

International Debussy Symposium

Debussy: Text and Idea

Gresham College, London 12–13 April 2012

Organised and supported by:

Institute of Musical Research (University of London)

Gresham College

Royal College of Music

Open University

The symposium takes place at Gresham College, Barnard's Inn Hall, Holborn, London EC1N 2HH. WWW.GRESHAM.AC.UK. Admission is free but must be reserved in Advance. Gresham Tickets are all now allocated. A few IMR tickets may become available. Please e-mail Valerie.James@sas.ac.uk.

Organising Committee:

Richard Langham Smith (Royal College of Music, UK)

Helen Abbott (University of Sheffield, UK)

Valerie James (Institute of Musical Research, UK)

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Richard Langham Smith (Royal College of Music, UK)

François de Médicis (Université de Montréal, Canada)

1. Programme / Schedule (as at 27 March 2012)

2. Abstracts

3. Provisional Recital programmes

4. Biographies

PROGRAMME

Thursday 12 April 2012

- 09.30 Registration
- 10.00 Welcome: (Helen Abbott (University of Sheffield); Richard Langham Smith (Royal College of Music); Paul Archbold (Institute of Music Research, University of London); Barbara Anderson (Gresham College)
- 10.15 **Session 1: Text without text**
Chair: Mylène Dubiau-Feuillerac
- Denis Herlin (CNRS)
'Debussy à la Librairie de l'Art indépendant'
- Roy Howat (Royal Academy of Music, London)
'Resonances of Baudelaire in Debussy's Piano Music'
- 11.15 BREAK
- 11.30 **Session 2: From Text to Stage**
Chair: Richard Langham Smith
- David Grayson (University of Minnesota)
'Reflections on the new edition of *Pelléas*'
- François de Médicis (Université de Montréal)
'Maeterlinck's Golaud: Between Shakespearian 'Sadism' and Emersonian Disquiet'
- Katherine Bergeron (Brown University)
'"Secrets and Lies" or the Truth About Pelléas'
- 13.00 LUNCH
- 14.30 **Session 3: Text into Song**
Chair: Helen Abbott
- David Evans (University of St. Andrews)
'If it looks like poetry and sounds like music: Debussy, Banville and the Problem with Fixed-Form Poems'
- Mylène Dubiau-Feuillerac (Université de Toulouse II-Le Mirail)
'Verlaine's poetry performed through Debussy's musical sounds: "Spleen" in text and song'
- Marie Rolf (University of Rochester/Eastman School of Music)
'The Literary and Musical Genesis of Debussy's *Fêtes Galantes*, série II'
- 16.00 BREAK

- 16.15 Table ronde: respondents to Day 1 presentations from the Open University Music and Literature Group. Delia Da Sousa Correa; Robert Samuels and Robert Fraser.
- 17.15 Drinks reception hosted by Gresham College
- 18.00 Early-evening recital by Alumni of the Royal College of Music:
Sophie Bevan (soprano) & Sebastian Wybrew (piano)
- 19.00 End of day 1

Friday 13 April 2012

- 10.15 Welcome Day 2 (Richard Langham Smith, Helen Abbott) – reflections on day 1, overview of day 2
- 10.30 **Session 4: From Text to Performance**
Chair: Katherine Bergeron
- Joseph Acquisto (University of Vermont)
'Performing the ineffable: Text, Gesture and Performance in Debussy's "Trois poèmes de Stéphane Mallarmé"'
- Helen Abbott (University of Sheffield)
'Singing "Le Jet d'eau"'
- Emma Adlard (Kings College London)
'Timeless interiors: Debussy, the *Fête Galante* and the Aristocratic Salon'
- 12.00 LUNCH
- 13.15 **Session 5: Discarded Text**
Chair: David Grayson
- Robert Orledge (Emeritus Professor, University of Liverpool) and Stephen Wyatt (author and playwright)
'*Le Diable dans le beffroi* (1902–1912?): the reconstruction of Debussy's 'other' Poe opera'
- Richard Langham Smith (Royal College of Music)
'Debussy and the Acte en vers'
- 14.45 BREAK
- 15.00 **Session 6: Beyond Text**
Chair: François de Médicis
- Mary Breatnach (University of Edinburgh)
'Debussy's Wave: Debussy, Hokusai and *La Mer*.'

Manuela Toscano (New University of Lisbon)
'A poetics of wind'

David Code (Glasgow University)
'Debussy, the 'Song Triptych', and fin-de-siècle Visual Culture'

16.30 Table ronde: respondents to Day 2 presentations from the Open University Music and Literature Group. Robert Samuels and Robert Fraser.

17.15 Drinks reception

18.00 Early evening recital by Alumni of the Royal College of Music
Magali Arnault Stanczak (soprano) John McMunn (tenor) Ouri Bronchti (piano)

19.00 End of symposium

ABSTRACTS (in order of presentation)

Denis HERLIN (CNRS, Paris)

'Debussy à la Librairie de l'Art indépendant'

In July 1893, a score for voice and piano of Debussy's *La Damoiselle élue* was published, with a decorative cover illustrated by Maurice Denis. The publisher of this editorial masterpiece was not, however, part of the music publishing world. It was published, in fact, by the composer and occultist Edmond Bailly, who owned a small bookshop at 11 rue de la Chaussée d'Antin in the 9th arrondissement of Paris. Between 1890 and 1895, Bailly published all the authors of the Symbolist generation, including Henry de Régnier, André Gide, Pierre Louÿs, Paul Claudel, and even Oscar Wilde in the form of the French version of *Salomé*. The bookshop was also a place of exchange and Debussy frequented the place regularly. Poets, illustrators and musicians met there towards the end of each afternoon to discuss art. Such a convergence the arts in the unique environment that was the Librairie de l'Art indépendant could not help but permeate and deeply enrich Debussy's work. In August 1893, the composer began to write *Pelléas et Mélisande*. It seems, therefore, that the atmosphere of the Librairie de l'Art indépendant had a significant impact on the birth of Debussy's major masterpiece.

Roy HOWAT (Royal Academy of Music, London)

'Resonances of Baudelaire in Debussy's Piano Music'

This paper will look at two Debussy songs that are paired by independent piano pieces 'Harmonie du soir' (with the piano Prelude "*Les sons et les parfums*") and 'Le balcon' (with the piano piece "*Les soirs illuminés par l'ardeur du charbon*"). To what extent the poetic links arguably impinge on performance will be briefly illustrated at the piano, along with what musical links can be extrapolated from the different musics that share title texts.

David GRAYSON (University of Minnesota)

'Reflections on the new edition of *Pelléas*'

In his classic essay, "Sketch Studies," Joseph Kerman advocated for this subfield of musicology as part of a larger agenda to promote a more critical orientation within the broader field. While noting that some prominent sketch scholars restricted their inquiries to purely factual matters, Kerman encouraged an approach oriented towards analysis and criticism, arguing, among other things: "Sketch studies focus our understanding of a work of art by alerting us to certain specific points about it, certain points about it that worried the composer." Critical editing must of necessity concern itself with facts, many thousands of them, but the edition that is its object must be based on an understanding of the work itself, an understanding that may evolve during the editorial process. If we accept Kerman's broad definition of sketch studies, which encompasses a work's publication and post-publication revision, we can find useful critical and analytical points of intersection between these subfields. This paper will discuss some of the insights gained from preparing a critical edition of *Pelléas*.

François de MEDICIS (Université de Montréal)

'Maeterlinck's Golaud: Between Shakespearian 'Sadism' and Emersonian Disquiet'

As title roles of both Maurice Maeterlinck's play and Claude Debussy's opera, *Pelléas and Mélisande* tend to monopolize the spotlight in most commentary. Nonetheless, major studies have demonstrated the centrality of Golaud and the unusual dramatic function of the violence he deploys (Schaeffner 1964, Boulez 1985, Bergeron 2000). In this paper, I begin by examining Golaud's violence through the lens of Maeterlinck's concept of sadism (see his « *Sur La Damnation de l'artiste* d'Iwan

Gilkin », 1891). I continue with an interpretation of its dramatic function as a critique of Shakespeare, formulated through a reading of Ralph Waldo Emerson (1803-1882), an author who greatly influenced Maeterlinck (see this author's « préface » to a translation of Emerson's *Sept essais*, 1894). For the Belgian playwright, the Shakesperian Othello's jealousy emerges as completely futile—a distraction that renders the protagonist oblivious to all forms of higher existence. From an Emersonian point of view, Pelléas and Mélisande share a perception of the absolute. Golaud's violence flows from his frustration at sensing the presence of this higher existence without being able to partake of it. From this point of view, Golaud's acts of violence appear not only as a simple expression of jealousy, but also from a will to desecrate the absolute. Consider, for example, the scene of nearly unbearable violence in which Golaud drags Mélisande around by her hair while parodying the sign of the cross, even though he is perfectly aware that she is carrying their child. From a wider perspective, I demonstrate that the connection to the absolute not only increases our understanding of Golaud's relationship with the two young lovers, but that it helps explain the portrayal of the various protagonists and their collective interactions.

Katherine BERGERON (Brown University)

'"Secrets and Lies" or the Truth About Pelléas'

This paper is about the last act of *Pelléas*. The narrative incongruities that surface in the unbroken final scene become the basis for a broader exploration of the question of truth (*la vérité*) that the opera itself raises. The paper first considers the idea of truth and its concealment from the perspective of Maeterlinck's own aesthetic. It then goes on to reconsider some of Debussy's most basic and effective compositional techniques from this same perspective. The paper ends with a new interpretation of the composer's reading of Golaud's last words.

David EVANS (University of St. Andrews)

'If it looks like poetry and sounds like music: Debussy, Banville and the Problem with Fixed-Form Poems'

The influence of French poet Théodore de Banville (1823-1891) on Debussy is generally thought to have been limited to the early years of the composer's development. Yet by composing his *Trois Chansons de Charles d'Orléans* (1908) and *Trois Ballades de François Villon* (1910), after setting a further two of Charles d'Orléans' *Rondels* in the *Trois Chansons de France* (1904), Debussy was quite clearly following in the footsteps of his early poetic hero. I will offer an analysis of Debussy's Villon and Orléans settings read in relation to Banville's *Trente-six Ballades à la manière de François Villon* (1873) and *Rondels à la manière de Charles d'Orléans* (1875). For Debussy, I will suggest, these songs' inventive use of fixed form poems allowed him to explore the aesthetic tension between past and future, tradition and innovation, novelty and cliché, inviting us to reflect on where, precisely, 'genuine' music is to be heard in the early years of the twentieth century.

Mylène DUBIAU-FEULLERAC (Université de Toulouse II-Le Mirail)

'Verlaine's poetry performed through Debussy's musical sounds: "Spleen" in text and song'

The meeting between poems of Verlaine and music by Claude Debussy comes in a poetic declamation by singing. Scores give an interpretative reading allowing a rhythmic and sonorous approach of the poem, in the «concrete sensations of language», to speak as Katherine Bergeron, in *Voice lessons, French melody in the Belle Epoque* (Oxford University Press, 2010). Surrounding the specificity of the scores of Claude Debussy, and circumscribing the poetic criteria highlighted by the melody, the analyses shed light on a written trace, noted precisely, of the diction of the poetry of Verlaine. This study begins with the hypothesis according to which Claude Debussy would have chosen Paul Verlaine's poems for their innovative character in the frame of tradition. The poet aimed at «dislocating the poetry» in a more oral, sonorous way, than the written text might present : the consciousness of this audible musicality may result in an enrichment of today's performances.

In the *Ariettes oubliées* (1903), on texts chosen among the *Romances sans paroles* (1874), Claude Debussy dissociates his work from a habitual type in the genre of French Art song. However, tonal language remains at its foundations, with its points of support on important degrees of a chosen tonality, its cadenzas and regulate proportions. The renewal of language, as well as innovation in a known frame, are notable points of convergence between Debussy and Verlaine, that will be studied in parallel. The poetic techniques of contrasts and breaks, of repetition, sound saturation, enrich the evolving organizational procedures of Debussy. The last melody of the *Ariettes oubliées* (1903), "Spleen", gives an example of this essential intertwining of idea and structure of the text with the musical composition.

Marie ROLF (University of Rochester/Eastman School of Music)

'The Literary and Musical Genesis of Debussy's *Fêtes Galantes*, 2nd series'

Three manuscripts of all or portions of Debussy's *Fêtes Galantes*, série II, are known today. Two of them, each containing music for all three songs, are housed at the Bibliothèque nationale de France. A third manuscript, of an early version of "Colloque sentimental," is preserved in the Frederick R. Koch Collection at the Beinecke Rare Book and Manuscript Library at Yale University. Close study of these sources suggests an order of composition, and even the possibility that Debussy was not originally planning a group of Verlaine settings at all.

This study posits a chronology for the three songs, based on both extrinsic and intrinsic musical evidence, and examines in some detail the early setting of "Colloque sentimental." While on the surface, this virtually unknown setting may sound quite different from the published version, closer examination reveals that it contains many incipient qualities which are featured more overtly in the later version, including a sensitivity to the structure of the poem and traces of the "nightingale" motive. As is so often the case, Debussy refined his setting by simplifying it rather than by elaborating his original vision.

Joseph ACQUISTO (University of Vermont)

'Performing the ineffable: Text, Gesture and Performance in Debussy's "Trois poèmes de Stéphane Mallarmé"'

Debussy's "Trois poèmes de Stéphane Mallarmé" (1913) are among the relatively infrequent instances of musical settings of Mallarmé's poetry. This essay begins by interrogating Debussy's choice of poems: while these three could all be said to have some sort of connection to Mallarmé's daughter Geneviève, to whom the set was dedicated, another feature linking the three texts is their use of direct address to a "tu." It is interesting that Debussy chose, not those Mallarmé poems with a surfeit of "images" to which one could apply word painting techniques, but rather what we could call three "middle ground" Mallarmé poems that feature to some extent the complicated syntax and abstract style for which he is known, most prominent in his later work, and potentially problematic for a composer setting the text. It is fitting that poems that will be sung in performance to an audience feature direct address, but from here the questions of what happens in both the poems and the songs becomes far more complex and intriguing, since much of what is "communicated" to the addressee/reader/listener could be said to belong to the ineffable. And indeed, except for very brief moments, the entirety of the song set is marked at a *piano* dynamic or even softer. Following Jankélévitch on Debussy and a host of critics on Mallarmé, I will argue that these poems and songs comment on communicating the ineffable. In the text and the music, "expression" and "communication" are reimagined in order to foreground an overlapping set of systems of meaning. In the text, this would include syntax, phonetic elements, meter, imagery, and so on; in the music, it would include the harmonic and melodic language, phrase structure, dynamics, and interplay of vocal line and piano. In both the text and the music, what comes to the fore is not, despite the direct address, so much expression or communication as gesture, specifically, the gestures of inversion and expansion. I will examine the text and music as interrelated and overlapping but sometimes conflicting systems of gestures, through which the poet and composer both seek to

perform the ineffable. This gesture is accomplished only by the participation of the reader/listener, whose own role is essential in completing this performance, thus returning us to the importance of the “tu” that unites these three poems.

Helen ABBOTT (University of Sheffield)

'Singing “Le Jet d’eau”

According to some scholars, Baudelaire’s ‘Le Jet d’eau’ may originally have been written in conjunction with the *chansonnier* Pierre Dupont as a form of popular song. Whilst no record of any music by Dupont for this poem survives, this paper sets out to examine what textual features of the poem seem to make it particularly ‘settable’ to music. It will explore what happens when Baudelaire’s poetry is then sounded out as music through song performance, especially in the 1889 setting by Debussy, but also engaging with the two other nineteenth-century settings of this poem by Maurice Rollinat and Gustave Charpentier. A key area of focus will be the poem’s refrain, not just because of the ways in which the refrain functions in performance (with the possibility for collective singing) but also because of the challenges raised by textual variants. Debussy uses a version of the refrain that differs from any of the published versions of Baudelaire’s text, and the reasons behind this are – it seems – both aesthetic and practical. The paper concludes by suggesting that in order to sing ‘Le Jet d’eau’, it is necessary to take into account the scope of both the poem and the song score, acknowledging the implications of the orchestrated version of Debussy’s setting.

Emma ADLARD (Kings College London)

'Time-full' Interiors: Debussy, *Fête galante*, and the Salon of Marguerite de Saint-Marceaux

The second half of the nineteenth century witnessed a resurgence of French interest in the Rococo period, especially in its decorative art and ornamental furnishings. Eighteenth-century *fêtes galantes* paintings held a special fascination; these artworks depicted such refined pursuits of elegant high society as gallant conversation and masquerade in intimate parkland settings. Claude Debussy’s *L’Isle joyeuse* for piano (1903-4) is representative of this vogue, being inspired by Antoine Watteau’s archetypal *fête galante* painting of 1718-19, *L’Embarquement pour Cythère*. Its *avant-première* was given in the salon of Marguerite de Saint-Marceaux on Friday 13 January 1905 and it is this moment that will anchor my discussion here of the underlying relationship between notions of time and interiority.

I begin by arguing that *L’Isle joyeuse* was not inspired so much by the outdoor *fête galante* per se as by the way this occasion was imagined by Watteau as a retreat to an intimate haven; rural landscapes were associated with private, ‘feminine’ interiors in the *fin-de-siècle* imagination and both were highly valued as a means by which to offset the tyranny of the metropolis. The Saint-Marceaux salon thus constituted an ideal environment in which to experience *L’Isle joyeuse*, which invited its listener to reverie and introspection. In preference to the traditional argument that the Rococo revival merely exemplified a desire to dream of a halcyon past, however, I argue for the aesthetic’s significant impact upon present and future times alike. I subsequently extend this discussion of time by drawing on previous scholarship relating Debussy’s music to the temporal theories of Bergson and Proust; here, however, the interpretative sphere is expanded to incorporate the salon milieu. Ultimately, I will argue that Watteau’s *L’Embarquement*, Debussy’s *L’Isle joyeuse*, and Marguerite’s salon are all expressions of a ‘private’, eternal present, thickened with retentions and protentions of the past and future. In this way my paper challenges a conventional understanding of modernism as largely ‘public’ and progressive and demonstrates that concepts of privacy and stasis are equally characteristic of the movement.

Robert ORLEDGE (Emeritus Professor, University of Liverpool) and **Stephen WYATT** (author and playwright)

Le Diable dans le beffroi (1902–1912?): the reconstruction of Debussy's 'other' Poe opera'

In August 1903, Debussy wrote a scenario in one Act and two tableaux based on Poe’s ‘tale of mystery and imagination’, *The Devil in the Belfry* (1839). He planned this as a double bill with *The*

Fall of the House of Usher (also from 1839), selling the rights to their joint premieres to the New York Met in 1908.

This joint paper discusses the problems involved in producing a fast-moving, clear and dramatically viable professional libretto from what is, in effect, a discarded text, as well as those involved in setting this to music from the sketches Debussy left (but which included a complete Prelude to the first tableau from a 'spot the composer' competition in the journal *Musica* from January 1905). The process was assisted by material from Debussy's letters discussing the novel role of the chorus (who were to sing as individuals in a real crowd but still sound like an ensemble), and the concept of a 'jolly' devil who teases and entertains rather than threatening with fire and brimstone, and who whistles rather than sings and leads the Dutch villagers towards the canal (Pied Piper-like) with a 'fantastic jig' on his violin at the end of the first tableau. The second tableau moves the transformed cast to an exciting bacchanale set in Italy, and finally back to Holland again after the devil has been dispatched by the holy music of the bells and a fervent prayer from the Bell-ringer's son Jean. The whole opera revolves round a methodical, time-conscious Dutch village ('Vondervotteimittis' in Poe) whose inhabitants' lives are turned topsy-turvy when the devil makes their church clock strike thirteen at midday.

The paper will be illustrated with extracts from the concert premiere on 28 January 2012 in Montreal with the Orchestre 21 conducted by Paolo Bellomio.

Richard Langham SMITH (Royal College of Music)

'Debussy and the *Acte en vers*'

Until recently Debussy's heritage has been skewed by our lack of knowledge of his youthful compositions. Although more and more of his early *mélodies* gradually trickle out, we will have to wait for the *Œuvres Complètes* volumes of songs and early cantatas for a balanced view of his development as a composer. The revelation of the so-called 'Cantata' *Diane au bois* is an important step forward in rebalancing our knowledge of his mature work with his youthful preoccupations, however, like many of Debussy's works its genre is too readily defined as a 'cantata'. Examination of the sources and context of Banville's 'comédie' reveals the work as potentially dramatic, an 'acte en vers' which in turn inspired a tribute in a similar form by Stéphane Mallarmé: the first version of his poem 'L'après-midi d'un faune' was entitled 'Monologue d'un faune' and included stage It was essentially in the 'verse-act' form.

This paper will examine some musical aspects of *Diane au bois* and the ways in which its dramatic form was developed in subsequent works, particularly the two operas *Rodrigue et Chimène* and *Pelléas*. It will also add some observations to the discussion of its relationship to Debussy's *Faune* and to the wider context of Debussy's Hellenistic interests, too often overshadowed by the umbrella terms 'Impressionism' and 'Symbolism' which have over-nourished the discourses surrounding Debussy's music in the inter- and post-war periods.

Mary BREATNACH (University of Edinburgh)

'Debussy's *Wave*: Debussy, Hokusai and *La Mer*.'

The first edition of *La Mer* (published by Durand in 1905) had on its cover a picture of a wave. The image refers unmistakably to Hokusai's 'The Wave' and constitutes an act of homage paid by a composer to an artist whose work he revered. Rather than using Hokusai's work to illustrate his own, Debussy chose to present an interpretation that, in significant ways, enabled him to reach over and transcend traditional boundaries. I shall suggest that his purpose in using this image was, at least in part, to prepare his audience for an unprecedented aural experience.

Manuela TOSCANO (New University of Lisbon)

'A poetics of Wind'

Debussy's *'songe musical'* is inspired by the music of winds, breezes, swirls, wavering and floating in arabesques. This celebration of movement as *élan vital* shapes a constellation of aesthetic values which are expressed both in his music and in some of his writings. One of the aims of this paper is to identify aesthetic values informed by representations of 'movement', 'music' and 'arabesque' in the writings of Baudelaire and French symbolist poets. Some of these notions leave indelible traces in Debussy's musical aesthetics. Secondly, I intend to examine how the imagining of wind, movement and arabesque materializes in the phenomenal dynamics of specific paintings and in Debussy's musical pieces, which present evocative titles associated with the theme of this paper. I will briefly comment on a few paintings of Frederick Leighton and Turner. The centre of my attention focuses on the musical analysis of some passages of Debussy's *Ce qu'a vu le vent d'Ouest*, *Le vent dans la plaine* and *Prélude à l'après-midi d'un faune* as well as in 'Sirènes'. The poetic titles of the first two Préludes, as well as some images in Mallarmé's text which underlies the third Prélude, will be approached from literary points of view. The aim is to show how some dimensions of the text resonate in Debussy's musical conception.

David CODE (University of Glasgow)

'Debussy, the 'Song Triptych', and fin-de-siècle Visual Culture'

Debussy composed eight sets of three songs between 1891 and 1913. Containing almost all the *mélodies* of these years, the series tracks his development from post-Wagnerian maturity to 'late' style. While we have several fine readings of individual songs, the distinctive 'triptych' form of the Debussyan 'song cycle' has received little analytical attention. One reason might be glimpsed in Susan Youens's assertion that these little cycles are not as 'musically unified as [those] of Schubert, Schumann or Mahler'. Indeed the few existing studies of these tripartite sets generally emphasize textual links over musical ones, often in service of a narrowly 'narrative' sense of unity.

In this paper, I take a fresh look at the various kinds of textual and musical unity on view in this distinctly Debussyan form. I begin with a contextual glance into visual culture of the time, which saw a striking revival of interest in painted and printed triptychs. Then, in testing how such 'painterly' orientation can qualify our sense of multi-part literary and musical form, I outline an allegorical reading of Debussy's whole series of song triptychs as an evolving response to the pressures of modernist music historiography.

RECITAL PROGRAMMES [PROVISIONAL]

Thursday 12 April, 6–7pm

Sophie Bevan (soprano) and Sebastian Wybrew (piano)

Théophile Gautier (1811–1872)

Les Papillons

Charles Baudelaire (1821–1867)

from *Cinq Poèmes de Baudelaire*

Harmonie du soir

Le Jet d'eau

Stéphane Mallarmé (1842–1898)

Apparition

Trois poèmes de Stéphane Mallarmé

Soupir

Placet futile

Éventail

Paul Verlaine (1844–1896)

Fêtes galantes I

En sourdine

Fantoches

Clair de lune

Paul Bourget (1852–1935)

Deux romances

Romance

Les Cloches

Leconte de Lisle (1818-1894)

La Fille aux cheveux de lin

Friday 13 April, 6–7pm

Magali Arnault Stanczak (soprano) John McMunn (tenor) Ouri Bronchti (piano)

Théodore de Banville (1823–1891)

Diane au bois (reconstruction Richard Langham Smith)

Quatre Chansons de Jeunesse

Pantomime (Verlaine)

Clair de lune (1st version) (Verlaine)

Pierrot (Banville)

Apparition (Mallarmé)

Maurice Bouchor (1855–1929)

Le matelot qui tombe à l'eau

Extract from *Le Diable dans le beffroi* (Edgar Allen Poe, reconstruction Robert Orledge)

BIOGRAPHIES – SPEAKERS (alphabetical order)

Helen ABBOTT (University of Sheffield, UK) <h.abbott@sheffield.ac.uk>

Helen Abbott is Lecturer in French at the University of Sheffield (UK) and specialises in nineteenth-century French poetry and music, with particular emphasis on voice and performance. Her first monograph, *Between Baudelaire and Mallarmé: Voice, Conversation and Music* was published with Ashgate in 2009. Her forthcoming book entitled *Parisian Intersections: Baudelaire's Legacy to Composers* examines five different nineteenth-century song settings of Baudelaire's 'La Mort des amants' by both well-known and minor composers of the era. She regularly collaborates with the Oxford Lieder Festival and is an associate researcher of the SongArt research group. Prior to taking

up her post at the University of Sheffield in 2012, she was Head of French at Bangor University, north Wales.

Joseph ACQUISTO (University of Vermont, USA) <jacquist@uvm.edu>

Associate Professor of French at the University of Vermont (USA), Joseph Acquisto specialises in nineteenth- and twentieth-century literature, especially poetry and the novel, with particular interest in the relations among literature, music, and philosophy. He is the author of articles on Baudelaire, Mallarmé, Proust, Cioran, and others, and of *French Symbolist Poetry and the Idea of Music* (Ashgate, 2006) and the forthcoming *Crusoes and Other Castaways in Modern French Literature: Solitary Adventures* (University of Delaware Press). He has just finished work on an edited volume provisionally entitled *Thinking Poetry: Philosophical Approaches to Nineteenth-Century French Poetry* and is currently working on a book on pessimism and antimodernism in Baudelaire and Cioran.

Emma ADLARD (King's College London) <emma.adlard@kcl.ac.uk>

Emma Adlard is in the second year of her AHRC-funded PhD at King's College London researching women's patronage of French music and dance between 1900 and 1930. Emma holds a Bachelor of Music degree from Royal Holloway and a Master's degree from Oxford; before beginning her doctorate she worked at Oxford University Press as an Editorial Assistant in the Music Department. In May 2011 Emma co-organised a joint conference between King's and the University of North Carolina entitled 'Music, Sound and Space in France: 1850 to World War I', and she has given papers at the Seventh International Conference on Music Since 1900 and at the Tenth Annual Conference of the Society of Dix-Neuviémistes. Emma was recently awarded an AHRC scholarship to spend four months researching at the Library of Congress this year as a fellow of the John W. Kluge Center.

Katherine BERGERON (Brown University, USA) <katherine_bergeron@brown.edu>

Katherine Bergeron is a professor of musicology and Dean of the College at Brown University (USA). Her research deals with French cultural history of the 19th and 20th centuries, with an emphasis on music and language. Bergeron is the author of *Decadent Enchantments* (California 1998), a book about the revival of Gregorian chant, which won the Deems-Taylor Award from ASCAP in 1999. She is also editor of *Disciplining Music* (Chicago 1992) and *Music, Rhythm, Language* (California 2004), a special issue of *Representations*. Her book, [Voice Lessons](#) (Oxford 2010), a study of French language, poetry, linguistic science, and song, won the Deems Taylor Award in 2011, and the Otto Kinkeldey Award from the American Musicological Society, the highest honour accorded to a book by a senior scholar.

Mary BREATNACH (University of Edinburgh, UK) <M.Breatnach@ed.ac.uk>

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Transfer: Paris, 1830–1914. His edition of *Pelléas* for the Debussy *Œuvres Complètes* involved collaboration with Pierre Boulez, Claudio Abbado and John Eliot Gardiner. He contributed to *Mozart's Piano Concertos: Text, Context, Interpretation*, and wrote the Cambridge Music Handbook *Mozart: Piano Concertos Nos. 20 and 21*.

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Robert Orledge became Professor of Music at Liverpool University in 1991, specialising as a historical musicologist in the way composers composed, and publishing numerous books and articles on Fauré, Debussy, Koehlin and Satie. Since taking early retirement in 2004, he has become a 'creative musicologist', concentrating on completing and orchestrating Debussy's unfinished works. His completion of *The Fall of the House of Usher* was successfully premiered at the Bregenz Opera Festival in 2006, alongside the Chinese ballet *No-ja-li* in Los Angeles.

His *Nocturne pour violon et orchestre* was broadcast from the Amsterdam Concertgebouw in November 2011 with Isabelle Faust as soloist and Heinz Holliger conducting, and his most recent completion is *Le Diable dans le beffroi*. His volume of Debussy's orchestrations is due to be published in the Durand *Oeuvres complètes* (V/11) later this year.

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Manuela Toscano teaches Musicology at the Universidade Nova de Lisboa. She is a member of the CESEM Research Center for Aesthetics and Sociology of Music. She has made a special study of Gesualdo's sacred music: his *Holy Week Responsories* have been systematically analyzed in her book *Maneirismo inquieto: Os Responsórios de Semana Santa de Carlo Gesualdo*, 2007, 3 vols. through a historico-philosophical reflection on its particular existential place in mannerism. Her publications assume an interdisciplinary aesthetic approach, integrating analysis of art, literature, poetry and music. She has also published on Petrarchism in Iberian vocal music and on German Lied. Currently, she is researching Symbolist painting, poetry and music as well as the German romantic Lied. As a pianist she has performed German Romantic Lied and the French *mélodie*.