

Claude Debussy in 2018: A Centenary Celebration

I. Debussy Perspectives, 1918-2018 RNCM, Manchester

Monday, 19 March

Morning Delegates arrive

1pm Optional packed lunch

Welcome address: Professor Linda Merrick (Principal, RNCM)

2.00 – 4.00/5.00 pm PARALLEL sessions:

1. *Mémoires* workshop (2.00-4.00pm) with Denis Herlin (IReMus and RNCM), Helen Abbott (University of Birmingham), Lynne Dawson (RNCM), David Jones (RNCM) and RNCM students, Carole Nash Recital Room

2. Paper session A: **Debussy's Style in History**, Conference Room

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

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

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

3.30 – Tea/coffee

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

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

6.00 Reception and film/performance at the Alliance française, Manchester

8.00 Welcome dinner, Carole Nash Recital Room

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Tuesday, 20 March

9.00am – 12.00pm: PARALLEL sessions

1. Paper session B: **Debussy and the *mélodie***, Carole Nash Recital Room

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

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

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

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*'

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

2. Paper session C: **Debussy in the World**, Conference Room

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

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'

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

10.30-11.00 Tea/coffee

11.00-11.30 – Stéphan Etcharry (Université de Reims Champagne-Ardenne), 'Une "véritable mer de poésie": le regard espagnol de Joaquín Turina sur l'art français de Debussy'

11.30-12.00 - Francisco Parralejo Masa, 'Debussy in Spain: Wartime propaganda and Spanish Nationalism'

3. RMA training event, 9.00-4.00, Lecture Theatre

12.00 – lunch

1.15 RNCM Concert Hall, Recital: Nicholas Cox and Roy Howat
Programme to include: **Debussy**, *Première rhapsodie*

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

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

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

3.00-3.30 – Jonathan Dunsby and Stephanie Venturino (Eastman School of Music) 'Unanswered Questions: The Evolution of Debussy's Arabesque Concept'

3.30-4.00 – François de Médicis (Université de Montréal), La Mélopée du Faune, les sinuosités de la ligne debussyste et l'arabesque orientale

4.00-4.15 – Tea/coffee

4.30pm – **Roundtable: '... de temps et de couleurs rythmés...'** – Time and Colour in Debussy Scholarship, Carole Nash Recital Room

Chair: David Code

Participants: Jonathan Dunsby, Richard Langham Smith, Marie Rolf, Adam Gorb and Mylène Dubiau

5.30 – Drinks reception sponsored by Boydell and Brewer

6.00 – Buffet dinner

7.00 – 9.00 – RNCM Concert Hall: Philippe Cassard (piano)

Claude Debussy, Jean-Philippe Rameau, Edvard Grieg, Emmanuel Chabrier, Gabriel Fauré, Franz Liszt, Frédéric Chopin

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Wednesday 21 March

9.00 – 12.00 PARALLEL sessions

1. Paper session E: (i) **Analytical Approaches**; (ii) **Jeux**, Conference Room

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

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

10.30-11.00 – 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'

11.00-11.30 Tea/coffee

11.30-12.00 – Lukas Haselböch (Music University Vienna), 'Repetition and Sound in Debussy's *Jeux*'

12.00-12.30 – Simon Clarke (RNCM), 'Debussy's Speculative Idea: Orchestration and the Substance of *Jeux*'

2. Panel session: **Debussy's Piano Trio and Sonates pour divers instruments**, Carole Nash Recital Room

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

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

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

12.00 – Buffet Lunch

1.15 – RNCM Concert Hall Recital: Peter Shepherd-Skaerved (violin), Neil Heyde (cello) and Roy Howat (piano)

Debussy *Sonate pour violon et piano* with alternative finale

Debussy *Premier trio en sol*

2.00 – 5.00 PARALLEL sessions

1. Composition workshop: **Writing and arranging Debussy** with RNCM performers, Carole Nash Recital Room

2.00-4.00 – Composition workshop with Gary Carpenter (RNCM) and Adam Gorb (RNCM), on new pieces composed for the instrumentation of Debussy's 4th and 5th Sonatas by: Nate Chivers, Kevin Leomo, Ronald MacNiven, and Max Johnson



4.00-4.15 Coffee/tea

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

4.45-5.15 – David Horne (RNCM) in conversation the Collin Matthews tbc

2. Paper session F: **Musical and Literary Aesthetics**, Conference Room

2.00-2.30 – Sylveline Bourion (Université de Montréal) “Laissons les grands poètes tranquilles”: Le choix des textes dans les mélodies pour voix et piano de Debussy’

2.30-3.00 – Mara Lacchè (Conservatorio di musica ‘Stanislao Giacomantonio’ di Cosenza), ‘Le Mythe de Pan dans l’imaginaire musical debussyste’

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

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*’

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

6.15 – Buffet dinner

7.30- 9.00 – RNCM Concert Hall, Sinfonietta and Orchestra, **Mark Heron** and **Orr Guy** *conductors*, **Hannah Corcoran** *alto saxophone*

Debussy *Dances sacrée et profane*

Erik Satie (arr **Dominic Muldowney**) *Sports et Divertissements*

Debussy (arr **David Horne**) *Rhapsodie* for alto saxophone and orchestra (world première)

Debussy (arr **John Adams**) *Le Livre de Baudelaire*

Debussy (arr **Colin Matthews**) Selected *Préludes*

10.00 – Bruno Heinen (piano) Late jazz recital, Carole Nash Recital Room

Programme to include:

Bruno Heinen The Forgotten Image (inspired by Debussy, *Images oubliées*), plus other original compositions.

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II. Debussy's Late Work and the Musical Worlds of Wartime Paris SCCA, University of Glasgow

Thursday, 22 March

8 am – the 'Debussy Bus' departs from Manchester to Glasgow

12.00 – 1.00 pm LUNCH for all delegates, Foyer of the University Concert Hall

1.10 – 2.00 – **Music in the University Lunchtime Concert Series**, University Concert Hall. James Willshire and Pippa Harrison, pianos

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

2.00 – 5.00 – Paper session G: **The Chamber Sonatas (1915-17)**, Fore Hall of the University Chapel

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'

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

3.00-3.30 Matt Ambrosio (University of Wisconsin-Madison), 'Debussy's Cyclic Refrain: A Deleuzian Perspective'

3.30-4.00 Matthew G. Brown (Eastman School of Music), 'Debussy's *Violin Sonata* and the Legacy of J. S. Bach'

4.00-4.30 – Tea/ coffee

4.30-6.00 **Roundtable: '... qui descend le versant de la colline ...': What is the Historical Significance of Debussy's Wartime Compositions?** Chapel Fore hall

Chair: Barbara Kelly

Participants: Matthew Brown, Marianne Wheeldon, Jane Stanley, Drew Hammond, Simon Trezise

6.00 pm – Buffet dinner and drinks

7.00-9.00pm – **Chamber Concert 'In Memoriam Claude Debussy'**, Glasgow University Memorial Chapel, conductor **Jon Hargreaves**, Musicians of the RSNO

Debussy: *Sonate pour violoncelle et piano*

Sonate en trio pour flûte, alto et harpe

Sonate pour violon et piano

Plus original works for *Oboe, horn and harpsichord; Trumpet, clarinet, bassoon and piano*; and *Twelve-instrument mixed ensemble* by:

Thomas Butler, Gary Carpenter, Gregor Forbes, Adam Gorb, Drew Hammond, Étienne Kippelen, Ailie Robertson, and Martha Sullivan

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Friday, 23 March

9.30am-12.30pm – PARALLEL sessions:

1. **Composition workshop** with Drew Hammond (University of Glasgow) and Jane Stanley (University of Glasgow), with musicians of the RSN0, on new pieces composed for the instrumentation of Debussy's 4th and 5th Sonatas by: Nate Chivers, Kevin Leomo, Ronald MacNiven, John Gourlay, and Max Johnson, GU Memorial Chapel

2. Conference session H **(i) Debussy's Contemporaries; (ii) Sonatas and Humour**, Concert Hall

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

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

10.30-11.00 Sylvia Kahan (The Graduate Center and College of Staten Island, City University of New York), '*En blanc et noir* in Many Colours: Debussy's Late-Style Homage to Stravinsky in the *Scherzando*'

11.00-11.30 [Coffee break]

11.30-12.00 Étienne Kippelen (L'Université d'Aix-Marseille), 'L'humour musical chez Debussy'

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

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

1.00-2.00 LUNCH

2.00-5.00pm – PARALLEL sessions:

1. Paper session J: **Debussy's Legacy**, Chapel Fore Hall

2.00-2.30 Vincent Andrieux (Université de Paris Sorbonne), 'Les enregistrements d'œuvres « pour orchestre » de Debussy au début du xxe siècle: une stratégie atypique'

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'

3.00-3.30 Caroline Rae (Cardiff University), 'Exploring Debussy's Legacy: Maurice Ohana's *Tombeau de Claude Debussy* (1962)'

3.30-4.00 Antoine Bonnet (L'Université Rennes 2), 'Ecritures de la résonance: la musique « à l'écoute » - *Retentissements de Debussy: Boulez, Kurtág, Lachenmann*'

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2. Paper session K: **Performance Analysis and the *Études* (1915)**, Concert Hall

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

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

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

3.30-4.00 Coffee break

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"'

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

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

6.30 pm – **Musical Postlude** with the University of Glasgow Chapel Choir
Debussy *Trois Chansons de Charles d'Orléans*
Maurice Ravel *Trois Chansons*
- plus choral arrangements

Drinks reception

7.30 pm – Conference Dinner

Saturday 23 March

9.00am – the 'Debussy Bus' returns to Manchester

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