

T H E P R I S M A T I C



DEBBUSKY

EASTMAN SCHOOL OF MUSIC OCTOBER 1—27, 2012

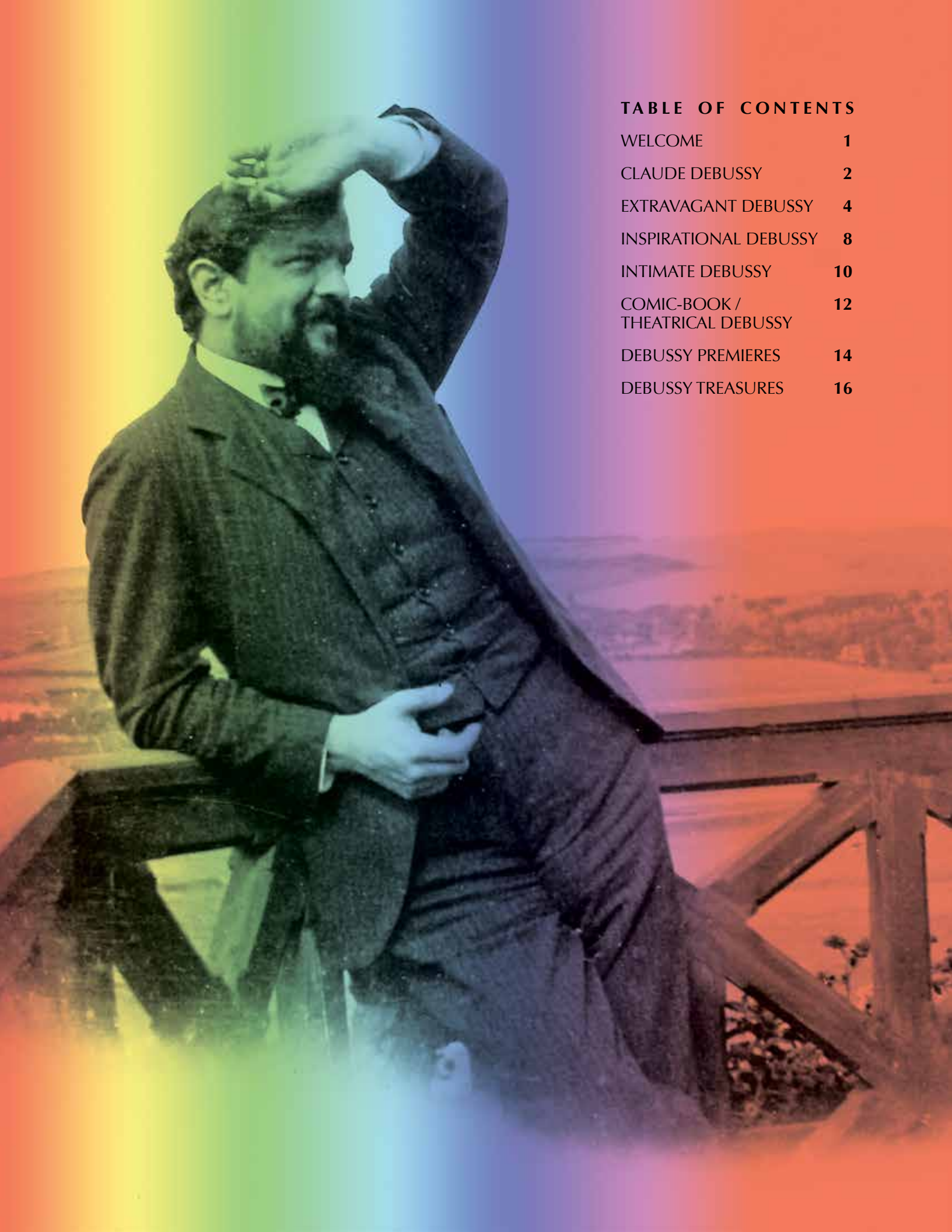


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The **Prismatic Debussy**, a festival in honor of Claude Debussy’s birth 150 years ago, celebrates his innovative and multifaceted œuvre. In concerts, lectures, and master classes presented over three weeks, we explore a wide range of repertoire, including beloved masterpieces, such as the orchestral *Nocturnes*, later compositions that are not frequently performed, such as *Le Martyre de saint Sébastien*, and works that secured Debussy’s reputation for posterity, namely *Pelléas et Mélisande*, as well as early songs that have just been discovered and reconstructed. In addition, we will have the special opportunity to hear newly composed works that are inspired by Debussy. In each facet of the festival, our focus will shift to different spectral colors within our prismatic view—from extravagant works for large ensembles to intimate chamber music to pieces based on text, including opera and *mélodies*.

Taking our cue from Debussy’s notorious rants against the rigid and stale academic traditions of the Paris Conservatoire, we aim to present his works in fresh and imaginative ways. Our opening Gala Concert on October 13 will be introduced with lavish video projections, fascinating anecdotes, and excerpts from Debussy’s own writings. Musica Nova offers *The Debussy Project* on 17 October, presenting new works by Eastman composers, inspired by Debussy’s piano prelude “Des pas sur la neige.” The PRISM concert on 20 October features transcriptions of Debussy’s works, including his own arrangement of “Minstrels” for violin and piano, the manuscript of which is housed in the Sibley Music Library of the Eastman School of Music. Artist P. Craig Russell’s illustrations of *Pelléas et Mélisande* will be projected on 26 October, accompanied by Matthew Brown and Dariusz Terefenko’s original arrangement for an eclectic chamber ensemble, and the day before, on 25 October, guest scholars David Grayson (Minnesota) and Emil Homerin (Rochester) will interview P. Craig Russell about his work. Last but not least, on 27 October, we link via Internet2 with the Royal College of Music in London for the premieres of five newly reconstructed early songs—“L’Archet,” “Le Matelot qui tombe à l’eau,” “Romance,” “Les Elfes,” and “Séguidille”—as well as a work for women’s chorus and soprano solo, “Chanson des brises.” Paris-based soprano Elizabeth Calleo will be joined by vocal students and faculty from the Eastman School of Music and the Royal College of Music to perform these and other early songs, and scholars Denis Herlin (Paris), Mylène Dubiau-Feuillerac (Toulouse), Richard Langham Smith (London), Marie Rolf (Rochester), and Jonathan Dunsby (Rochester) offer insights into the music and its contexts.

Throughout the three-week festival, educational opportunities abound—from courses offered at Eastman for undergraduates, graduate students, and adult learners to interdisciplinary master classes to Debussy-focused studio recitals to outreach programs in the community. A special exhibit at the Sibley Music Library, organized by David Peter Coppen, will feature Debussy’s manuscripts of *La Mer* and his arrangement of “Minstrels” for the violinist Arthur Hartmann, among other treasures.

We hope that you enjoy the kaleidoscopic events offered in **The Prismatic Debussy** and the dazzling music of this endlessly fascinating composer. And, in the course of these three weeks, we are delighted to share with you the full spectrum of artistry and scholarship of the students and faculty at the University of Rochester’s Eastman School of Music.

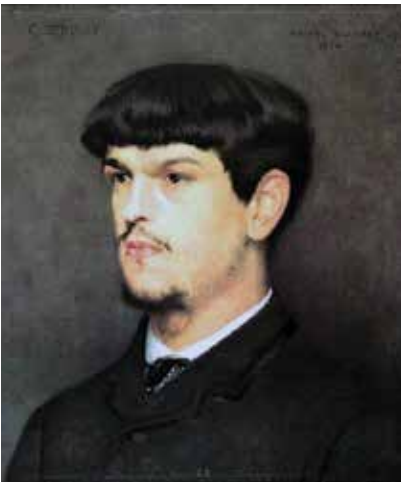
Meliora!

Marie Rolf

Marie Rolf
Artistic Director of **The Prismatic Debussy**



Marie Rolf, Eastman School of Music,
Associate Dean of Graduate Studies;
Professor of Music Theory



Marcel André Baschet, *Claude Debussy in Rome*, 1884, Chateau de Versailles, France

Claude DEBUSSY

Claude Debussy vacationing at Houlgate-sur-Mer, August 1911

One hundred and fifty years after his birth in the Paris suburb of Saint-Germain-en-Laye, Claude Debussy remains one of the most significant composers in the history of Western music. An innately creative individual who was contemptuous of the academicism of such institutions as the Paris Conservatoire and the Académie des Beaux-Arts, Debussy epitomized modernism's commitment to innovation. Through the novel juxtaposition of variegated musical layers, the subtle melding of disparate timbres, and the extensive utilization of pitch collections that flout the hallowed dualism of major-minor tonality (to cite just a few of his imaginative techniques), Debussy achieved a unique style that continues to attract devotees the world over.

In the process of attaining such originality, Debussy tapped a spectrum of inspirational sources. Perhaps the greatest musical influence on his development was Wagner, whose emotionally charged operas enthralled Debussy during his formative years. But as the French composer matured, he grew disillusioned with his idol on account of Wagner's mushrooming dominance over French culture during the final decades of the nineteenth century. In Debussy's view, "Wagnermania" had the harmful effect of suppressing individual creativity in favor of aesthetic conformism, so the French composer determined to write music that pushed beyond the accomplishments of Wagner. To be sure, Debussy maintained a healthy respect for Wagner's harmonic sorcery and luminous orchestration, and he frequently incorporated these features into his own works, but going forward the French composer focused his attention on more exotic sources of musical vitality.

As fate would have it, Debussy came into contact with one of these exotic alternatives just as his love for Wagner's music was diminishing. Over the course of the 1889 Paris World's Fair, which gave rise to the famed Eiffel Tower, Debussy avidly attended performances of Javanese gamelan music, an experience that opened the French composer's ears to a world of ringing metallophones free of Wagnerian gestures. Debussy's fascination with the gamelan inspired some of his most novel pieces, including "Nuages," which will receive a performance during **The Prismatic Debussy** festival.

In addition to initiating Debussy into the musical traditions of Java, the 1889 World's Fair kindled the composer's passion for Russian music, thanks to two symphonic concerts that were given under the direction of Rimsky-Korsakov. The second of these concerts featured music by Musorgsky, and over the next few years Debussy became a great admirer of the Russian composer's output, which differs markedly from Wagner's. Debussy was engrossed with Musorgsky's *Boris Godunov* when he began the composition of his own operatic masterwork, *Pelléas et Mélisande*. Affinities between the two works abound, particularly with respect to prosody as both *Boris* and *Pelléas* teem with vocal parts that mirror the inflections of ordinary speech. A highlight of the festival



Debussy's early idol Richard Wagner (left); Hokusai's *Wave*, reproduced on the cover of the first edition of *La Mer* (top right); Watteau's *L'embarquement pour Cythère*, inspiration for *L'Isle joyeuse* (bottom right)

will be the re-imagining of Debussy's opera by Eastman musicians in collaboration with comic-book creator P. Craig Russell.

Speaking of comic books, visual art influenced Debussy just as much as exotic musics, from the woodblock prints of such Japanese masters as Hiroshige and Hokusai to the Impressionist paintings of Monet and Degas. The composer's interest in the visual arts, and for that matter other mediums of expression like poetry, drama, and film, reflects his commitment to the Symbolist ideal of cross-pollination between the arts. The *Prélude à l'Après-midi d'un faune* and *L'Isle joyeuse*, both of which are featured in new arrangements during the festival, exemplify Debussy's proclivity for finding inspiration outside of the realm of music: the former pays homage to verses by the Symbolist poet Mallarmé, whereas the latter alludes to a canvas by Watteau, an exponent of the Rococo style. Reveling in pastoral imagery, these two compositions also highlight Debussy's veneration for the natural world, which he regarded as the supreme source of beauty and innovation in the universe. Indeed, nature may be viewed as Debussy's primary muse, as evidenced by the numerous evocations of natural phenomena that appear throughout his œuvre.

While the influences on Debussy are aptly described as prismatic, his impact on subsequent artists has been no less varied. The list of composers alone who have cited him as a source of inspiration includes—but is not limited to—Bartók, Messiaen, Gershwin, Takemitsu, Boulez, Crumb, and Glass. It therefore seems fitting that Eastman composers will premiere new works based on Debussy's prelude "Des pas sur la neige" during **The Prismatic Debussy**. Clearly, Debussy remains a musical luminary in 2012, and we should not be the least bit surprised if young Eastman composers are planning a similar concert one hundred years from now. Enjoy the festival!

Matthew Morrow, Ph.D., *Instructor of Musicology, Eastman School of Music*

DEBUSSY

SATURDAY, OCTOBER 13, 2012
8 PM 🦋 KODAK HALL AT EASTMAN THEATRE

The infinite variety of Debussy, presented for the ear and the eye: works familiar and rare, interpreted by Eastman’s large orchestral, choral, and wind ensembles, with video projections.

Marie Rolf, narrator

Printemps

Eastman School Symphony Orchestra
Neil Varon, conductor

Marche écossaise

Andrew Duncan, bagpiper

arr. Scatterday

“Sarabande”
from Pour le piano

arr. Scatterday

“Hommage à Rameau”
from Images (for solo piano)

arr. Hunsberger

Eastman Wind Ensemble
Mark Scatterday and Donald Hunsberger, conductors

INTERMISSION

Nocturnes

“Nuages”

“Fêtes”

“Sirènes”

Eastman Philharmonia and Women’s Chorus
Neil Varon, conductor

Le Martyre de saint Sébastien—mystère for orchestra, chorus, and soloists

Act IV: “Le Laurier blessé” (“The Wounded Laurel Tree”)

Act V: “Le Paradis” (“Paradise”)

Eastman Philharmonia and Chorale
William Weinert, conductor
Joel Dyson, soprano solo

PROGRAM NOTES FOR
Le Martyre de saint Sébastien (The Martyrdom of Saint Sebastian)
A *mystère* (mystery play) in five *mansions* (acts; in medieval French, *mansions* were the successive scenes in a mystery play)
Text by Gabriele D’Annunzio

Summary of Act III and the beginning of Act IV, largely based on D’Annunzio’s stage directions:
Sebastian, a soldier in the army of the Eastern Roman Empire—in greater Syria—has been (in Act III) condemned to be executed by a platoon of skilled archers for refusing to abandon his belief in God and to worship, instead, Emperor Diocletian. During the early part of Act IV the curtain rises to reveal Sebastian strapped to the trunk of a tree. His naked feet, looking like polished ivory, rest against the tree’s knotty roots. His bare arms are tied together above his head. He begs the archers from Emesa (the city known today in Arabic as Homs) to help him complete his fate: “Whoever wounds me most deeply, loves me most deeply.” Sebastian then has two visions: stigmata bleeding in his hand; and the Good Shepherd carrying a beloved sheep—on his shoulders—back to the flock.

Tonight’s excerpt begins with what happens next in Act IV: The Wounded Laurel Tree:
Modéré (Moderate tempo):
The soldiers, responding to Sebastian’s begging glance and anguished pleas, send their arrows “into the knot of his bones.” Some, horrified, lay down their bows and empty their quivers. Others fire arrows madly as if at a multitude of enemy horsemen. Sharp chords in the brass seem to indicate one arrow after another piercing Sebastian’s limbs and chest. Sebastian, his throat pierced, cries out “Eternal Love!” and—over pizzicato chords in the low strings—perishes. The archers are agonized at the loss of this beloved young man and drag themselves on their knees to kiss his lifeless feet. Syrians approach. As they mourn the man whom they took to be “the beautiful Adonis,” women from Byblos (in Lebanon) untie the body from the tree and wrap it in purple cloth.

SYRIAN CHORUS [from a distance, and gradually drawing closer]
Hélas! Ah!
Pleurez, ô femmes de Syrie,
criez: “Hélas! ma Seigneurie!”
Toutes les fleurs se sont flétries.
Il va dans la pâle prairie!

Alas! Ah!
Weep, oh women of Syria,
and cry: “Alas, my Lordship!”
All the flowers have wilted.
He goes to the pallid meadow.

Suddenly, the arrows vanish from Sebastian’s wounds and reappear in the laurel tree behind him. The women of Byblos place the young man’s strong, beautiful body—now miraculously smooth and whole again—on a stretcher.

SYRIAN CHORUS
Eros! Pleurez!
Il descend vers les Noires Portes.
Tout ce qui est beau,
l’Hadès morne l’emporte.
Renversez les torches, Eros! Pleurez!

Eros [the god of love]! Weep!
He descends toward the Black Gates.
Dark Hades carries away [from Earth]
all that is beautiful.
Eros, extinguish your torches and weep!

A light appears in the heavens, growing brighter and brighter, as if a blazing star were descending and about to set the very ground aflame. The Gates of Paradise open to receive Sebastian’s Soul. The music leads us into . . .

Act V: Paradise
. . . Heaven, which looks like a beautiful tree-rimmed plain, but—unlike earthly scenes—suffused with “ineffable light.” Sebastian is declared a saint by the Apostles and by Martyrs of earlier ages, to words given below. With a paraphrase of Psalm 150, all inhabitants of Heaven conclude this four-hour pageant-drama-ballet by praising God.
No. 1: Interlude: *Modéré* (Interlude: moderate tempo)
No. 2: *Modéré* (Moderate tempo)

CHORUS OF MARTYRS
Gloire! Sous nos armures
flamboyez, ô blessures!
Qui est celui qui vient?
Le Lys de la cohorte.
Sa tige est la plus forte.
Louez le nom qu’il porte:
Sébastien!

Glory! Let flames leap out of the wounds
under our suits of armor!
Who is this that comes?
The Lily [fairest beauty] of the soldier-troop.
His stem [virility/lineage] is the strongest.
All praise the name he bears:
Sebastian!

continued on next page



Ida Rubinstein by Léon Bakst (1912);
Babylonian Sorceresses from the first
production of *Le Martyre de saint Sébastien*
(1911); costume designs for *Le Martyre* by
Bakst (A Jew from Ancient Syria, a Woman
with Leprosy, and a Fortune-Teller)

DEBussy

CHORUS OF VIRGINS (*Più animato*: a livelier tempo)

Tu es loué. L'étoile
de loin parle à l'étoile
et dit un nom: le tien.
Dieu te couronne. Toute
la nuit comme une goutte
à ton front est dissoute,
Sébastien.

You are praised.
Star to distant star
speaks one name: yours.
God crowns you.
Night dissolves, like a drop [of dew]
on your forehead,
Sebastian.

CHORUS OF APOSTLES

Tu es Saint. Qui te nomme
verra le Fils de l'Homme,
qui sur son coeur te tient,
sourire de ta grâce.
Jean t'a donné sa place.
Tu boiras dans sa tasse,
Sébastien.

You are a Saint. Whoever speaks your name
will see the Son of Man—
who holds you upon his heart—
smile for your grace.
John has given his seat to you
You will drink from his cup,
Sebastian.

CHORUS OF ANGELS

Tu es beau. Prends six ailes
d'Ange et viens dans l'échelle
des Feux musiciens,
chanter l'hymne nouvelle
au Ciel qui se constelle
de tes plaies immortelles,
Sébastien.

You are beautiful. Take six
wings of Angels, and come into the ranks
of musical Flames
and sing the new hymn
to Heaven, which decorates itself with stars
made from your immortal wounds,
Sebastian.

SEBASTIAN'S SOUL (*Modéré*: moderate tempo)

Je viens, je monte. J'ai des ailes.
Tout est blanc. Mon sang est la manne
qui blanchit le désert de Sin.
Je suis la goutte, l'étincelle
et le fétu. Je suis une âme,
Seigneur, une âme dans ton sein.

I come, I rise. I have wings.
All is white. My blood is the manna
that turns white the [biblical] Wilderness of Zin.
I am the drop [of precious water], the spark,
and the straw [that catches on fire].
I am a soul, Lord, a soul in your breast.

CHORUS OF ALL THE SAINTS (*Allègrement*: quickly, joyfully)

Louez le Seigneur dans l'immensité de sa force.
Louez le Seigneur sur le tympanon et sur l'orgue.
Louez le Seigneur sur le sistre et sur la cymbale.
Louez le Seigneur sur la flûte et sur la cithare.
Alleluia.

Praise the Lord and his endless power.
Praise the Lord upon the tympanon and organ.
Praise the Lord upon the sistrum and cymbal.
Praise the Lord with the flute and cithara.
Alleluia.

Program Notes by Ralph P. Locke, *Professor of Musicology, Eastman School of Music*

EASTMAN SCHOOL SYMPHONY ORCHESTRA

VIOLIN I
Victor Ronchetti,
concertmaster
Jae Yeon Park
Gina DiCarlo
Sarah Ng
Crystal Qi
Molly Germer
Yiu Ting Chik
Christina Yee
Alicia Friedrichs
Ran Seo
Martina Alonso
Joshua Huang
Moriah Wilhelm
Brian Lee
Neil Miller
Vilma Perkomaki

VIOLIN II
Yaeri Choi,
principal
King Sum Wong
Grace Crosby
Michael Ann Page
Han Xie
Soo ah Jung
Yunjung Lee
Kim Durlfänger
Ece Dolu
Shannon Reilly
Yip Wai Chow
Mary Russek
Gabrielle Monachino
Ji Young Kim
VIOLA
Jebat Kee, *principal*
Evan Basta
Kirsten Hoops
Caroline Diaz
Tairan Chen
Sterling Tyler
Michael Staffeldt
Stephanie Price
Jonathan Kane
Sarah Greene
Natalie Kane- Bartolozzi

CELLO
Laura Andrade,
principal
Zachary Preucil
Henry Chen
Eleanor Lee
Philip Lee
Heather Anderson
Ben Fried
Paul Moskalew
Erie Lee
Pedro Sanchez
Do Yeon Kim
DOUBLE BASS
Stephen Jones,
principal
Andrew O'Conner
Arjun Baxter
George Given Arnold
Tanya Chan
Michael Fuller

FLUTE
Evan Fojtik
Sho Kato
OBOE
Linnea Rowley
Carly Gordon
CLARINET
Sam Lesnick
Joseph Clark
BASSOON
Matthew Gregoire
Clayton Kullander
HORN
William Bard
Bevin Flemming
Caitlin Smith
Corbin Castro
Jacqueline Schober
TRUMPET
Samuel Huss
Jacy Ripley

TROMBONE
Austin Richardson
Doug Meng
Tait Madsen
TIMPANI
Sam Um
PERCUSSION
Sean Lowery
HARP
Rosanna Moore
KEYBOARD
Patrick Towey
Kim Saetbyeol

EASTMAN WIND ENSEMBLE

FLUTE
Tyler Menzel
Johanna Gruskin
Eliza Rodriguez
Sho Kato
OBOE
Amy Luegering
Danny Cruz
Katie Hart
Sasha Shatalov

CLARINET
Ji Yeon Choi
Kelsi Doolittle
Carl Galland
Jackie Gillette
Varsha Nair
Emily O'Shea
Wai Ki Wun
Zacks Shen
SAXOPHONES
Mark Viavattine
Sean Xue
Nicholas Exler
Keenan McKoy

BASSOON
Kelly Kasle
Quinn Delaney
Tom Doser
HORN
Erin Futterer
Claude Lumley
Stephanie Hollander
Thea Humphries
Emily Buehler
TRUMPET
David Aguila
Antonio Delgado
Samantha Ferbuyt
Kevin Fitzgerald
Jonathan Kang
James Shelton
Ellen Shinogle

TROMBONE
Jessica Hawthorne
Jeff Dunn
Matt Kowalski
Casey O'Neil
Jackie Dreher
EUPHONIUM
Devin Sloos
TUBA
Tara Fayazi
TIMPANI
Colin Deay

PERCUSSION
Nick Bonaccio
Adam Maalouf
Ariel Jackson
Kurtis Fedde
Nick Tariello
Peter Ferry
STRING BASS
Hiroki Yuasa
KEYBOARD
Xi Chen
HARP
Kathryn Sloat
Sarah Kramer

EASTMAN CHORALE

SOPRANO
Alicia Ault
Emilyn Badgley
Mary Baron
Joel Dyson
Nicole Heinen
Paige Kiefner
Jihye Kim
Stephanie Kim
Jennifer Lee
Ivana Martinic
Kimberly Merrill
Abby Middleton
Kara Mulder
Camila Ospina
Sarah Brown Phillips
Paulina Swierczek

ALTO
Anna Bekker
Rachael Brashier
Renata Dworak
Rebecca Galick
Hannah Harrow
Rebecca Herlich
Yunn-Shan Ma
Andrea McGaugh
Elizabeth Noble
Sun-Ly Pierce
Rachael Sanguinetti
Katherine Tepper
Allison Thorp
Katie Weber
Mary Whitaker
Melissa Zgouridi

TENOR
David Chin
Ee-Ming Chua
Nick German
Samuel Grosby
Matthew Hancock
Nils Klykken
Daniel Kohane
John Leighton
Sean McNeeley
Matthew Moisey
Joseph Santantasio
Jacob Stebly
Matthew Swensen
John Christopher Urquiagu

BASS
Ryan Alexander
Alex Brickel
Trevor Cook
Michael Davis
Kevin Fitzgerald
David Gleichman
Stephan Hernandez
Nicholas Kilkenny
Dan Lyng
Jarrett Porter
William Rich
Evan Roberts
Gabriel Sin
Kevin Wang
Brian White
Lee Wright

EASTMAN PHILHARMONIA

VIOLIN I
Kevin Tompkins,
concertmaster
Bo Kyung Hwang
Samantha Moraes
Seo Hee Min
Sarah Rogers
Leah Kettlekamp
Elizabeth Ehrlich
Evie Chen
Steve DeNiro
Sarah Ohms
Tim Lee
Iain Crampton
Koki Tanaka
Lauren Cauley
VIOLIN II
Christy Greer,
principal
Markiyon Melnychenko
Eric Cheng
Tommy Dougherty
Ji-Yeon Lee
Ellen Sonnenberg
Ji Eun Shin
Dasol Jeong
Christine Chon
Wendy Toh
Cecilia Lee

VIOLA
William Ford-Smith,
principal
Ye Jin Goo
Carrie Davids
John Ross
Sarah Poe
Colin Webb
Keegan Donlon
Allie Cade
Ben Pochily
Bridget Kinnery
Lucas Goodman
CELLO
Allison Rich,
principal
Kimberly Jeong
Tommy Fields
Sam Pierce-Ruhland
Jack Peterson
Chan Song An
Calvin Chen
Jinn Shin
Nadine Sherman
Miles Cole
YiQiu Chen

DOUBLE BASS
Michael Franz,
principal
Michael Fuller
Peter Griesinger
Aaron Hook
FLUTE
Jennifer Zhou
Eun-ji Park
Charlotte Roth
Teri Villalobos
OBOE
Amy Skjerseth
Jessica Wilkins
June Kim
Zac Hammond
Grace Woodworth
CLARINET
Madison Greenstone
Emma Hsieh
Michael Mah
Rebecca Tobin
Helen Verchota

BASSOON
Melissa Birkhold
Maxwell Grube
Jessica Wooldridge
Julian Clement
Sam Fraser
HORN
Russell Rybicki
Daniel Brottman
Renee Vogen
Kelly Suthers
Grace Shafer
Emily Browne
Lucy Olson
Emily Duffy
TRUMPET
Jackson Arthur
Samantha Kimber
Charles Roberts
Keaton Viavattine
TROMBONE
Matt Carlin
Aden Brooks
Josh Becker
Will Paceley
Matt Norman

TUBA
Andrew Melchionna
TIMPANI
Sidonie Wade
PERCUSSION
Colin McCall
Tomek Arnold
HARP
Molly O'Roark
Kathleen McAuliffe
Hannah Chute
KEYBOARD
Chiao-Wen Cheng
Jennifer Li



Ivan Thiele, Portrait of Claude Achille Debussy, June 1910



By James McNeill Whistler:
(Top) *Nocturne in Blue and Silver: The Lagoon at Venice*, 1879
(Bottom) *Nocturne in Blue and Gold: Old Battersea Bridge*, 1872-1875

DEBUSSY

WEDNESDAY, OCTOBER 17, 2012

8 PM 🎻 KODAK HALL AT EASTMAN THEATRE

This program combines two great works by Pierre Boulez with new works inspired by Debussy's piano prelude "Des pas sur la neige" by Brad Lubman, David Liptak, and Carlos Sanchez-Gutierrez. The Boulez works are from two distinct periods: Éclat (1965), a scintillating work of modernism, and Mémoire (1985), which sounds like something Debussy might have written had he been alive in the late 20th Century.

Musica Nova
Brad Lubman, conductor

Éclat (1965)	Pierre Boulez (b. 1925)
Mémoire (...explosante-fixe...originel) (1985)	Boulez
Emlyn Johnson, flute	
"Des pas sur la neige"	Claude Debussy (1862-1918)
Katherine Benson, piano	
Steps in Flux [1] (2012)	Carlos Sanchez-Gutierrez (b. 1964)
Footsteps (2012)	David Liptak (b. 1949)
Distant Snow (2012)	Brad Lubman (b. 1962)
INTERMISSION	
Mémoire (...explosante-fixe...originel)	Boulez
Éclat	Boulez

MUSICA NOVA

FLUTE
Emlyn Johnson
Jennifer Zhou
OBOE
Sasha Shatalov
CLARINET
Madison Greenstone
Tiffany Valvo
BASSOON
Maxwell Grube
HORN
Daniel Brottman
Claude Lumley

TRUMPET
Charles Roberts
TROMBONE
Curtis Swike
PERCUSSION
Carson Moody
Drew Worden
Christian Covington
GUITAR
Sungmin Shin
MANDOLIN
Rob Saunders
KEYBOARD
Dan Pesca
Heather Goldman

HARP
Sophie Rusnock
VIOLIN
Che Ho Lam
Lauren Cauley
Alex Lee
VIOLA
Molly Goldman
Christiana Reader
CELLO
Audrey Snyder
BASS
James Sullivan



Debussy at his desk, ca.1905



Autograph manuscript of "Des pas sur la neige," Prelude No. 6 from Book One



Raoul Dufy, *Homage to Claude Debussy*, 1952, Musée des Beaux-Arts, Le Havre, France

DEBUSSY

SATURDAY, OCTOBER 20, 2012
7 and 9 PM 🦋 HATCH RECITAL HALL

Many of Debussy's best-known piano works and songs have been transcribed, or arranged, for instruments other than those for which he initially intended. The transcriptions presented on this concert feature Eastman faculty members and students playing in uninterrupted succession from different locations within Hatch Recital Hall—hence the title, “Intimate Debussy.”

Syrinx

Chien-Kwan Lin, *soprano saxophone*

“Doctor Gradus ad Parnassum” from *Children’s Corner*
 Sam Um, *marimba*

Arabesque No. 2

Zachary Hammond, *oboe*
 Kristina Finch, *harp*

La plus que lente (The slow waltz outwaltzed)

arr. Gerry Mulligan
 trans. Bill Dobbins

Jazz Sextet

“Soirée dans Grenade” (“Evening in Granada”) from *Estampes*

arr. James Smith

Eastman Guitar Quartet
 Mark Appling, Adam Larison
 Kyle Patterson, Sungmin Shin

Prélude à l’Après-midi d’un faune
 (Prelude to the Afternoon of a Faun)

arr. Michael Webster

Jacqueline Cordova, *flute*
 Tiffany Valvo Lopez, *clarinet*
 Joseph Yungen, *piano*
 Ainsley Kilgo and Keenan McKoy, *dancers*

“Quant j’ai ouï le tambourin”
 (“When I heard the drum”)

arr. Mike Levine

from *Trois Chansons de Charles d’Orléans*
 Eastman Trombone Quartet
 John Marcellus, Matt Norman
 Grant Reed, Joshua Becker

“Minstrels”

Prelude No. 12 from Book One

arr. Claude Debussy

Charles Castleman, *violin*
 Marie Rolf, *piano*

“Les Collines d’Anacapri” (“The Hills of Anacapri”) Prelude No. 5 from Book One

arr. Reuben Allen

Eastman Saxophone Project
 Chien-Kwan Lin, *director*

Rêverie

Bob Sneider, *guitar*

L’Isle joyeuse (The Island of Joy)

arr. David Noon

Jacqueline Cordova, *flute*
 Kristina Finch, *harp*
 Hee Sagong, *violin*
 Kyung Ah Jung, *violin*
 Stephanie Price, *viola*
 Hilary Glen, *cello*

“Yver, vous n’êtes qu’un villain”
 (“Winter, you are nothing but a rogue”)

arr. Levine

from *Trois Chansons de Charles d’Orléans*
 Eastman Trombone Quartet

“The Snow is Falling” from *Children’s Corner*

Malcolm Matthews, *harpsichord*

“Golliwog’s Cakewalk” from *Children’s Corner*

arr. Matt Evans

Eastman Saxophone Project
 Chien-Kwan Lin, *director*

“La Fille aux cheveux de lin”
 (“The girl with the flaxen hair”)

arr. Ted Goldman

Prelude No. 8 from Book One
 Joel Dyson, *soprano*
 Jacqueline Cordova, *alto flute*
 Kristina Finch, *harp*
 Missy Pfohl Smith, *dancer*

Jamal Rossi, *artistic director*
 Marie Rolf, *musical advisor*
 Dan Mason, *lighting and production assistant*
 Kelsey Hayes, *stage manager*

ENSEMBLE PERFORMERS

Eastman Saxophone Project

Chien-Kwan Lin, *director*
 Matt Evans, *assistant director*
 Matt Amedio
 Dannel Espinoza
 Matt Evans
 Nick Exler
 Ainsley Kilgo
 Hyung-ryoul Kim
 Quinn Lewis
 Keenan McKoy
 Rachel Perry
 Michael Sawzin
 Dan Stenziano
 Marta Tiesenga
 Mark Viavattine
 Tyler Wiessner
 Yusheng (Sean) Xue
 Jiaqi (Kevin) Zhao

Jazz Sextet

Bill Dobbins, *director*
 Marc Schwartz, *tenor saxophone*
 Marc Abrate, *baritone saxophone*
 Reid Poole, *trumpet*
 Alistair Duncan, *valve trombone*
 Fumi Tomita, *bass*
 Kevin Urvalek, *drums*



“l’Après-midi d’un faune,” costume design for Nijinsky by Leon Bakst



Cover from *Children’s Corner* (1908)



Debussy playing the piano, surrounded by the Chausson and Lerolle families (1893)

DEBUSSY

COMIC-BOOK DEBUSSY

THURSDAY, OCTOBER 25, 2012
7 PM 🍷 MEMORIAL ART GALLERY

A conversation with P. Craig Russell, creator of several comic books based on famous operas, including *The Magic Flute*, *Salome*, *Wagner's Ring*, and *Debussy's Pelléas et Mélisande*.

P. Craig Russell, artist

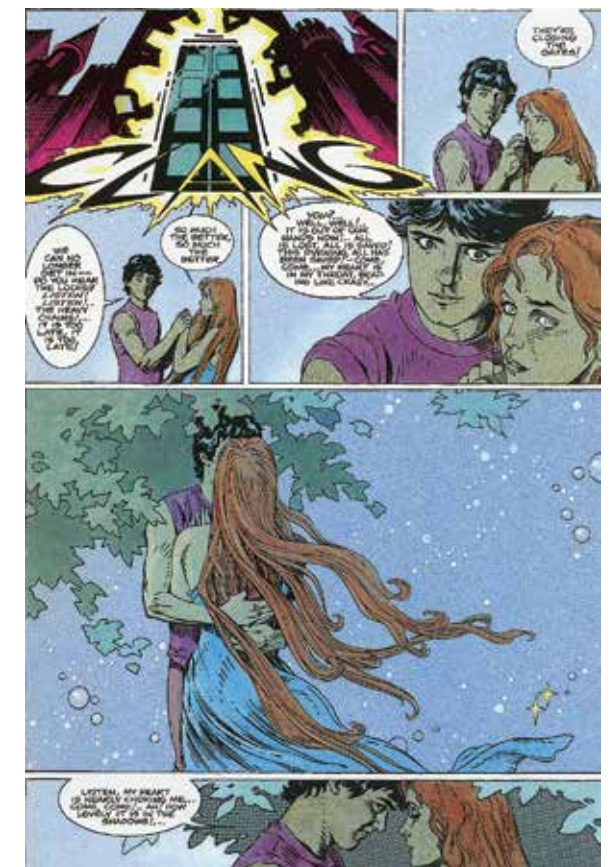
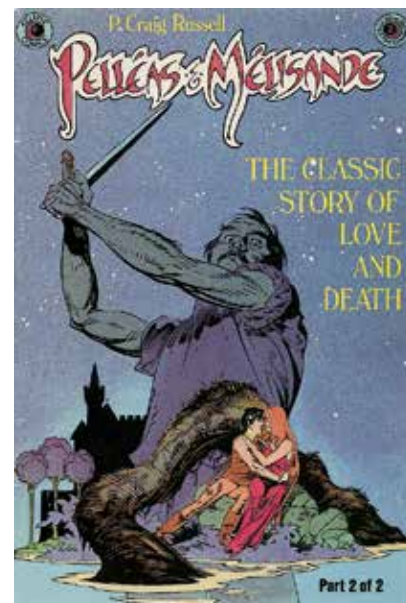
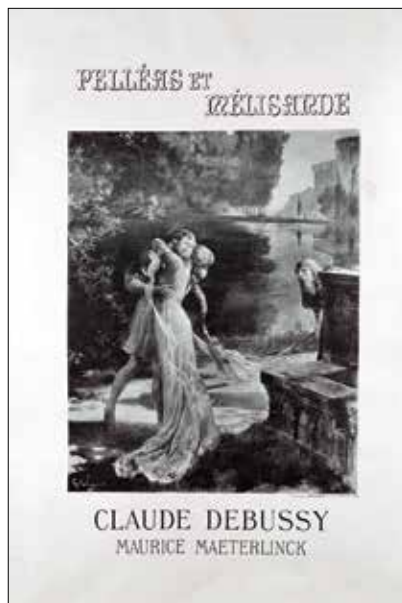
David Grayson, Professor of Musicology, University of Minnesota

Emil Homerin, Professor of Religion, University of Rochester

THEATRICAL DEBUSSY

FRIDAY, OCTOBER 26, 2012
8 PM 🍷 KODAK HALL AT EASTMAN THEATRE

Pelléas Redux, a cross-over arrangement of music from Debussy's opera for a small ensemble of classical and jazz musicians, accompanied by projected panels from P. Craig Russell's comic book. Produced by Matthew Brown, Dariusz Terefenko, and Christopher Winders.



DEBUSSY

SATURDAY, OCTOBER 27, 2012

9:30 AM – 5 PM 🦄 HATCH RECITAL HALL

Scholarship and performance enrich each other, in a day of lectures and performances focusing on five recently discovered songs by the young Debussy, including two world premiere performances and four North American premieres.

9:30 AM Welcome

Douglas Lowry, *Joan and Martin Messinger Dean, Eastman School of Music*
 Ralph P. Locke, *Professor of Musicology, Eastman School of Music*

9:45 AM “Four Newly Discovered Mélodies (1882) by Claude Debussy”
 Denis Herlin, *Centre National de Recherche Scientifique, Paris*

10:15 AM “Bowstrings of Hair, and Falling Sailors:
 Aspects of Debussy’s Early Vocality”

Jonathan Dunsby, *Professor of Music Theory, Eastman School of Music*

10:45 AM Four New Songs (composed ca. 1882)—
NORTH AMERICAN PREMIERES

“L’Archet” (Charles Cros)

“Le Matelot qui tombe à l’eau” (Maurice Bouchor)

“Romance” (Maurice Bouchor)

“Les Elfes” (Leconte de Lisle)

Elizabeth Calleo, *soprano*; Russell Miller, *piano*

Jean-Jacques Nattiez (Université de Montréal), *poetic recitation*

11:15 AM “Trills, Tra-las, and Manolas: Debussy’s ‘Séguidille’”

Marie Rolf, *Professor of Music Theory, Eastman School of Music*

The Fifth New Song (ca. 1883, unpublished)—**WORLD PREMIERE**

“Séguidille” (Théophile Gautier)

Elizabeth Calleo, *soprano*; Russell Miller, *piano*

Jean-Jacques Nattiez, *poetic recitation*

NOON Discussion

12:30 PM Lunch

2:00 PM “Debussy’s First Published Song, ‘Nuit d’étoiles’: A First Insight
 into His Personal Understanding of Poetry in Music”

Mylène Dubiau-Feuillerac, *Université de Toulouse*

2:30 PM – 5:00 PM Interactive Study Session

Featuring eight early songs or other vocal works of Debussy, mostly composed in or around 1882 for Marie-Blanche Vasnier

*Commentators include Mylène Dubiau-Feuillerac, David Grayson,
 Richard Langham Smith, Ralph P. Locke, and Marie Rolf*

“Nuit d’étoiles”

Paulina Swierczek, *soprano*; Wei-Han Wu, *piano*

“La Fille aux cheveux de lin” (unpublished)

Royal College of Music performers

“Les Papillons”

Joanna Kim, *soprano*; Wendy Chandra, *piano*

“Flots, palmes, sables,” for soprano, harp, and piano (unpublished)

Royal College of Music performers

“Chanson des brises” for soprano, women’s chorus, and piano duet
 (unpublished)—**WORLD PREMIERE**

Royal College of Music performers

“Chanson espagnole,” for “two equal voices” and piano

Lourdes Cossich and Sophie Burgos, *sopranos*; Robert Wells, *piano*

“Les Elfes”

Elizabeth Calleo, *soprano*; Russell Miller, *piano*

“Séguidille”

Elizabeth Calleo, *soprano*; Russell Miller, *piano*

4:30 PM – 5:00 PM Discussion

Debussy: autograph manuscript of “Les Papillons” (1881), Music Division of the New York Public Library for the Performing Arts

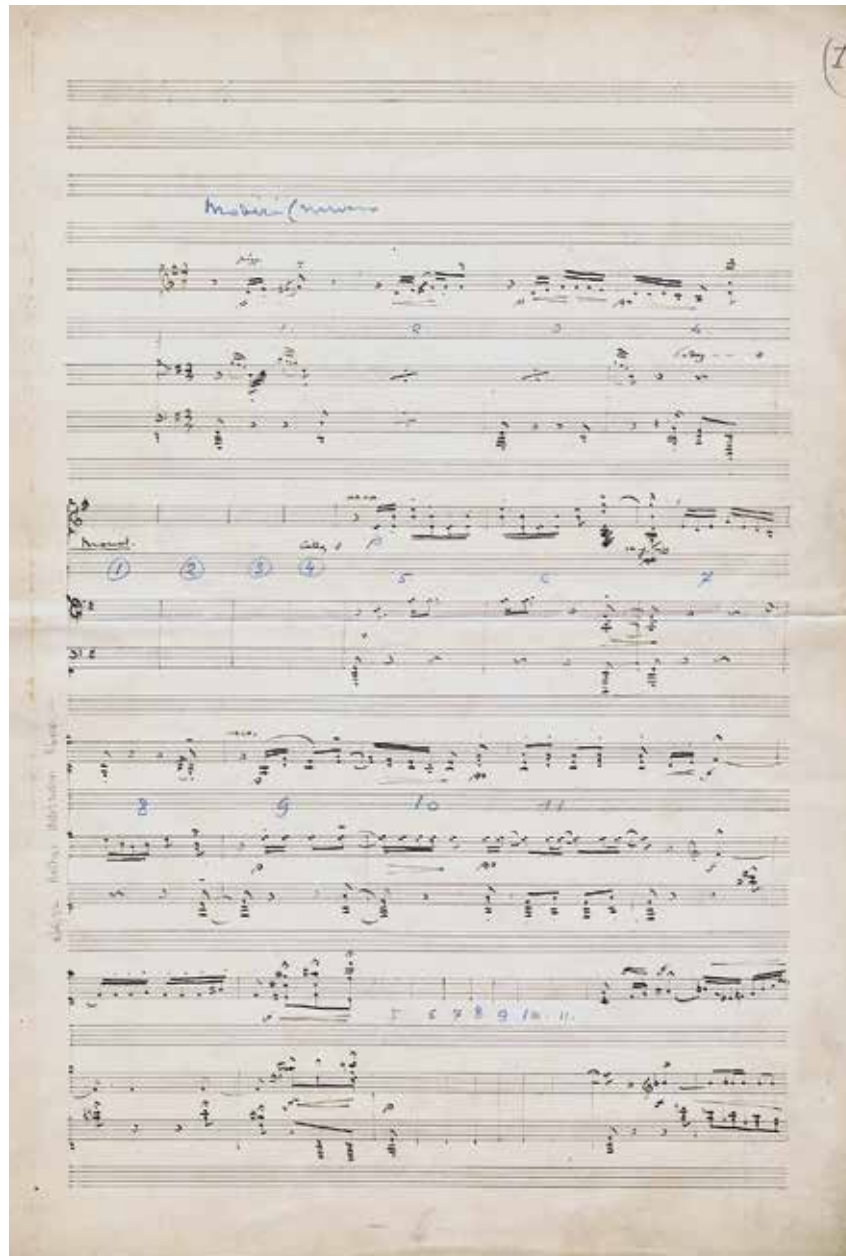


Jacques-Emile Blanche, *Portrait of Madame Marie Vasnier*, 1888, Musée de la Ville de Paris, Musée du Petit-Palais, France

TREASURES DEBUSSY

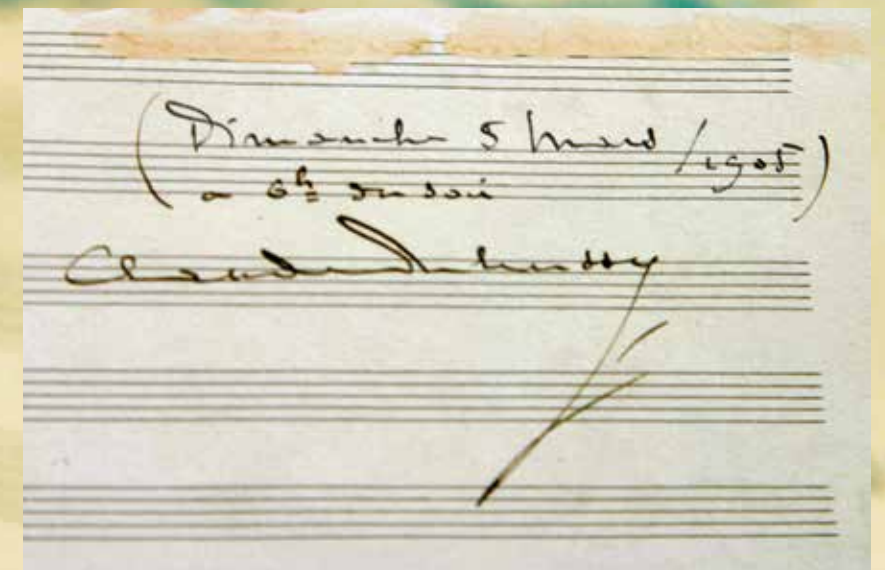
OCTOBER 1-27, 2012
SIBLEY MUSIC LIBRARY

An exhibit of Debussy manuscripts from the Sibley Library Special Collections, including the full working draft of La Mer; the piano prelude "Minstrels," transcribed for violin and piano by Debussy; two sets of corrected proofs for the Prélude à l'Après-midi d'un faune; letters; annotated scores, including a dedicated copy of Pelléas et Mélisande; and other rare materials.



Autograph of Debussy's arrangement of "Minstrels" for violin and piano

Details from the autograph partcell
of Debussy's *La Mer* (1905),
Sibley Music Library, Special Collections



Fire exits: Kodak Hall at Eastman Theatre fire exits are located throughout the Hall along the right and left sides, and at the back of the orchestra, mezzanine, and balcony levels. **Hatch Recital Hall** fire exits are located at the right and left rear of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

Please note: The use of photographic and recording equipment is not allowed in this building. Patrons may request programs in Braille in advance of a performance by contacting the Concert Office at (585) 274-1110.

For information about Eastman concerts, visit our website at www.esm.rochester.edu or call our MusicLine at (585) 274-1100. We reserve the right to ask anyone disrupting a performance to leave the hall.

A fully accessible restroom is located on the main floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.

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For information on making a gift, please contact the Development Office at (585) 274-1040, or visit the Development website at esm.rochester.edu/giving.

Thank you!



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