

An impressionist painting of a garden path, likely by J.M.W. Turner. The scene shows a path leading through a lush garden with various flowers, including pink and white blossoms. The brushwork is visible and textured, with a rich palette of greens, pinks, and earthy tones. The overall mood is serene and naturalistic.

MUSIC IN MONET'S TIME

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TRACKS

1. **Claude Debussy | Prelude to the Afternoon of a Faun** 10:12
Lyon National Orchestra | Jun Märkl
2. **Claude Debussy | Clair de lune** 5:11
Katie Mahan, piano
3. **Erik Satie | Gymnopédie No. 1 (orch. Debussy)** 4:05
Orchestre Symphonique et Lyrique de Nancy | Jérôme Kaltenbach
4. **Maurice Ravel | Pavane for a Dead Princess** 5:53
Monte-Carlo Philharmonic Orchestra | James DePreist
5. **Claude Debussy | The Girl with the Flaxen Hair** 2:21
Leonidas Kavakos, violin | Péter Nagy, piano
6. **Maurice Ravel | Mother Goose Suite: V. The Fairy Garden** 3:26
Monte-Carlo Philharmonic Orchestra | James DePreist
7. **Claude Debussy | Deux Arabesques: Arabesque No. 1** 4:22
Katie Mahan, piano
8. **Claude Debussy | Nocturnes: III. Sirens** 11:18
Lyon National Orchestra | Leipzig MDR Radio Choir | Jun Märkl
9. **Claude Debussy | The Sunken Cathedral** 6:25
Katie Mahan, piano
10. **Erik Satie | Gymnopédie No. 3 (orch. Debussy)** 2:40
Orchestre Symphonique et Lyrique de Nancy | Jérôme Kaltenbach
11. **Claude Debussy | Isle of Joy** 6:01
Katie Mahan, piano
12. **Gabriel Fauré | Pelléas et Mélisande Suite, Op.80: III Sicilienne** 3:22
RTÉ Sinfonietta | John Georgiadis
13. **Claude Debussy | Deux Arabesques: Arabesque No. 2** 3:18
Katie Mahan, piano

An impressionist painting of a coastal landscape. In the foreground, a field of tall, golden-yellow and orange flowers grows on a sandy dune. A small boat is visible on the beach to the left. The middle ground is a vast, blue body of water with whitecaps. The sky is filled with soft, white and blue clouds. The overall style is characteristic of Impressionism, with visible brushstrokes and a focus on light and color.

Claude

Monet

THE TRUTH OF NATURE

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With *Claude Monet: The Truth of Nature*, the Denver Art Museum is home to the most comprehensive U.S. exhibition of Monet paintings in more than two decades. The exhibition, which features more than 120 paintings spanning Monet's entire career, focuses on the celebrated French Impressionist artist's enduring relationship with nature and his response to the varied and distinct places in which he worked.

His journeys to varied places—including the rugged Normandy coast, the sunny Mediterranean, London, the Netherlands, and Norway—inspired artworks in the presentation, providing visitors the chance to explore Monet's continuous interest in capturing quickly changing atmospheres, the reflective qualities of water, and the effects of light. Throughout his long life (1840–1926), Monet did not just happen upon inspiring places; he sought them, he chose them, and he painted them, at times over and over again, committed to understanding that most elusive of subjects: the truth of nature.

IMAGE, COVER: Claude Monet, *Path in the Wheat Fields at Pourville* (detail), 1882. Oil on canvas; 23 x 30 ¼ in. (58.4 x 77.5 cm). Collection of Frederic C. Hamilton, bequeathed to the Denver Art Museum, 2016.365; INSIDE: Claude Monet, *The Houses in the Snow, Norway* (detail), 1895. Oil on canvas; 25 ¾ x 36 ½ in. (65 x 92 cm). Frederic C. Hamilton Collection, bequeathed to the Denver Art Museum



The background of the entire page is a soft-focus impressionist painting. It features a landscape with a body of water in the foreground, a distant shoreline with trees and buildings, and a sky filled with soft, blended colors of blue, white, and yellow, suggesting a hazy or rainy day. The brushstrokes are visible and textured, characteristic of the Impressionist style.

The same creative well that inspired painter Claude Monet to see landscapes in a new way also shaped a generation of French writers and composers. Monet's musical counterpart is, undoubtedly, Claude Debussy.

Debussy turned the tables of modern music with his groundbreaking *Prelude to the Afternoon of a Faun* (1894). The piece is dreamy and sensual. There are no hard edges. It's nearly impossible to tap your toe to it. No wonder conductor Pierre Boulez thought the piece marked the beginning of modern music when he said "the flute of the faun brought new breath to the art of music."

Impressionism in music certainly isn't limited to Claude Debussy. Before Debussy's *Prelude*, composers Erik Satie and Gabriel Fauré anticipated Impressionism in their music. And Maurice Ravel followed the path begun by Debussy, twelve years his senior.

We hope you enjoy this collection of Impressionist masterpieces. We are delighted to include five Debussy piano pieces recorded by Denver native Katie Mahan. Katie brings a deep knowledge of musical Impressionism to her performances.

Music in Monet's Time wouldn't be possible without the ongoing financial support of Colorado Public Radio members. Thank you!

Karla Walker ~ Colorado Public Radio Classical Music Host

Visit www.cpr.org for a more in-depth look at Impressionism in music.



KATIE MAHAN

Steinway artist Katie Mahan is a native of Golden, Colorado and attended Wheat Ridge High School. Katie began studying piano when she was four years old after attending a piano recital by the Labèque sisters. Katie graduated from the University of Colorado Boulder in piano performance and went on to study with celebrated French pianist Pascal Rogé, who praises her interpretations as “always personal and original.” Katie now resides in Austria in order to better meet the demands of her busy performing career in Europe, but returns to Colorado regularly to perform and visit family. The music of French composer Claude Debussy is one of her specialties and the focus of several CD releases.

Katie Mahan photo credit: Jeffrey Thomas Skrob, Switzerland.

Claude
Monet
THE TRUTH OF NATURE

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Tracks 1, 3, 4, 5, 6, 8, 10, 12 courtesy of Naxos of America, Inc.

Tracks 2, 7, 9, 11, 13 courtesy of pianist Katie Mahan.

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COVER AND DISK IMAGE: Claude Monet, *Waterlilies or The Water Lily Pond* (detail), 1904. Oil on canvas; 34 ¾ x 36 in. (87.95 x 91.44 cm). Funds from Helen Dill bequest, 1935.14