

w y k o n a w c a

MADELEINE FORTE

U S A

Claude Debussy

Images I (1905)

Reflets dans l' eau

Hommage á Rameau

Mouvement

Images II (1907)

Cloches á travers les feuilles

Et la lune descend sur le temple qui fut

Poissons d 'or

Douze Etudes (1915)

I pour les " cinq doigts " - d' après Monsieur Czerny

II pour les Tierces

XI pour les Arpegès composés

Pour le Piano (1894-1901)

Prélude

Sarabande

Toccata

L' Isle joyeuse (1903-1904)

Madeleine Forte, Piano

I Remarks by Allen Forte

Music by Olivier Messiaen (1908-1992)

Préludes (1928)

No. 1 "La colombe" (The Dove)

No. 2 "Chant d'extase dans un paysage triste"
(Song of Ecstasy in a Mournful Landscape)

No. 7 "Plainte calme" (Quiet Complaint)

Vingt Regards sur L'Enfant-Jésus (1944) (Twenty Views of the Infant Jesus)

No. 2 "Regard de l'étoile" (The Star's View)

No. 13 "Noël"

II Remarks by Allen Forte

Music by Claude Debussy

Images I (1905)

Reflets dans l'eau¹
Hommage à Rameau²
Mouvement³

Images II (1907)

Cloches à travers les feuilles⁴
Et la lune descend sur le temple qui fut⁵
Poissons d'or⁶

Douze Etudes (1915)

I pour les "cinq doigts" - d'après Monsieur Czerny⁷
II pour les Tierces⁸
XI pour les Arpèges composés⁹

L'Isle joyeuse (1903-1904)¹¹

¹ Reflections in the water. The paradigmatic impressionist work.

² Homage to Rameau. The title expresses a tribute to the famous 18th-century composer and music theorist.

³ Motion. A simple title for a dynamic keyboard toccata.

⁴ Bells through the leaves. A beautifully pictorial piece.

⁵ And the moon descends upon the temple that was. Reflects the influence of Chinese art, music, and poetry.

⁶ Golden fish. "Goldfish" seems too pedestrian. The title was inspired by a Japanese lacquer painting in Debussy's possession.

⁷ For the five fingers--after M. Czerny. The dreaded exercises for beginning pianists, transformed by fantastic and often humorous elaborations.

⁸ For thirds. Compare Chopin's Etude, Op. 25, No. 6.

⁹ For composed arpeggios. That is, arpeggios composed by D., not the stereotypical exercise-book arpeggios so painfully familiar to piano students.

¹⁰ In this work, the earliest on the program, the composer assigns non-pictorial titles that relate to early 18th-century keyboard music.

¹¹ The Isle of Joy. Title after the painting by Watteau, "L'embarquement pour Cythère," which depicts the embarkation of a coterie of sybaritic individuals for the Greek island of pleasure, Aphrodite's Cytherea.

Southwestern University

★ AT GEORGETOWN, TEXAS ★

January 7, 2000

Southwestern University
Georgetown, Texas 78626

Dear Mrs. Forte:

Thank you for your interest in our upcoming symposium on the music of Olivier Messiaen. I referred to your **Olivier Messiaen, the Musical Mediator** several times in the seminar which I taught during the fall semester in preparation for the symposium. Your views and explanations are most helpful. It will indeed be an honor to have you and your husband in attendance.

I was also interested in the **Fanfare** review of your recent Ravel recording. I have ordered a copy from a local dealer, and I look forward to hearing your performance.

I also look forward to meeting you and your husband here during the symposium. Again, thank you for sending me the reviews.

Sincerely,

Ellsworth Peterson

Ellsworth Peterson
Professor of Music History
Southwestern University

Southwestern University

★ AT GEORGETOWN, TEXAS ★

February 20, 2000

Dr. and Mrs. Allen Forte
10 Mulberry Hill
Hamden, CT 06517

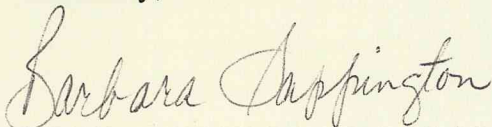
Dear Dr. and Mrs. Forte:

You are invited to have lunch on Thursday, February 3, at Southwestern University, with participants of Brown Symposium. This will be a small group, to include Dr. Ellsworth Peterson, Dr. Carole Lee, dean of the school of fine arts, and Symposium lecturers. Your former student, Mr. Douglas Rust, also will attend.

Lunch will be in the McCombs Campus Center, immediately after the morning session ends. You may reply by phone (512-863-1902) or by email to: sappingb@southwestern.edu.

We look forward to having you on campus.

Sincerely,



Barbara Sappington
Brown Symposium Coordinator