classical phrase structure such as period-forms (Parks, 1989) and formal functions (Somer, 2005). Despite Debussy's consistent rejection of traditional cadences and functional harmony, along with the blurring of formal boundaries, elements of some formal functions can be heard. By turning our attention to phrase beginnings and thematic reprises, we can hear how Debussy compensates for the attenuated influence of tonal syntax by attributing greater importance to melody and motive as fundamental aspects of formal structure.

While sentential structures have been identified in some of Debussy's works, they have not been fully explored in the piano preludes. By embracing the primary aspects of a sentence to be its proportion and formal function, sentential structures can be heard in over half of Debussy's preludes. While nearly all of these structures have been modified in some way from the archetypal pattern, enough of the pattern remains to identify sentential proportions.

This paper will discuss how Debussy employs sentential structure in his two books of piano preludes. After analysing the melodic motivic material of the preludes, I establish a continuum of tight and loose structures adopting Caplin's terminology (1998) but basing the continuum on thematic content particular to the preludes. Here the sentence is a tight-knit structure occupying the tight end of the continuum with brief melodies lacking melodic contour at the loose end. Since the sentence is a loose construction for Caplin, this continuum can be regarded as an extension of his looser theme types.

I will suggest that when Debussy includes a sentential structure in a prelude he treats it differently from other melodic-motivic material. This is evidenced by where the theme appears in the prelude, patterns of reprise, and a comparative treatment with looser themes.

10.00-10.30 – Simon Clarke (RNCM), 'Debussy's Speculative Idea: Orchestration and the Substance of *Jeux*'

This paper seeks to determine the extent to which timbral and textural concerns inform the musical substance of Debussy's *Jeux*. Of particular interest are passages in which foreground detail effaces itself in the interests of orchestral qualities, those where an overabundance of surface detail is preconfigured so as to maximise orchestral efficacy, and sections where a more traditional distinction between compositional content and orchestration attributes seems to obtain. It is Hegelian substance ultimately that I have in mind, however, on which basis I seek to distinguish between unification and synthesis – I argue that *Jeux*'s immediacy is overcome through negating (orchestration) activity, arriving thus at the objectively real (realised and posited) product. On this basis, *Jeux*'s substance, including its orchestral aspects, is best understood speculatively.

10.30 -11.00 Tea/coffee

11.00-11.30 – Lukas Haselböch (Music University Vienna), 'Repetition and Sound in Debussy's *Jeux*'

Without doubt, Debussy's late works were underestimated by his contemporaries. Since at least the 50s, this situation has

changed: Composers like Pierre Boulez, Karlheinz Stockhausen and Herbert Eimert were fascinated by the late Debussy. Statistic implications and the 'Momentform' of Debussy's last orchestral work *Jeux* were discussed intensely. Even if these approaches were new and innovative, they are still problematic in some respect. Works like *Jeux* should not be reduced to the formal perspective of isolated moments.

However, this is not the only handicap on the way to a Debussy analysis which might live up to the richness and multiperspectivity of this music. The long-established cliché of impressionist music was cultivated not only by journalists, but also by notable authors like Vladimir Jankélévitch. The latter used to characterise Debussy's music as 'eternal presents of the instant'.

In opposition to this view, Jann Pasler emphasised that Debussy not only created 'a distinct quality of sound and directional tendency for each section of *Jeux*' but he also invented ideas how to balance this sequence of sections as a continuous flow. The intention of my lecture is to carry on Pasler's assumptions by analysing the role of repetitions in *Jeux* by means of conventional analytical tools as well as by using the software MIRtoolbox.

In *Jeux*, repetitions lead to consolidation, but also to departure. Some bar groupings are repeated strictly, while others feature inner dynamics in respect to timbre, harmony, density and playing techniques. By considering this variety of repetitional techniques, *Jeux* can be analysed as a continuous flow of balanced energetic impulses. This analytical model seems to be promising – not least due to the fact, that *Jeux* is a ballet music, for which energy and movement are crucial factors.

11.30-12.00 – 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'

The bar line is a ubiquitous feature of musical notation. It appears throughout Debussy's music, just as it does in the music of Mozart and Stravinsky, to cite two composers at random. The bar line has myriad functions and can produce diverse responses from performers of all types, including conductors. Among theorists its role is subject to endless debate and theoretical discourse, with the clear intention emerging from some that the bar line is indeed an audible part of musical notation, or rather the trigger for an audible event. As witnessed in a fairly famous film of Herbert von Karajan in rehearsal with the Vienna Philharmonic Orchestra, this latent audibility could be challenged by a conductor bent on seamless articulation motivated by phrasing and motivic priorities. In some ways Karajan was the antithesis of Georg Solti, who routinely marked the start of a basic metrical unit, the first note after a bar line, with some form of agogic stress or accent.

In the study of performance it is compelling to have at one's disposal a basic notational feature that may be useful in differentiating performance over a century and more of recorded music. For the study of Debussy's music in performance this is even more attractive, for his arabesque-like melodic lines and flowing parallel chords seem to invite the interpreter to overlook the bar line and seek cues for agogic stress or accent elsewhere in the notation. Stress also arises from rhythmic articulation, for a tendency on the part of some performers to delay the arrival of the first beat after a bar line produces its own form of stress, which may not be supported by duration or accent. This paper shows the potential of focusing on this often taken-for-granted aspect of notation in distinguishing changing performance practice styles drawing evidence the earliest recordings of Debussy to the present.

Panel session: **Debussy's Piano Trio and Sonates pour divers instruments**, Carole Nash Recital Room, 9.00-10.30
Chair: Barbara Kelly

9.00-9.30 – Roy Howat (RAM, RSC), 'The Young Debussy reconsidered through his "Russian" 1880 Piano Trio'

This paper, supported with music examples from Roy Howat, Peter Shepherd-Skaerved and Neil Heyde, is prompted by historico-stylistic reappraisal in Roy's 2015 edition for the *Œuvres complètes* of Debussy's Piano Trio, a work hitherto available only in a 1980s Henle edition that indiscriminately mixed two different manuscript stages of compositional redaction. Recent documentation suggests Debussy was aiming, while working for Nadezhda von Meck in 1880, at producing a work in distinctly Russian character, a facet largely obscured by the Henle edition's essentially teutonic view of the music. Stylistic reappraisal bears notably on some necessary editorial reconstruction in the finale, and on tempi throughout. Central to all this is the new edition's solution to presenting the work's two disparate sources in ways that encourage informed, creative responses from performers.

9.30-10.00 – Peter Shepherd-Skaerved (RAM), 'Debussy and the Franco/Belgian Violin School, Collaboration and lineage'

This talk explores the interpretative lineage known to Peter Shepherd-Skaerved via his teachers, investigating and illustrating Debussy's intentions and instructions as conveyed to and read by Debussy's performer colleagues, and also how specific performers affected Debussy's violin writing. In these respects it interacts integrally with the next paper by Neil Heyde.

10.00-10.30 – Neil Heyde (RAM), 'Editing challenges and reading Debussy's notation in the late sonatas'

This paper is prompted by the process of editing Debussy's chamber sonatas for the *Œuvres complètes*. Beyond the editorial norms of producing a critical and corrected text, preparation for the edition is suggesting reappraisal of how Debussy presents his performing indications, exactly what he means in several cases, and how various nuances of meanings have long been obscured by printing conventions. Debussy's parallel work on two alternative versions of the finale to the Violin Sonata is also considered, with a performance of a reconstruction of what remains of the finished version Debussy abandoned just before the sonata was engraved.

Paper session F: **Musical and Literary Aesthetics**, Conference Room, 2.00–5.00

Chair: François de Médicis

2.00-2.30 – Sylveline Bourion (Université de Montréal) "Leave great poets in peace": The choice of texts in Debussy's *mélodies* for voice and piano'

'What is best to set to music? Beautiful verses, weak ones, *vers libre*, prose?' This is the question with which Debussy begins a little text that appeared late in his life, in March 1911, and explores the links between the composer and the art of poetry. He describes an ambiguous interaction, tinged with fascination but also fraught with the many problems caused by a group of writers from whom we might have expected the most: the finest poets! Not without humour, he deplores the qualities of rhythm, 'rather distressing for us', within their works. Deliberately playful as this text might seem, it raises several questions.

1. What are the motivations that guide the choice of a poem to set to music? The influence of a literary *milieu* that leads him to discover the Parnassians; strong personal taste, that leads him in turn to the great contemporary classics like Verlaine, Baudelaire or Mallarmé; friendships, which draws him to Paul Bourget and then Pierre Louÿs; degree of freedom permitted by the texts; verse or prose; great name or minor poet: all these concerns explain to some degree or other the aesthetic choices Debussy made and his literary evolution over time. In short, his taste evolves, and by the end of his *oeuvre*, it is no longer the same literary Debussy we find ...
2. Does the quality of a poem guarantee anything similar in the music? Is the latter conditioned by the value of the chosen text? Debussy responds tersely: 'In music, what is poetry good for? People have more often put beautiful music to bad poems than bad music to true poetry.' What, then, are the musical means used by Debussy to profit from the strengths and weaknesses of a writer?

By way of response, we will consider the *Trois Chansons de Bilitis*. This triptych, summit of Debussy's songwriting, is constructed on a text by Pierre Louÿs with undeniable qualities of atmosphere, but showing, all the same, certain weaknesses. How is it that such material has been treated to deliver a pure beauty not previously present in the written text alone? What might we say about the vocal writing, about the modal ambiance of the piano, and about the finely woven interplay of the two? How did Debussy manage to "re-write" the text, and to restructure it – and to transcend it?

2.30-3.00 – Mara Lacchè (Conservatorio di musica 'Stanislao Giacomantonio' di Cosenza), 'The Pan Myth in the Debussyan Musical Imagination'

Arcadian Pan, with goat's feet, and brow armed
With two horns, noisy, and beloved of shepherds,
Fills the green reeds with an amorous breath

Invoked in these words by the Parnassian Leconte de Lisle in the middle of the 19th century, the god Pan stands as a recurring figure in the Debussyan imagination. From the *Trois Chansons de Bilitis* to the *Prélude à l'après-midi d'un faune* (1894), from *Syrinx* (1913) to the *Six épigraphes antiques* (1914), with its first piece *Pour invoquer Pan, dieu du vent d'été*, Pan (or Faunus, in Latin) seems to personify the eternal duality of animal and human, drawn into the musical imagination as symbol both of 'awakened desire' and of the 'mysterious correspondences of Nature and the imagination'.

Through an analysis of Debussy's works inspired by the god of shepherds, we will bring this panicky presence into consideration, along with its symbolic aspects, thus revisiting the 'pagan impressionism' that, for Walter Pater, had submerged both literature and music during the fin de siècle.

3.00-3.30 – Megan Sarno (Carleton and St Olaf Colleges), “‘La Mer est plus belle qu’une cathédrale’”: Debussy’s Religion of Art’

‘Do you then think that I have, in my works, absolutely no religious precedents, if I may say so?’ Shortly before the premiere of *Le Martyre de Saint Sébastien* in the spring of 1911, Claude Debussy defended the project, a dramatization of a Catholic legend. Earlier scholarly work on Debussy found his engagement with religious topics to be motivated by his collaborating poets and his need for money, but a new view is possible. Mystery, to which Debussy turned again and again for inspiration, is the connection between the play’s subject and his aesthetic. But what is mystery?

Mystery belongs to ancient philosophy and esoteric religion, two obsessions of the bohemian circle Debussy integrated in Paris during the years following his séjour in Rome. This group of artists admired Wagner and sought out, as he did, alternatives to science by confronting unanswerable questions with untranslatable symbols. Debussy loved mystery, but he quickly came to distance himself from Wagner’s music. He disparaged the commodification of art, the crass way social elites turned spiritual geniuses into status symbols. But he did not despair spiritual art. In 1891, despite his colleague René Chasnare’s dismissal of the work, he set three poems from Paul Verlaine’s Catholic book *Sagesse*. In this paper, I explain that both his choice of poems, including ‘La Mer est plus belle qu’une cathédrale’, and the simplicity of his settings compared to the slightly earlier (more Wagnerian) *5 Poèmes de Charles Baudelaire* constitute a practical aesthetic manifesto. Debussy indeed set a ‘religious precedent’ in this early work. For him, a ‘religion of art’ did not, as Wagner claimed, have to mean a replacement of one sacrosanct atmosphere with another. Instead, it could be a new kind of reverence, respectful of nature and emotions in their mystery.

3.30-4.00 – Misty Choi (Duke University), ‘Staging the Hero: Mallarmé’s Vision of Poetry in Debussy’s *Prélude à L’après-midi d’un faune*’

Although Debussy claimed that his composition *Prélude à L’après-midi d’un faune* was inspired by, but not a direct setting of, Mallarmé’s eponymous poem, commentators from Arthur Wenk to David Code continue to scrutinize the relationship between the two works, especially with regards to image and syntax. But beyond the critical tendency that evaluates the relationship in terms of surface translation, we also may read the *Faune* poem within the framework of Mallarmé’s theatrical vision of poetry, elaborated in his prose poems ‘Un spectacle interrompu’ (1875) and *Crayonné au théâtre* (1886), and explore Debussy’s early plans for the *Prélude* as incidental music to the poem.

A review of the history of Mallarmé’s theatre – revealing a transformation from monologue to eclogue – informs our reading of the relation between the Faun in the hands of the poet and in the music of Debussy. Thus informed, we can describe Debussy’s activation of Mallarmé’s theatrical proposal of the hero, by analysing techniques of abstraction: the characterization of the Faun by means of variations of the theme, and the distortion of rhythmic pattern in the repeating arabesque in order to achieve Mallarmé’s ‘rythmes entre des rapport’ and ‘totale arabesque’. The Faun is portrayed by the theme, which comprises variations of rhythmic phrases, moving the composition from the musical to the visual, and finally dissolving it into décor. In this presentation, I discuss in which ways Debussy’s Faun reflects his intimate understanding of Mallarmé’s theatrical vision of poetry, and what the stakes of translating this vision to the language of music are for us today.

5.15 – **Keynote Address:** Denis Herlin (IReMus, RNCM) ‘Debussy as Reader’, Carole Nash Recital Room. Introduced by Professor Martin Harlow (Vice-Principal, Academic); Chair: Barbara Kelly

To read was one of Debussy’s favourite occupations, without doubt one of the things that had nourished and enriched him the most. As his son-in-law, Raoul Bardac, noted, he rarely went out, unless it was to go to the bookshop. In his youth, he maintained relations with a bookshop on the Rue de Rome, while at the end of his life, he liked to go to Lemerrier’s bookshop at Place Victor-Hugo to order books and discover new publications. His library, which had an important place in his study on the Avenue du Bois de Boulogne (1905-1918), has sadly been dispersed. What remains shows that he was also a serious book lover. To depict the kind of reader that Debussy was remains therefore a delicate, almost archaeological task. Putting in perspective some of the elements arising from the sale in December 1933, the letters, testimonies and some diaries and notebooks that have miraculously been preserved, I have tried to sketch out a portrait of a composer through one of his most essential passions, a passion that gives complete weight to Paul Dukas’ comment: ‘The strongest influence that Debussy underwent came from literature.’

II. Debussy's Late Work and the Musical Worlds of Wartime Paris

SCCA, University of Glasgow

Thursday, 22 March

Paper session G: **The Chamber Sonatas (1915-17)**, Fore Hall of the University Chapel, 2.00–4.30

Chair: David Code

2.00-2.30 Andrew Aziz (San Diego State University), 'The Sonata as a Compositional Battlefield: Generic Clash and Restoration in Debussy and Ravel's Late Chamber Music'

This paper provides both analytical and musicological accounts of how Debussy and Ravel reacted to a wave of cultural and political shifts, most notably France's defeat in the Franco-Prussian War (1870-71) as well as the onset of the First World War. Triggered by the outcome of the former, French composers—led by Saint-Saëns—founded the *Société Nationale*, seeking to establish a national identity for French music. These composers, in the absence of a true 'French sonata tradition', paradoxically appropriated a Teutonic stylistic tradition, laying the groundwork for using sonata form as a compositional battlefield. Scholars such as Davidian (1988), Donnellon (1999), Fulcher (2001, 2005), Pasler (2007), Strasser (2001), and Wheeldon (2009) have investigated aspects of this musicological puzzle.

I assert that Debussy and Ravel employ the sonata as a compositional canvas to express a particularly nihilistic brand of French nationalism. Both composers' early string quartets, for example, diverge from traditional paradigms; they extend beyond those of Saint-Saëns et al., and set the stage for later sonatas. Moving forward, the onset of World War I introduced a new wave of nationalism resulting in a flurry of chamber compositions. Specifically, this paper considers the opening movements of Debussy's violin and cello (Ex. 1) sonatas as well as Ravel's piano trio (Ex.'s 2a, 2b) and violin sonatas. Through these works, both composers re-appropriate the Teutonic form as a straw man by omitting the expositional modulation, traditionally a pillar of the normative sonata paradigm. To accommodate this compositional innovation, I develop a pair of analytical tools: generic clash and generic restoration. 'Clash' models the point at which the exposition resists modulation beyond tonic, while 'restoration' defines where the tonal contrast is inevitably achieved, most often in the recapitulation. By refashioning sonata exposition with harmonic impotence, French composers declare musical victory on the compositional battlefield.

2.30-3.00 Adam Cordle (Gettysburg College), 'Conveying Subversive Gestures in Debussy's *Sonata for Flute, Viola and Harp*'

Claude Debussy's *Sonate pour Flûte, Alto et Harpe* exemplifies the efforts of Debussy and his contemporaries to establish and preserve a distinctly French musical style during the mid- and late-nineteenth and early twentieth centuries. (Wheeldon 2009) These attributes are apparent in Debussy's borrowing of material from early French composers, such as Couperin and Rameau, and contemporaries like Franck. However, more subtle gestures subverting German dominance over sonata form often go unrecognized or unacknowledged. These issues are often obscured by the way that performers design communicative gestures and physical movement. By consciously coordinating physical gesture with subtle compositional features, performers might better convey rich musical detail to audiences.

Although distinctly French approaches to the sonata had been developing throughout Debussy's lifetime, his cadential treatment and formal approach offer marked points of departure from the conventional harmonic practices. Throughout this sonata, Debussy employs two gestures derived from the plagal cadence: a rising 6-1 soprano motion and a descending 4-1 bass motion. Using these musical devices as the basis for significant gestures and for evading harmonic closure, Debussy successfully undermines standard formal structures. In performance, musicians must consciously design their performance to reveal these structures.

One such method for designing performance to convey these gestures lies in the coordination of physical movement with these musical gestures. Recent studies in psychology, neurology, anthropology, and linguistics suggest an important connection between the observance of physical movement and comprehension. (Cox 2016) According to the theory of mimetic motor imagery, listeners construct meaning and infer musical significance through the embodiment of performers' physical movements. By choreographing physical movement unrelated to sound production and communicative gestures such as cues and facial expressions, performers might better focus audience perception on these interpretive details, more effectively illuminating the connections between the music and the concerns influencing its composition.

3.30-4.00 Matt Ambrosio (University of Wisconsin-Madison), 'Debussy's Cyclic Refrain: A Deleuzian Perspective'

In her book *Debussy's Late Style*, Marianne Wheeldon demonstrates that Debussy, influenced by the style of his predecessor and former teacher César Franck, utilised cyclic design in his chamber works. Further, Wheeldon compellingly argues that Debussy distinguished himself by promoting a subverted cyclic design more concerned with return of timbre than pitch/motivic

material. Where his quartet is a more obvious 'tip of the hat' to Franckian compositional practices, Debussy's late sonatas veer from a Franckian cyclic design, perhaps, as Wheeldon suggests, to promote a more French-sounding aesthetic. But thematic material *does* return in these sonatas. Unlike a more traditional cyclic design, the return of musical material neither marks the culmination of harmonic/developmental goals nor acts as the generating force of the form: the return of material is not a compositional necessity. Rather than simply cycling material, return influences how we consider these sonatas temporally, prompting us to generate musical narratives that are simply not captured by the label 'cyclic design.'

In this presentation, I investigate instances of cyclic design in Debussy's *Sonata for flute, viola, and harp* (L 137) and *Violin sonata* (L 140) as a means by which to discuss aspects of temporality, memory, and narrativity. The difference between the cyclic designs of the two works demonstrates the range of temporal affects that thematic return can engender. I further argue these practices reflect a changing understanding of temporality following developments in science, technology, and society at the turn of the twentieth century. As a means by which to address time and memory in Debussy's sonatas, I enlist Gilles Deleuze's concept of refrain and his threefold synthetic process of temporality explored in his *Difference and Repetition* and *A Thousand Plateaus*. Therein, Deleuze posits that a refrain [*ritornelle*] is a 'crystal' of space-time that can 'fabricate time'. By focusing on instances of thematic return from a Deleuzian perspective, we may gain insight into the slippery temporal nature of Debussy's late works.

4.00-4.30 Matthew G. Brown (Eastman School of Music), 'Debussy's *Violin Sonata* and the Legacy of J. S. Bach'

There can be little doubt that the music of J. S. Bach had a powerful impact on Claude Debussy. As a student, Debussy studied figured bass and fugue, and even performed the *Chromatic Fantasy and Fugue* in D minor and *Tocatta and Fugue* in G minor. Later in his career, he not only mentioned Bach's music in many letters and reviews, but, in April 1915, he also signed a contract to edit Bach's six sonatas for violin and keyboard (BWV 1014–1019), three sonatas for *viola da gamba* and keyboard (BWV 1027–1029), and several related compositions. He eventually completed this edition in April 1917, about the same time as his *Sonata for Violin and Piano*.

Although Debussy did not explicitly quote any material from Bach's music in his *Violin Sonata*, this paper examines some of the ways in which the former inspired him when composing the latter. The paper begins with the Adagio from Bach's *Sonata for violin and keyboard in E major*, BWV 1016. It discusses the ornamental character of Bach's music and describes some of the ways in which Bach created complex contrapuntal textures, especially those involving parallel voice leading, and in which he disguised the movement's formal structure. The paper then shows how Debussy used similar strategies in the first movement of the violin sonata. The work is a perfect testimony to Bach's extraordinary impact on Claude Debussy.

Friday, 23 March

Paper session H (i) **Debussy's Contemporaries**; (ii) **Sonatas and Humour**, Concert Hall, 9.30-1.00
Chair: Simon Trezise

9.30-10.00 Teresa Davidian (Tarleton State University) 'The "Affair Debussy-Ravel": A Look Backward and Forward'

In 1963, one year after the centenary of Debussy's birth, François Lesure published an article entitled 'L'"Affaire" Debussy-Ravel'. At the center of the controversy was Ravel's 'Habanera', the second movement of *Sites Auriculaires*, which received its premiere in 1898, with Debussy in attendance. Ravel later accused Debussy of stealing the main idea from 'Habanera' for 'Soirées dans Grenade', the second of the three *Estampes*. The French press subsequently manipulated Ravel's accusation out of proportion and split the composers' supporters into opposing camps. The firestorm had a detrimental effect on the composers' personal association.

Today, on the occasion of the centenary of Debussy's death, this paper reopens the Affair Debussy-Ravel, taking a closer look at the events and materials connected to it. These include letters, newspaper articles, Debussy's published criticism, and the relevant movements from four compositions: Ravel's *Sites Auriculaires* and *Rapsodie espagnol*, and Debussy's *Lindaraja* and *Estampes*. Also included are discussions of evolving interpretations of musical plagiarism and the shifting ideologies regarding the nature of originality.

In the current age of mixes, mash-ups and remixes, the case of the Affair Debussy-Ravel might seem to be a non-issue. Musical creativity does not necessarily mean inventing an idea out of thin air; what a musician does with a borrowed idea is just as acceptable. This paper will argue that the affair was, at bottom, a non-issue in the early twentieth century as well, putting to rest Ravel's charges of plagiarism against Debussy.

10.00-10.30 Clare Wilson (Ulster University), 'A Sense of Proportion: André Caplet's *Le vieux coffret*'

'This Caplet is an artist. He knows how to find a sonorous atmosphere, and, with an attractive sensitiveness, has a sense of proportion; something which is more rare than one would believe in our musical epoch patched or closed up like a cork.' So wrote Debussy, in correspondence with Georges Jean-Aubry early in 1908. In these years preceding the Great War, Caplet and Debussy developed a close professional friendship. Caplet assisted Debussy with artistic matters and, furthermore, it was

Caplet's conducting baton that had a reputation for true Debussy interpretation. However, just what did Debussy see in Caplet's artistry?

Evidenced through Caplet's notable output throughout the war, we may hypothesise that the composer gave as much time as he could to musical activity in the midst of the turmoil. Although Caplet's musical skill perhaps helped him secure better conditions, it is quite possible that the creative outlet offered by composition of *mélodies* additionally became something of a coping strategy or a mental escape for Caplet.

In seeking to explore aspects of Caplet's 'sense of proportion and sonorous atmosphere' so proclaimed by Debussy, this paper considers *Le vieux coffret*: a set of four *mélodies* composed over a three year duration from just before eruption of the Great War in 1914, to 1917. By addressing aspects of metric consonance and dissonance running throughout the set and sharing thoughts on the partnership of poetic interpretation and metric irregularity, an analytically informed interpretation of *Le vieux coffret* will be offered. The paper will conclude with suggestions on ways in which metric consonance and dissonance inform our perception of both the poetic text and the fundamental pulse within the music, and perhaps therein we may find a 'sonorous atmosphere and sense of proportion' in Caplet's artistry.

10.30-11.00 Sylvia Kahan (The Graduate Centre 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*'

Debussy's 1915 masterwork, *En blanc et noir*, for two pianos, has received comparatively little exploration in the literature on the composer. Scholars who have written on this late work – including Dunsby (1990), Vis (1991), Fulcher (2001), Howat (2009), Becker (2013), and Wheeldon (2009, 2017) – have often concentrated on biographical details, particularly the connections between Debussy's reactions to the War and his compositional output. Analyses of *En blanc*'s musical content have focused especially on the embedded allusions to German 'infiltration' and Debussy's quest to preserve French culture from *bochisme*. Accordingly, the second movement, which quotes 'La Marseillaise' and Luther's 'Ein feste Burg', has received the most attention, while with rare exception, *En blanc*'s outer two movements have been overlooked in analytical studies. The third movement *Scherzando*, dedicated to Igor Stravinsky, has gotten especially short shrift. Howat, for example, mentions 'Stravinskian [and] Tristanesque allusions' and octatonicism in the *Scherzando*, but the analysis stops there.

I would argue, on the other hand, that *En blanc*'s *Scherzando* is a compositional *tour de force*: here, in tipping his hat to Stravinsky, Debussy displays the confident new compositional language that he would continue to explore and develop in the fertile year 1915. In addition to the subtle allusions to Stravinsky's *Firebird* and *Petrushka* that abound throughout the movement, Debussy incorporates and repurposes a grab-bag-full of Stravinskian devices: the chameleon-like interpenetration of diatonic, octatonic, and whole tone scales; displacement of fifth-related progressions with third-related progressions; and the referential and ironic use of tonal practices in post-tonal environments. Through these compositional explorations, Debussy simultaneously renders homage to the Russian composer while moving towards the integrated musical language that reached full flower in his final compositions.

11.30-12.00 Étienne Kippelen (L'Université d'Aix-Marseille), 'Musical Humour in Debussy'

After hearing Ravel's *Histoires naturelles*, Debussy wrote this response to Louis Laloy: 'Between ourselves, do you sincerely believe in "humorous music"? In fact it doesn't exist, in itself; it always requires some sort of pretext: either a text, or a situation ... Two chords, feet in the air, or in any other preposterous position, will not necessarily be "humorous", and will not be able to become so save in some circumstantial way"'

Not without conveying a certain bitterness about his rival, the composer seems to deny to music all possibility of expressing humour. Even so, many times, Debussy displayed a certain sarcasm, caricaturing in their turn Wagner in *Golliwog's Cakewalk*, Clementi in *Doctor Gradus ad Parnassum*, Czerny in the first of the piano *Études*, etc., such parodic expression effectively assuming an ability on the part of the listener to recognize the model and laugh at its grotesque deformation. He also went so far as to indicate 'nervous and with humour' atop one of his scores (*Prélude pour piano* 'Minstrels'), or to infuse a more discreet and subtle form of humour into such diverse scores as the *Suite Bergamasque* or the *Sonate pour violoncelle et piano*. Finally, the acerbic pen of 'Monsieur Croche' bears witness to a marked attachment to the '*bon mot*', and to a caustic irony that serves as finely pointed blade in his musical criticism.

If Debussy seems to reject the possibility of musical humour 'in itself', he makes its use conditional on certain extra-musical parameters we will aim to define. This talk will present a study of the composer's works that excavates their musical figures of humour and contextualises them within the musical aesthetics of the years 1880-1918, notably including the particular influences of Satie and Chabrier.

12.00-12.30 Benjamin Lassauzet (L'Université Clermont-Auvergne), 'Debussy "léger et fantasque" in wartime'

It is fairly obvious that Debussy was deeply concerned by the First World War. It transpires in his letters from 1914 to his death, in which he despised every trace of German culture and upgraded the works of the 'truly' French composers (especially Rameau and Couperin). It is in this context that Debussy started the composition of a cycle of six sonatas for different

combination of instruments in the French tradition, of which only three were completed before Debussy died. It is worth noting that humour occupies a significant place in two of them: the *Cello Sonata* was initially supposed to be entitled 'Pierrot fâché avec la lune' (Pierrot angry with the moon), and contains a clumsy 'Serenade' which recalls some of the earlier works ('La sérénade interrompue', or the melodies *Mandoline* and *Sérénade*): the character of the *Violin Sonata's* 'Intermède' is 'fantasque et léger' (erratic and light) and recalls the whimsical atmosphere of 'La danse de Puck' or the works inspired by the art of pantomime. Likewise, five pieces in the cycle of *Études pour piano* (dedicated to Chopin, although Debussy hesitated between him and Couperin) especially favour humour. For instance, Etude 'pour les cinq doigts' pokes fun at the boring piano exercises of the Austrian composer Czerny. How come a mature musician slowly dying from cancer and deeply anxious towards the events of the war can exercise such a comic trend? It seems that the mechanism is not simply similar to the one expressed by Berlioz ('I have never written so funny fantasies than when I felt a broken heart'), but also forms part of the war effort of the self-proclaimed 'musicien français' who defines the French genius as 'something like fantasy in sensitivity'.

12.30-1.00 François Delécluse (Université Jean Monnet, Saint-Étienne, IReMus/CIREC), 'From one Finale to another: Genesis and Compositional Issues in the Finale of the *Violin Sonata* by Claude Debussy'

The *Violin Sonata* by Claude Debussy was born in particularly difficult circumstances, while the Great War was raging and when the disease had already weakened the composer. The increasing troubles which Debussy had to compose at this time can be observed in the countless sketches that he left, outlining the path of a tortuous and unusually long creative process.

Most of these sketches concerns the third movement, for which Debussy imagined no less than six different versions. This paper intends first to reconstruct the main steps of the Finale's genesis and to propose a sound reenactment of these first stages. Since the paper devoted to the 'Finale' published in the *Cahiers Debussy* for several years (Rauss, 1978), the emergence of several new sources, especially at the Ryschenberg Stiftung in Winterthur, allowed the various composing stages to be retraced more clearly.

Moreover, the detailed analysis of the successive rewritings gives the opportunity to notice more accurately the compositional issues that Debussy faced. The incomplete attempts supply information about how a musical idea can be kept from a stage to another, how it can be transformed, or can simply disappear, whether it had been judged too weak, or it did not match the structure of the movement. The theme utterance, the transitions between movements, the cyclic design, or the shape's proportions constitute important challenges, which can be studied in this unique *avant-texte* in the whole Debussy corpus.

By composing the 'Finale' of the *Violin Sonata*—how complex it was—the creator's choice reveals himself to be both central and fragile. The musician's 'instinct', with which Debussy aligns himself, and the decision process analysed in the crossing-outs are both equally essential to understand how the composer separate the wheat from the chaff.

Paper session J: **Debussy's Legacy**, Chapel Fore Hall, 2.00-4.30
Chair: Denis Herlin

2.00-2.30 Vincent Andrieux (Université de Paris Sorbonne), 'The recordings of Debussy's works "for orchestra" in the early 20th century: an atypical strategy'

During the first two decades of the 20th century, relatively few recordings of orchestral works were made by comparison with other discographic production, due primarily to the constraints of early acoustic technology. In this relatively narrow niche, 78rpm discs containing pieces by living composers were even rarer still; such sources are all the more precious given that their performers are generally either the composers themselves or musicians in their closest entourage. Within this sonorous corpus, Claude Debussy represents a highly specific case: beyond two recordings of the *Prélude à l'après-midi d'un faune* made in London and in Paris between 1911 and 1913, we must wait until the '20s before the recording companies return with interest to his orchestral works. Nonetheless, several instrumental arrangements were engraved in the interim: this paper will take as its focus a study of these recordings of works 'for orchestra' made between 1911 and 1919 – the quotation marks signalling that these pieces actually sit on the border between chamber music and the repertoire for larger ensemble. We are particularly interested in two versions of the *Petite suite* engraved in France during this period; to hear and to analyse selected excerpts is to open a window on new problems of arrangement – and of transcription – inherent to the age of acoustic recording, as well as on several different questions connected to performance practice in those early years of the century.

2.30-3.00 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'

As a Symbolist, Debussy rejected trite representational symbols in the arts and distanced himself from traditional musical vernacular. In the void of rejected convention, Debussy experimented with several settings of Greek musical mythologies and shaped an original Symbolist musical depiction of mythological flutists.

Debussy's *Prélude à l'après-midi d'un faune* and *Syrinx* suggest that the flute is an agent of duality in Greek musical mythology, capable of communicative transcendence, permeating the boundary between mortal and spiritual worlds.

Debussy's pioneering contribution to the Symbolist aesthetic was later monopolized by composers, Leonardo De Lorenzo and André Jolivet, who codified the use of the flute as an expressive representative of Greek musical mythology. An intertextual analysis of Claude Debussy *Syrinx*, Leonardo De Lorenzo *Suite Mythologique*, and André Jolivet *Chant de Linos* produces an intricate web of intersecting mythologies and reveals compositional regularities among composers exercising the flute as a medium for Greek musical myths.

Though neither De Lorenzo or Jolivet explicitly expressed adherence to the ideals set forth in the Symbolist Manifesto or formally declared Debussy as their musical predecessor, their biographical backgrounds yield evidence of familiarity with Debussy's famous flute works, Symbolist works of art, and personal interests in Greek musical mythologies.

A six-point model serves as the basis of comparison among Debussy, De Lorenzo, and Jolivet by comparing gesture, scale construction, topical treatment of the flute, tritonic relationships, architectural structure, and metric flexibility. This model provides a useful mechanism to analyze and categorize Debussy's influence as a Symbolist composer upon De Lorenzo and Jolivet and invites further research into any composer linking Greek musical mythology and the flute as a candidate exhibiting the distinct and lasting influence of Claude Debussy

3.30-4.00 Caroline Rae (Cardiff University), 'Exploring Debussy's Legacy: Maurice Ohana's *Tombeau de Claude Debussy* (1962)'

To mark the Debussy centenary of 1962, Radiodiffusion-Télévision Française (RTF) sought to commission a major new orchestral work that would both acknowledge the legacy of the great French composer and enshrine a perceived continuity in twentieth-century French music. The driving force behind the idea was Henri Dutilleux, then still employed in his capacity as Director of Music Productions at French Radio, whose own compositional debt to Debussy was already evident in his technique of 'progressive growth' that was soon to achieve new prominence in the extended variation processes of *Métaboles* (1959-1964) which in turn owe much to the principles of organic evolution in Debussy's *La Mer* (1905). While Dutilleux may have been the ideal choice for the Radio France project, he was already immersed in the composition of *Métaboles* which had been commissioned by George Szell for the Cleveland Orchestra. The task of finding a suitable composer for the Radio France commission was, however, less straightforward than might have been imagined. Although Messiaen nominally accepted, he was unforthcoming with a work. Despite acknowledgement of Debussy's influence on his early musical thinking through the many references to his compositional predecessor in his writings and teaching, Messiaen was focussing on developing the new compositional paths in terms of rhythm and treatment of birdsong that had been opened with *Chronochromie* (1960) and which were to be further extended in *Sept Haïkai* (1962).

While Boulez might have been another contender for the commission, not least due to his interest in Mallarmé that came to the fore in *Pli selon Pli* (1957-1962) it is likely that relationships with those at Radio France were still too sensitive for this to be a viable option – particularly as the Debussy centenary commission was the brainchild of Dutilleux. The commission was thus offered to Maurice Ohana from whom Dutilleux had previously received a number of works for his radiophonic series of 'illustrations musicales' during the 1950s. Dutilleux also knew that Ohana was increasingly looking towards Debussy as a means of developing the more distinctively French aspects of his mature compositional language, having been closely aligned with the composer during his years as a concert pianist. Thus Ohana composed his *Tombeau de Claude Debussy* (1961-62), a 30-minute work for soprano, piano, microinterval zither and orchestra that not only drew significantly on Debussy's works for piano – notably the *Préludes*, *Études* and *En blanc et noir* – but also established a musical language that extended harmonic and melodic processes of his predecessor. This paper considers Ohana's many borrowings from and allusions to Debussy, and the way he adapted Debussyan techniques to create a new musical language that both acknowledged and paid homage to his predecessor. These innovations will be contextualised in terms of a range of overtly Debussyan works by Ohana as well as other French contemporaries to assess the significance of Debussy as a compositional influence in French music of the second half of the twentieth century.

4.00-4.30 Clemens Kemme (Conservatorium van Amsterdam), 'Analysing Debussy Today: the Case of "Nuages"'

Taking Debussy's 'Nuages' as an example, this paper combines historical contextualization and musical analysis, and compares this approach to analytical descriptions of Debussy's music in much-used textbooks.

'Nuages' harbours a wealth of references to its musical past: allusions to the 'Dies irae' quote and the 'lonely shepherd' melody in Berlioz's *Symphony Fantastique*, two-part counterpoint à la Mussorgsky's *Sunless*, German 6th shortcuts as in Schubert's 'Am Meer' and Mussorgsky's *Boris*, third circles as in Schubert's 6th Mass and Rimsky's *Antar*. Add this to

Debussy's frequent *Tristan* reminiscings, most clearly in *Faune* and 'Golliwog'.

Such similarities, half-quotes, and allusions would hardly work without the musical phenomenon of 'tonality', in its broadest sense. While Debussy certainly enriched our musical language with 5-, 6-, 7-, and 8-tone modes, parallelism, chordal extensions, and third circles, hardly any of his pieces is without tonal effects, and his almost consistent use of the traditional key signatures does not suggest a major aversion.

Yet this is not the impression one gets from literature still widely used in universities and conservatories. Here Debussy is still often depicted as the first 'modernist', who 'broke' with the tonal tradition. Isolated fragments, often stripped of their original key signatures, are used for explaining the conceptualist agenda of 'the emancipation of the dissonance', music 'beyond tonality', its harmony being 'non-functional', 'purely modal' or 'solely determined by interval structures'.

Let's say goodbye to these outdated framings of Debussy's music and study it for what it is, *listening* to it again, also in historical context; and keep in mind Debussy's reaction to René Lenormand's 1912 *Study of Modern Harmony*: 'Whether you mean it or not, your essay is a severe censure of modern harmony. There is something almost barbarous about your quotation of passages which, ... detached from their context, can no longer justify their "curiousness".'

Paper session K: **Performance Analysis and the *Études* (1915)**, Concert Hall, 2.00-5.00
Chair: Matthew Brown

2.00-2.30 David Potvin (University of Toronto), '*Poissons d'or*: A comparative source analysis'

From 1902-08, Claude Debussy relied on the Catalan pianist Ricardo Viñes for the public premieres of all his solo piano works (Goodrich 2013). Debussy dedicated *Poissons d'or* (1908) to Viñes, and they worked extensively on the piece before it was first performed (Clary 2011). Almost a century after Viñes gave the premiere of *Poissons d'or*, I, as a pianist, face the challenge of preparing an interpretation of this piece without the benefit of personal insights from its composer. Building on the work of Lester, Cone and Rink, I consider the interaction of multiple sources, both written and oral, and how they contribute to my performance of *Poissons d'or*. These sources include Debussy's manuscript copy, a Durand edition (ed. Howat 2005), Maurice Dumesnil's account of the suggestions Debussy made upon hearing the pianist play *Poissons d'or* (Dumesnil 1962), and the recording made by Ricardo Viñes (Columbia 1930). I evaluate how these sources relate to each other at different points in the piece. Throughout the analysis, I avoid privileging one source over another, remaining conscious that I consider their interactions through the lens of my own 'informed intuition' (Rink 1994). This study does not seek to uncover a single correct interpretation of *Poissons d'or* or even to determine the correct performative choices at discrete moments in the piece. Rather, it reveals the breadth of potential options available to one who performs *Poissons d'or* based on the context of its sources. By engaging with sources across a variety of mediums, this analysis illuminates the fact that my interpretation relies not just on the score, but on the constellation of texts from where it draws reference.

2.30-3.00 Jasmina Samssuli (Independent scholar), 'From Virtuosity to Virtue – a Genre Analysis of Debussy's *Douze Études*'

This paper seeks to explain the ongoing mixed and muted reception of Debussy's most significant late keyboard work. His *Douze Études* mark a break from the 19th-century paradigm of the virtuoso piano concert etude. Debussy largely eliminates outward displays of virtuosity in favour of new compositional ideas and modified 18th-century concepts of 'virtue'.

These findings and their implications are arrived at through a generic analysis and a novel categorisation of the constituent elements of all twelve etudes. They show how Debussy sought to extend the boundaries of the genre of the piano concert etude by substituting humour, sonic inventiveness and a revived 18th-century French keyboard technique in place of 19th-century virtuosity. Debussy makes a conscious play on the 19th-century virtuoso tradition in an original and at times transgressive manner: mocking what he regards as the more ossified and absurd aspects of 19th-century bourgeois musical traditions – from the pedagogic Czerny to audiences' and performers' idealised vision of the act of performance as that of a great virtuoso hero. Debussy is humorously and inventively pushing the boundaries of the genre that in many ways came to stand for those traditions.

These analytical findings are mirrored and supported through examples of performance practice over the past 100 years, including a new discovery of the first full performance of the etudes. The generic analysis not only clarifies the programming issues but its findings are in turn confirmed by the variety of techniques various performers adopted to meet the novel challenges the composer raises. This is illustrated not just through selected historical recordings but also modern multimedia techniques used by performers to clarify and garner approval for the very challenging hurdles the composer imposes for them.

3.00-3.30 Barbara L. Kelly (RNCM), 'Debussy's Chopin'

Debussy had a lifelong admiration for Chopin. Debussy experts including Roy Howat, Marianne Wheeldon and Denis Herlin have observed the synergies between Debussy's distinctive piano writing and Chopin's style and have located

that influence particularly in the late *Études*, which are dedicated to Chopin. We know that Debussy was composing his *Études* while he was editing Chopin's music for Durand's wartime *Édition Classique*; we also know that he had limited access to Chopin's manuscript sources when he was editing between 1915 and 1917. However, few people have gone beyond Debussy's rather forthright comments in his letters and prefaces to this look in detail at Debussy's editions of Chopin. This paper will consider the extent to which he followed any particular source from the many available from the major publishers (including Breikopf und Härtel and Peters) and prepared by Chopin's pupils.

Debussy knew and admired prominent performers of Chopin, in particular, the Polish Ignaz Friedman, the Norwegian Thomas Tellefsen and the French Alfred Cortot. The paper will consider Debussy's 'reading' of Chopin as an editor, performer and composer and the extent to which his 'French' sensibility and 'accent' are evident in his own editions of Chopin's *Études*.

4.00-4.30 Iwan Llewelyn-Jones (Bangor University), 'All fingers and thumbs... or not? Realising Debussyan colours in *Étude* No. 6 "Pour les huit doigts"'

In the preface to his last major piano work, the *Douze Études* (1915), Debussy acknowledges the absence of any fingering suggestions, citing the fact that each pianist's hands are different and it is for the pianists themselves to find their own solutions.

However he contradicts himself by inserting a footnote on the first page of *Étude* No. 6 'Pour les huit doigts' exhorting the pianist to avoid the thumbs as their involvement might induce an acrobatic delivery. In this way Debussy highlights his technical conception for this *Étude*: the execution of even and articulate passagework (marked 'Vivamente, molto leggiero e legato') using only the 2nd, 3rd, 4th and 5th fingers.

Marguerite Long, who worked closely with Debussy on her interpretations of the *Études* stated in her memoirs that she found the effect of utilising the thumbs in the *Étude* 'Pour les huit doigts' satisfactory, and persuaded Debussy to sanction their use. Several pianists have followed Long's example including Mitsuko Uchida as demonstrated in a seminal live recording from 1989.

This paper explores the ways in which sonority, pianistic colour and articulation are affected through the use or non-use of thumbs in the *Étude* 'Pour les huit doigts'. Uchida's ten-fingered method is compared alongside an interpretation by the current author that adheres to Debussy's original eight fingers. Questions to be addressed include: To what extent does including the thumbs modify the technical challenges? Given that *Étude* No. 1 'Pour les "cinq doigts" - d'après Monsieur Czerny', casts the focus (if with more than a hint of irony) on established five-finger patterns and exercises, does the application of thumbs in the *Étude* 'Pour les huit doigts' dilute the impact of Debussy's groundbreaking approach to finger technique and pianistic sonority in this latter *Étude*?

4.30-5.00 Rika Uchida (Drake University), 'Debussy's "Pour les Sonorités Opposées" (*Études*) – Comparative Interpretations'

Claude Debussy's late work for piano, *Douze Études pour le Piano*, poses various new challenges for performers. The titles in *Douze Études* suggest a technical emphasis in each *Étude*, but they do not give performers ideas of how to interpret the works musically. In *Pour les Sonorités Opposées* from *Douze Études*, Debussy explored sounds beyond what a piano usually can produce, as Debussy said his ideal is a 'piano without hammers'. The *Études* require performers' mastery of various technique and touches, and their own interpretation and creativity.

In this presentation, I chose to compare recordings of Debussy's *Pour les Sonorités Opposées* by three pianists: Walter Gieseking, Maurizio Pollini and Mitsuko Uchida. All three pianists have recorded the complete *Douze Études*. Gieseking is widely known as a great interpreter of Debussy, and his recording is considered as authentic interpretation of composers. Pollini has a reputation as an intellectual performer who follows every indication on the score, and his recordings are considered as objective interpretation of the composers. Uchida is the first pianist to make a video recording of *Douze Études*. The video combines her lecture-demonstration and a performance of the complete *Douze Études*, and she talks about her own concept of performing *Douze Études*. I consider her recording to include her subjective interpretation, where she does not hesitate to offer her own ideas for interpreting the composition. I will discuss their interpretive decisions such as changes in tempo, articulation, dynamics, phrasing, climax, contrasting sonorities, and my summary and critique for their interpretation.

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

For contemporaneous writers on Debussy, the First World War presented a persistent problem, with many choosing to omit or minimise these years in their portrayals of the composer and French musical life. This tacit agreement to disregard Debussy's last years and late works is surprising given that such a consensus among Parisian composers and critics was a rare, if not unprecedented, event. More surprising still is that this consensus remained in place for several decades, with some of

Debussy's major biographers continuing to devalue his late works into the mid-twentieth century. Drawing on Maurice Halbwachs' writings on collective memory, this lecture examines the various ways in which this collective assessment was constructed, speculates on the reasons for why it endured, and considers where the collective memory of Debussy's late works stands today.

Biographies (for paper presentations only)

Matt Ambrosio, University of Wisconsin-Madison

After receiving his BA in Music and Physics from the University of Rochester, Matt Ambrosio taught physics in the Washington DC public school system while receiving an MA in secondary science education from American University. Desiring to return to the world of music, he went on to receive an MA in Music Theory from CUNY Queens College. Currently, Matt is a PhD candidate in Music Theory at the University of Wisconsin–Madison. His dissertation project recasts Gilles Deleuze and Félix Guattari's metaphysics to address notions of temporality, spatiality, narrativity, and humor in the late works of Claude Debussy.

Vincent Andrieux (Université de Paris Sorbonne)

Après des études de cor au sein des conservatoires de Marseille, Paris et Genève, Vincent Andrieux se produit dans diverses formations telles que l'Opéra de Marseille, l'Orchestre Padeloup et l'Orchestre Lamoureux. Parallèlement à ces activités, il effectue des études de Musicologie à la Sorbonne où il obtient l'agrégation ainsi qu'un D.E.A. Il enseigne le cor en conservatoire pendant de nombreuses années tout en occupant un poste dans l'enseignement secondaire. Il est actuellement doctorant en Musicologie à Paris-Sorbonne sous la direction de Sylvie Douche pour une thèse sur l'École française des vents durant la Belle Époque.

Andrew Aziz (San Diego State University)

Andrew Aziz (b. 1985) is currently serving as Assistant Professor of Music Theory at San Diego State University, having previously taught at Brown University, Rhode Island College, and Florida State University. He earned his doctorate from the Eastman School of Music in 2013, completing a dissertation which focuses on Debussy's and Ravel's sonata form processes in reaction to the era's complex cultural and political terrain. On this topic and many others, he has spoken at prestigious conferences such as SMT, EuroMAC, SMPC, and MTSNYS, and has published articles and reviews in the journals *Music Theory Online*, *Journal of Music Theory Pedagogy*, and *Sonus*

Sylveline Bourion (l'Université de Montréal)

Sylveline Bourion est professeur d'analyse musicale à la Faculté de Musique de l'Université de Montréal depuis 2014. Avant cela, elle a publié, chez Vrin sous la direction de Michel Duchesneau et Malou Haine, un ouvrage sur la stylistique de Debussy (*Le Style de Claude Debussy*), éditeur pour lequel elle prépare un nouveau livre sur l'analyse du langage tonal. Elle donne régulièrement des communications dans des colloques internationaux.

Matthew G. Brown (Eastman School of Music)

Matthew Brown is Professor of Music Theory at the Eastman School of Music. He is author of three books—*Debussy Redux. The Impact of His Music on Popular Culture* (2012), *Explaining Tonality: Schenkerian Theory and Beyond* (2005), and *Debussy's 'Ibéria': Studies in Genesis and Structure* (2003)—and over 40 articles and reviews. Currently co-authoring *A Companion to Heinrich Schenker's Theory of Harmony* with Robert Wason and William Drabkin, he also runs TableTopOpera, a chamber ensemble that specializes in multimedia projects.

Misty Choi (Duke University)

Misty Choi obtained an MA, MPhil degree in Music from The Chinese University of Hong Kong. She also obtained the Licentiate of Music Theory diploma (LMusTCL) from Trinity College of London. She is currently a PhD student at Duke

University, working in French music of the late Romantic period. Formally trained as a linguist with BA and MPhil degree in Linguistics, Choi is currently working on a project that explores the relation between the musical, the linguistic, and the literary, with a focus on the music-text relationships in fin de siècle French Symbolist songs.

Simon Clarke (RNCM)

Simon Clarke is a philosopher and musicologist whose specialisms range from Derrida and Badiou to metal via nineteenth century music. Active, in addition, as a composer and performer, his ensemble Vulgar Display attempts to fail to reconcile extreme metal and contemporary classical music.

David J. Code (University of Glasgow)

David J. Code is Reader in Music at the University of Glasgow, School of Culture and Creative Arts. Previously, he taught at Stanford University, on a Mellon Postdoctoral Fellowship, and at Bishop's University in Québec. His research into the work of Claude Debussy, Stéphane Mallarmé, and Igor Stravinsky has appeared in such journals as *JAMS*, *JRMA*, *19th-Century Music*, *Journal of Musicology*, and *Representations*. In 2010, he contributed a biography of Claude Debussy to the Reaktion Press (London) 'Critical Lives' of major figures in modernist aesthetics. In recent years he has also published articles on the music in the films of Stanley Kubrick and is currently planning a co-edited series of monographs on musicality in the work of major directors.

Erdem Çöloğlu (MSFAU, Istanbul)

Erdem Çöloğlu was born in Istanbul in 1976. After his bachelor from composition and conducting program in MSFAU, he was awarded with Master's degree in composition and conducting, followed by the Doctorate's degree in musicology from the same institution. In 2001 he took a prominent role in founding the Eskişehir Symphony Orchestra. From 2002 until 2015, he gave lectures on sight-reading, music theory, music analysis and related courses in MSFAU, and conducted the conservatory's symphonic orchestras. In 2015, he became an assistant professor in AU Musicology Department, where he continues giving lectures and conducting the conservatory's symphonic orchestra.

Adam Cordle (Gettysburg College)

Violist Adam Paul Cordle has been featured as a soloist and chamber musician in venues throughout North America and Europe, including Carnegie Hall's Weill and Zankel Halls, the Rockwell Museum, Bloomsburg University, Gettysburg College, Mansfield University, Marshall University, the Gettysburg Chamber Orchestra, and the OSSIA New Music Collective. He performs as a member of the flute-violin-harp ensemble Trio Alexander and collaborates in duo partnerships with violinist Anyango Yarbo-Davenport and pianist Edith Widayani. Adam serves as an adjunct assistant professor at Gettysburg College. He is a candidate for the DMA in Performance & Literature at the Eastman School of Music.

Teresa Davidian (Tarleton State University)

Teresa Davidian, Professor of Music at Tarleton State University in Texas, specialises in French and American music of the late nineteenth- and twentieth- centuries. She earned her PhD in Theory and Musicology at the University of Chicago, her MA and BA degrees at Columbia University, and studied piano at the New England Conservatory of Music. Her research areas include the music of Debussy and Crawford Seeger, set theory, and the undergraduate theory curriculum. Her most recent publication is a book entitled *Tonal Counterpoint for the 21st-Century Musician*, published by Rowman & Littlefield. She is currently working on another book, "Experiencing Debussy."

Paulo Ferreira da Castro (Universidade Nova de Lisboa)

Paulo F. de Castro studied musicology and philosophy in Strasbourg and London (PhD, Royal Holloway). He has written essays on the history and aesthetics of 18th, 19th and 20th-century music, and is the co-author of a book on the history of music in Portugal that has been translated into English, French and Mandarin Chinese. Paulo F. de Castro is a former Chairperson of the Portuguese Musicological Association and a Director of the Lisbon Opera House. He is currently Head of the Musicology Department at the Universidade Nova de Lisboa and a researcher with a special interest in theories of musical signification, intertextuality and modernism, subjects on which he frequently gives lectures at home and abroad.

Julianna Sabo de Figueroa (Shenandoah Conservatory)

Julianna Sabo de Figueroa completed her Doctor of Musical Arts in Flute Performance at Shenandoah University in the Washington, D.C Area. She presented her award-winning lecture recital, 'The Flute as Expressive Representative of Greek Musical Mythology in the Works of Debussy, De Lorenzo, and Jolivet', as an examination of Debussy's extraordinary contribution to the flute canon. Dr. Sabo is an accomplished solo and symphonic flutist, arts entrepreneur and founder of NOVA Music Academy, and a grateful student of Jonathan Snowden, Andrea Loewy, Kathryn Thomas Umble, and Bonnie Svetlik.

François Delécluse (Université Jean Monnet, Saint-Étienne, IReMus/CIEREC)

François Delécluse is currently a PhD student in musicology at the University of Saint-Étienne, under the supervision of Denis Herlin (CNRS, IReMus) and Yves Balmer (CNSMDP, IReMus). His doctoral study focuses particularly on Claude Debussy's sketches, which constitute the main material for several of his articles and conference papers. François Delécluse organised in 2017 a seminar on musical sketch studies at the Royaumont Foundation, in partnership with the IReMus (Research Institute in Musicology). He has also given dissemination presentations at the Cité de la Musique and at the Philharmonie de Paris.

François de Médicis (Université de Montréal)

Professeur à l'Université de Montréal, Médicis a codirigé *Musique et modernité en France* (Presses de l'Université de Montréal); en préparation chez Vrin, il va publier *La Maturation artistique de Debussy dans la France fin-de-siècle* (1884-1902); chez University of Rochester Press, un collectif d'articles qu'il codirige avec Steven Huebner; chez Bärenreiter, une édition critique des sonates pour violon de Saint-Saëns. Il a publié des articles dans *Acta Musicologica*, *Music & Letters*, *Saggiatore musicale*, *STM-Online*, *Canadian University Music Review*, *l'Enciclopedia della musica* (Einaudi), et dans des collectifs à l'University of Rochester Press, la Sorbonne, Vrin, Symétrie, Dohr, etc.

Jia Deng, School of Music (Soochow University)

Jia Deng is a graduate student studying musicology at Soochow University (China). Her current research topic is transcultural phenomena between the West and the East. She has presented a paper entitled "The Case of Debussy: Western Music in the Service of Chinese National Identity" at the 44th International Council for Traditional Music (ICTM) in Limerick, Ireland. She will present her research on Western art music and China at the forthcoming American Musicological society (AMS) which will be held in Rochester, New York.

Mark DeVoto (Tufts University)

Mark DeVoto is Professor Emeritus of music at Tufts University. He edited Alban Berg's *Altenberg Lieder* for the Berg *Sämtliche Werke* and wrote the revised fourth (1978) and fifth (1987) editions of *Harmony* by Walter Piston. His *Debussy and the Veil of Tonality: Essays on His Music* was published in 2004; *Schubert's Great C Major: Biography of a Symphony* appeared in 2011 (both Pendragon Press).

Mylène Dubiau (University of Toulouse)

Dr. Dubiau is a French scholar in Music, lecturer at the University of Toulouse, specialised in Text and Music relationships, focusing on the repertoire of Mélodie Française. She defended her PhD in June 2008, on Claude Debussy's mélodies of Paul Verlaine's poetry, and obtained a Lavoisier Grant for a one-year post-doctoral appointment, at Eastman School of Music, Rochester, NY. There, she was trained by Prof. Rolf in critical musical editing, working on the second volume of Debussy *mélodies* (Durand). She was then invited as a Visiting scholar, teaching a seminar entitled 'French Poetry into Song'. She is now the Co-Investigator, alongside Prof. Abbott, Principal Investigator (University of Birmingham), for the 'Baudelaire Song Project', an AHRC four years funding (2015-2019).

Stéphan Etcharry (Université de Reims Champagne-Ardenne)

Docteur en musicologie, Stéphan Etcharry est maître de conférences à l'université de Reims Champagne-Ardenne, rattaché au Centre d'études et de recherche en histoire culturelle (CERHiC). Ses travaux portent principalement sur les musiques française et espagnole au tournant des XIX^e et XX^e siècles, plus particulièrement sur les transferts culturels franco-espagnols. Il a dirigé, avec Florence Doé, *La Grande Guerre en musique. Vie et création musicales en France pendant la Première Guerre*

mondiale (Peter Lang, 2014) et a coordonné, avec la linguiste Machteld Meulleman, le n° 4 (« Langue et musique ») de la revue en ligne *Savoirs en Prisme* (2015).

Lukas Haselböck (Music University Vienna)

Lukas Haselböck was born in Vienna and studied musicology, composition and pedagogy of singing. Since 2000, he teaches at the Institute for Musicology and Interpretation Research at the Music University Vienna. He presented papers, organised symposia and published writings mainly about the music of the 20th century (main fields of research: Viennese school, Gérard Grisey, Friedrich Cerha, French Music in the 20th century, Timbre). As a composer, he wrote instrumental and vocal chamber music, solo concertos and operas. Since 2010, he organises concerts of New Music in Vienna. See also www.lukashaselboeck.com

Denis Herlin (IReMus, RNCM)

Denis Herlin is Directeur de recherche at the IReMUS (Institut de recherche en musicologie), a subdivision of the CNRS (Centre national de la recherche scientifique), headquartered at the Bibliothèque nationale de France, in Paris. He is author of several major catalogues, including the *Collection musicale François-Lang* (1993) and the *Catalogue du fonds musical de la bibliothèque de Versailles* (1995), and he is co-editor (with Sylvie Bouissou and Pascal Dénécheau) of the ongoing *Catalogue thématique des œuvres de Jean-Philippe Rameau* (3 vol. published). With François Lesure, Herlin collected and edited the first complete edition of Debussy's letters—*Claude Debussy, Correspondance 1872-1918*—a volume brought to completion by Herlin after the untimely death of François Lesure in 2001. In 2002 Herlin became editor-in-chief of the *Œuvres complètes de Claude Debussy*. He has now edited or seen through the press eighteenth of the thirty-six volumes projected for this monumental edition. While his publications concern French music from the seventeenth to the twentieth century, his current activity centers upon François Couperin, Jean-Philippe Rameau, and the life and work of Debussy. He has recently published with Bruce Gustafson a new critical edition of Chambonnières's harpsichord music (2 vol.) From 2009 to 2011 Denis Herlin was President of the Société française de musicologie. He has taken up the position of International Chair in Musicology at the Royal Northern College of Music in Manchester for three years (2017-2020).

Roy Howat (RAM, RCS)

Roy Howat combines posts as RAM Keyboard Research Fellow and RCS Senior Research Fellow with an international concert career and a research portfolio ranging from critical editions to historic surveys and analytic discoveries that have revitalised our perception of major composers' compositional methods. A founding editorial board member of the *Œuvres complètes de Claude Debussy*, he has also critically edited works by Chabrier and Fauré for Dover and Peters, and authored two major books, *Debussy in proportion* and *The Art of French Piano Music*. His playing can be heard on a range of CDs of solo, chamber and vocal music.

Peter Sheppard-Skærved (RAM)

Peter Sheppard-Skærved is RAM Fellow of Performance Studies, founder-leader of the Kreutzer Quartet and the Munich-based Ensemble Triolog, and director of an acclaimed concert series at Wilton's Music Hall in London. His international concert career has established bases in the UK, Europe (notably Scandinavia) and North America. The dedicatee of well over 200 works by composers including George Rochberg, Judith Weir, Michael Finnissy and Hans Werner Henze, he has a large discography including familiar repertoire as well as violinistic and chamber rarities ranging over four centuries.

Neil Heyde (RAM)

Neil Heyde, Head of Research Programmes at the RAM and cellist of the Kreutzer Quartet, performs internationally and is particularly renowned for his collaborations with composers, including David Gorton and Richard Beaudoin. His University of London doctorate, on structure and sources in Debussy's chamber sonatas, led to his being appointed editor of these works for the *Œuvres complètes de Claude Debussy*. His shared Academy base with Peter and Roy has allowed numerous public workshops and performances of Debussy's and Fauré's chamber music. He can be heard on a wide range of CD recordings.

Sylvia Kahan (The Graduate Center and College of Staten Island, City University of New York)

Sylvia Kahan is Professor of Music at the Graduate Center and the College of Staten Island, City University of New York. As pianist, she has performed as concerto soloist, recitalist, and chamber musician throughout North America and Europe. Her

scholarly specialty is 19th- and 20th-century French music and culture. She is the author of two books, *Music's Modern Muse* and *In Search of New Scales*. *Music's Modern Muse* is forthcoming in French translation as *Winnaretta Singer Polignac: Princesse, mécène et musicienne*. Sylvia Kahan is former President of the American Musicological Society's New York Chapter and member of the AMS Council.

Barbara L. Kelly (RNCM)

Barbara L. Kelly is Director of Research and Professor of Musicology at the Royal Northern College of Music. She is also a Vice-President of the Royal Musical Association. Her research is focused on French music between 1870 and 1939. She has published two monographs: *Music and Ultra-Modernism in France: A Fragile Consensus, 1913-1939* (Boydell, 2013) and *Tradition and Style in the Works of Darius Milhaud, 1912-1939* (Ashgate, 2003). She is also contributing editor of *French Music, Culture, and National Identity, 1870-1939* (Rochester, 2008) and, with Kerry Murphy, *Berlioz et Debussy: Sources, Contexts and Legacies* (Ashgate, 2007). Her edited collection with Christopher Moore: *Music Criticism in France, 1918-1939: Authority, Advocacy, Legacy* (Boydell) will be published in May 2018; she is working on a study of musical performance in France and Britain during the First World War and the Interwar period.

Clemens Kemme (Conservatorium van Amsterdam)

Clemens Kemme is an Amsterdam-based music theorist, arranger, and musicologist, specialized in Mozart, Debussy, Ravel, and Jazz. In 2006, he finished new completions of Mozart's *Mass in C minor* K. 427 and *Requiem* for Frans Brüggen's Orchestra of the Eighteenth Century and the Netherlands Bach Society. His version of K. 427 was recorded in 2012 by Peter Dijkstra and the Chor des Bayerischen Rundfunks. In October 2017, he obtained his doctorate with a dissertation entitled 'Mozart's Unfinished Mass in C minor, K. 427. History, Theory, and Practice of its Completion'. His new edition of the Mass was published by Breitkopf & Härtel.

Alexandra Kieffer (Rice University)

Alexandra Kieffer is assistant professor of musicology at Rice University in Houston, Texas. She completed her Ph.D. in music history at Yale University in 2014 and spent the 2014-15 academic year as an Andrew W. Mellon Postdoctoral Fellow in the Humanities at Stanford University. Her articles on Debussy, Ravel, and early twentieth-century French intellectual culture have appeared in *19th-Century Music*, *Music Theory Spectrum*, and the *Journal of Musicology*, and her monograph, *Debussy's Critics: Sound, Affect, and the Experience of Modernism*, is under contract with Oxford University Press.

Étienne Kippelen (L'Université d'Aix-Marseille)

Compositeur, docteur en musique et professeur agrégé, Etienne Kippelen est titulaire d'un master de culture musicale au CNSMD de Paris et de composition au CNSMD de Lyon. Lauréat des concours internationaux Dutilleux et Jolivet, il enseigne à l'Université d'Aix-Marseille ainsi qu'aux Conservatoires de Paris et d'Aix-en-Provence. Il publie *La mélodie instrumentale après 1945: analyse et esthétique des ruptures* (Delatour, 2015) et dirige la revue *Euterpe*, consacrée à l'étude de la musique française de 1870 à nos jours. Ses recherches privilégient une approche esthétique, analytique et anthropologique des musiques savantes de la fin du XIX^e siècle aux répertoires contemporains. Son doctorat, sous la direction de François Decarsin, a obtenu le Prix de thèse 2013 de l'Université d'Aix-Marseille.

Sasha Koebler (Vancouver Island University and University of Victoria)

Following a broadcasting career with the Croatian Radio and Television and, later, the Canadian Broadcasting Corporation, Sasha Koebler is both a professor at the Vancouver Island University Music Department and a Ph. D. candidate in Musicology at the University of Victoria. Her research focuses on rhythmic and metrical irregularities found in Claude Debussy's *mélodies*. She aims to identify, analyze and categorize these irregularities, as well as to determine and interpret their function. Her studies have been supported by the University of Victoria graduate scholarships, the Vancouver Island University research awards, and the Social Sciences and Humanities Research Council of Canada.

Mara Lacchè (Conservatorio di musica 'Stanislao Giacomantonio' di Cosenza)

Docteur d'Histoire de la Musique et Musicologie des universités de Paris-Sorbonne (Paris IV) et de Roma II "Tor Vergata". Elle a enseigné l'Histoire de la musique dans les Universités de Roma "Tor Vergata" et de Macerata. Actuellement est professeur de Musicologie systématique au Conservatoire de Cosenza. Elle consacre ses recherches aux rapports entre mythe et musique

aux XIX^e et XX^e siècles et à l'imaginaire musical, en organisant de colloques et en dirigeant la publication des actes (*L'imaginaire musical, entre interprétation et création*, Paris, L'Harmattan, 2006, et *Il mondo cortese di Gentile da Fabriano e l'immaginario musicale*, Roma, Aracne editrice, 2008).

Benjamin Lassauzet (L'Université Clermont-Auvergne)

Benjamin Lassauzet is professeur agrégé at the Université Clermont-Auvergne, is a member of the GREAM (Groupe de recherches expérimentales sur l'acte musical), and has a PhD in musicology. His PhD was dedicated to humour in Debussy's music. He published, in this context, a few articles about the melody *Pierrot* (« Debus-si e(s)t *Pierrot* », *La Revue musicale OICRM*, 2/2, 2015, pp. 154-177) or "Le Nègre rit" motive (« Qui rit quand « le Nègre rit » ? L'ambiguïté des rires nègres debussystes », *Le rire en musique*, dir. Muriel Joubert & Denis Le Touzé, Presses universitaires de Lyon, 2017, pp. 49-74). He also wrote a book about the structural function of timbre in the *Préludes pour piano* (Cahiers Recherche 25, Strasbourg, 2014, 179 pp.).

Iwan Llewelyn-Jones (Bangor University)

Iwan Llewelyn-Jones has recently completed doctoral research studies at Cardiff University into pianistic performance practices in twentieth century France with a particular focus on the solo piano works of Maurice Ravel. In January 2017, he was appointed as Accompanist and Lecturer in Performance at Bangor University. His career as a concert pianist has earned him many distinctions and he is particularly renowned for his insightful interpretations of French music. He has performed at many of the world's prestigious concert halls including London's Wigmore Hall and Queen Elizabeth Hall, the Leipzig Gewandhaus, Sydney Opera House and St David's Hall, Cardiff.

Francisco Parralejo Masa (Professional Conservatory of Music 'Joaquín Villatoro')

Francisco Parralejo Masa (International Ph.D. in Musicology) has published many articles about the relationship between music and politics in Spain, and is author of *The music as intellectual in Spain (1914-1936)* and *Music and politics in Second-Republic Spain (1931-1936)* (both to be published in 2018). From 2006 to 2009 he taught at the University of Salamanca and undertook stays of research in the University of Cambridge and the École des Hautes Études en Sciences Sociales (Paris). Now he holds a chair in History of Music in the Professional Conservatory of Music 'Joaquín Villatoro', in Jerez de la Frontera (Spain).

Gabriel Navia (Universidade Federal da Integração Latino-Americana, Brazil)

Gabriel Navia holds a Master's degree in guitar performance and a Ph.D. in music theory, both from the University of Arizona. His research focuses primarily on musical form, tonal harmony, and the music of Franz Schubert. His current work is devoted to the harmonic analysis of popular music and to the formal analysis of some Latin American genres. Gabriel has served on the faculty of Universidade Federal de Uberlândia and, since 2014, is an assistant professor of music theory and guitar at the Universidade Federal da Integração Latino-Americana in Brazil.

Michael Oravitz, (University of Northern Colorado)

Michael Oravitz is Associate Professor of Music at the University of Northern Colorado, where he teaches courses in theory and musicology. Michael has published on formal designs in Debussy's piano music in *Res Musica* (2015) and *Les Cahiers de la Société québécoise de recherche en musique* (2013), and has presented theory and musicology-based topics on Debussy at a number of venues, including the North American Conference on Nineteenth-Century Music, the Ninth and Sixth European Music Analysis conferences, the Seventh International Conference on Music Theory, the International Multidisciplinary Colloquium on Music at the University of Quebec, the AMS/SMT Joint Conference, and a host of regional venues.

Andrew Pau (Oberlin College and Conservatory)

Andrew Pau is Associate Professor of Music Theory at Oberlin College & Conservatory in Ohio. His research interests include French music of the Belle Époque, nineteenth-century opera, phrase rhythm and text setting, chromatic harmony, and theories of narrative. He has published on text setting in nineteenth-century French opera in *Music Theory Online* and has forthcoming articles in *Music Theory Spectrum* (on Bizet's *Carmen*), *Theory and Practice* (on the mélodies of Fauré and Duparc), and

Intégral (on the harmonic theories of Jean-Adam Serre). Professor Pau is a graduate of the City University of New York and the Mannes College of Music.

Daniel Plante (Independent Scholar)

Daniel Plante earned his undergraduate degree from the Juilliard School, and following a second undergraduate program at Columbia University, gained a Ph. D. from Princeton University with a dissertation on post-tonal diatonicism. His teaching career began as a graduate instructor at Princeton, before proceeding to Brandeis University, the University of Massachusetts-Lowell, and the Walnut Hill School, where he created a college-level theory program for advanced pre-professional musicians. In New York, he has been music director of the Haydn-Mozart Chamber Orchestra and, later, the Guild of Composers, a group founded in 1975 to specialize in contemporary works. His compositions have been performed by the New York Philharmonic, the St. Paul Chamber Orchestra, and his editorial work includes two volumes of the complete Kurt Weill edition as well as a new performing edition of Donizetti's *Parissina*.

David Potvin (University of Toronto)

David Potvin is a pianist pursuing a Doctor of Musical Arts degree at the University of Toronto. In 2016, he won the DMA recital competition at U of T, and was a finalist in the Canadian Stepping Stone competition in 2017. He has given talks at universities about the historical context of Debussy's music and on performative analysis in the music of Chopin. His doctoral research focusses on the pianistic style of Ricardo Viñes and his connections to French composers. David also teaches piano lessons. In his spare time, he enjoys studying philosophy and watching soccer.

Caroline Rae (Cardiff University)

Caroline Rae is Reader in Music at Cardiff University. She has published widely on French music since Debussy as well as on the musical writings of Alejo Carpentier. She is the author of *The Music of Maurice Ohana* (Ashgate, 2000), editor of the revised and expanded edition of Robert Sherlaw Johnson's *Messiaen* (Omnibus, 2008) and co-editor of *Dutilleux at 95* (*Contemporary Music Review*, 2010). She is also a contributor to and editor of the first book on Jolivet in English, *André Jolivet: Music, Art and Literature* (Routledge, 2018). Also a pianist, she remains active as a performer. A pupil of Dame Fanny Waterman, she later studied with Yvonne Loriod-Messiaen and at the Hochschule für Musik und Theater in Hanover. She has broadcast on many aspects of French music for BBC Radio 3, and gives talks for major orchestras in the UK and at the BBC Proms. She was Series Advisor to the Philharmonia Orchestra's *City of Light: Paris 1900-1950* festival and has been a programming consultant to the BBC National Orchestra of Wales.

Marie Rolf (Eastman School of Music)

Marie Rolf is Professor of Music Theory and Senior Associate Dean of Graduate Studies at the Eastman School of Music of the University of Rochester in Rochester, New York. Her publications deal with various subjects, from the manuscripts of Debussy and Mozart to the relationship between analysis and performance in the songs of Richard Strauss. Her critical edition of Debussy songs (*Œuvres complètes*, série II, vol. 2, Durand, 2016), covers vocal works composed between 1882 and 1887, including in particular a 'new' song, 'Séguidille'. In 2004, she brought to light another completely unknown song by Debussy, 'Les Papillons', and published a monograph on the work, including a facsimile and transcription of it. Her critical edition of *La Mer* appeared in 1997.

Jasmina Samssuli (Independent scholar)

Jasmina Samssuli is a scholar and pianist. She wrote her doctoral thesis on Debussy's *Douze Études* at the Royal Academy of Music supervised by Neil Heyde and Roy Howat. Her interest in interdisciplinary projects earned her the international Karl Hofer Prize and a period as visiting Professor at the UdK Berlin, where she helped create a course in interdisciplinary studies. She has published several books both as editor and contributor on music and the arts. Her latest research in cross-cultural collaboration in contemporary music creation has led her to record solo and chamber music that blends East Asian and Western instrumentation (due for release December 2017).

Megan Sarno (Carleton and St Olaf Colleges)

Dr. Megan Sarno specializes in the musical culture of turn-of-the-century France. Her book project investigates the connection

between Symbolism and spirituality in the music of well-known, non-religious composers. Research for this project has been funded by the Chateaubriand fellowship. She has presented papers at the annual meeting of the American Musicological Society as well as at international specialist conferences on French music. Her book reviews appear in *Nineteenth-Century Music Review* and *NOTES*, and her article about Saint-Saëns's spirituality and his Psalm 150 is forthcoming in an edited volume about that composer. She teaches at Carleton and St Olaf Colleges.

Gretta Sayers (University of Kansas)

Gretta Sayers is a Ph.D. Candidate in Music Theory at the University of Kansas. She is currently Adjunct Instructor of Theory and Aural Skills at Brandon University in Brandon, Manitoba, Canada. Her research explores perception of music, specifically the perception of musical form in post-common practice art music, and her dissertation applies theories of musical perception to the analysis of Debussy's piano preludes, defining formal patterns based on correlative relationships. Gretta's other areas of interest include music theory pedagogy and empirical methods in music research. She has presented her research at conferences in Canada and the US.

Martha Sullivan (Rutgers University)

Martha Sullivan is a PhD candidate, ABD, in the Music Department at Rutgers University (New Brunswick, NJ, United States). Her concentration is Music Composition. Her research interests include music for voice and the interaction between text and music in constructing musical narrative. Her dissertation—engaging topic theory and semiotics with feminist criticism, gender theory, vocality, and embodiment theory—is titled, 'Gendering a Topos: The Siren Topic and Female Agency in Western Music since the 17th Century'. Sullivan has taught at Boston University, New York University, Rutgers, and Westminster Choir College. She is also an award-winning composer of vocal music.

Kristin Taavola (University of Denver)

Kristin Taavola holds a PhD in music theory from the Eastman School of Music. Her scholarly work engages Asian models of musical time and modal processes, including articles on Zen and twentieth-century flute music, Balinese gamelan music and the five-note compositions of Béla Bartók. More recently, she has written on modal and tonal harmonies in the work of Erik Satie. A current project called, "What Makes French Music Sound 'French'?" explores pedagogical influences that helped shape the twentieth-century French sound.

As a music theorist, she also has a strong interest in traditional theoretic topics, including set theory. She co-authored a *Journal of Music Theory* article on segmentation in music as well as another article on "shape" in abstract sets.

Geoff Thomason (RNCM)

In 2016 Geoff obtained his PhD on the Manchester career of the violinist Adolph Brodsky in the context of foreign influences on the city's musical life in the late 19th and early 20th centuries. He holds Bachelor's and Master's degrees in music from the University of Manchester. Last year he was Associate Researcher on the AHRC-funded project "Making music in Manchester in World War 1". He is a former Chair of the Commission on Service and Training for the International Association of Music Libraries and Education Officer of its national branch. He is active as a performer and composer/arranger and is a Liveryman of the Worshipful Company of Musicians.

Simon Trezise (Trinity College Dublin)

Simon Trezise is an Associate Professor of Music at Trinity College Dublin. He wrote his doctorate for Oxford University on the subject of Schoenberg's *Gurrelieder*. Since then he has often specialised in French music, especially Debussy. He is the author of a monograph on *La mer* and editor of Cambridge University Press's Debussy Companion. He edited a companion to French Music, also for Cambridge University Press. Other writings include work on performance practice studied through recordings. With Ruth Barton he is currently editing a volume on silent-film music for Routledge. Other interests include Wagner, Elgar, the Hollywood musical, and performance practice in general.

Rika Uchida (Drake University)

Rika Uchida is Associate Professor of Piano and Theory at Drake University. She holds M.A. in Music Theory and D.M.A. in Piano Performance from the University of Oregon. She performed Rachmaninoff's *Third Piano Concerto* as a winner of the Concerto Competition at the University of Oregon, for which she received the Outstanding Performance Award. Uchida's master's thesis, 'Tonal Ambiguity in Debussy's Piano Music', traced Debussy's new compositional techniques; her D.M.A.

lecture-document, 'Pour les Sonorités Opposées: the New Language of Debussy's Douze Études', presented the structural analysis of selected *Douze Etudes* and performance interpretation. Uchida has presented recitals and master classes, including a lecture-recital: "Claude Debussy: from Romantic to Modern" across the United States and internationally.

Jonathan Dunsby and Stephanie Venturino, Eastman School of Music

Jonathan Dunsby is Professor of Music Theory at the Eastman School of Music and prolific author on tonal and post-tonal Western art music, including a seminal essay on Debussy's *En blanc et noir* (1996). He recently translated, with Jonathan Goldman and Arnold Whittall, Boulez's *Leçons de musique* for Faber.

Stephanie Venturino is a doctoral student in music theory at the Eastman School of Music, where she also received a BM in music theory and saxophone performance. Her recent research centers on arabesque in the *style incantatoire*; her other interests include contemporary French composition, German harmonic theory, and computational analysis.

Marianne Wheeldon, University of Texas at Austin

Marianne Wheeldon is Professor of Music Theory at the University of Texas at Austin. She received degrees in music theory from King's College, University of London (B.Mus) and Yale University (Ph.D.). She is the author of *Debussy's Late Style* (Indiana 2009), *Debussy's Legacy and the Construction of Reputation* (Oxford 2017), and co-editor, with Elliott Antokoletz, of *Rethinking Debussy* (Oxford 2011). Her research interests include the music of Claude Debussy and its posthumous reception, the analysis of twentieth-century French music, and interdisciplinary topics in music analysis, cultural history, and the sociology of culture. Professor Wheeldon is currently Editor-in-Chief of *Music Theory Spectrum* and has served in the past as SMT Program Chair (Vancouver 2016), SMT Program Committee (St. Louis 2015), AMS Council (2014-17), and the Editorial Board of *Music Theory Spectrum* (2010-13).

Clare Wilson, Ulster University

Clare is a final-year doctoral candidate at Ulster University. She graduated from Maynooth University with an MA in 2005, having written her thesis on 'Debussy the Symbolist: A Semiotic Perspective'. She holds several diplomas in piano performance and teaching, and has recently been awarded an Associate Fellowship of the Higher Education Academy. Fuelled by both plenty of coffee and a passion for early twentieth century French music, Clare's doctoral research focuses on rigorous analysis of the mélodies of Caplet. Through her current and future work, she hopes that she can help bring about more recognition for André Caplet.

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