

CURRICULUM VITAE: Professor Robert Francis Nicholas ORLEDGE

1. Personal Details, Qualifications and Experience

1.1 PERSONAL DETAILS

Name: Robert Francis Nicholas ORLEDGE
Date of Birth: 5 January 1948. Bath, Somerset, UK.
Status: Civil Partnership with Charles McFeeters, 2006
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1.2 HIGHER EDUCATION and DEGREES

1965-68 Clare College, Cambridge (as Exhibitioner in Music)
1968-71 Clare College, Cambridge (as Postgraduate)
1968 B.A. (Cantab.) Hons. Music
1972 M.A. (Cantab.)
1973 Ph.D. (Cantab.) Thesis: *A Study of the Composer Charles Koechlin (1867-1950)*. (University Library, Cambridge, 3 vols., Ph.D. 8383-85)

1.3 OTHER RELEVANT MEMBERSHIPS and QUALIFICATIONS

1964 Associate of the Royal College of Organists (A.R.C.O.)
1968- Member of the Musicians' Union
1969- Member of the Association des Amis de l'Oeuvre de Charles Koechlin
1970- Member of the Royal Musical Association
1971- Member of the Association of University Teachers
1972- Member of the Centre de Documentation Claude Debussy
1973- Member of the Fondation Erik Satie
2007- Fellow of the Royal Society of Arts

1.4 EMPLOYMENT RECORD

1971 Lecturer in Music, University of Liverpool
1980 Senior Lecturer in Music, University of Liverpool

1986	Reader in Music, University of Liverpool
1990-93	Head of Music Department, University of Liverpool
1991- 2002	Personal Chair in Music, University of Liverpool
2002-	Emeritus Professor, University of Liverpool
2004- 2007	Ibid., and Senior Research Fellow

1.5 RESEARCH INTERESTS

My research interests focus on the development of French music between 1860 and 1939 and have led to five monographs as well as to numerous articles. The bulk of my research is carried out in Paris from autograph manuscripts in the Bibliothèque Nationale and private collections, though I also make use of primary sources worldwide (especially in America). My special interest lies in composers' working methods, and my musicological 'detective' work often seeks to trace the genesis of compositions from different manuscript versions and sketches, placing them in their historical and cultural perspective and evaluating them critically. I also have a special interest in music and the theatre, and in the interrelationship of music and the other arts. At present, I am engaged in various projects concerning Erik Satie and Claude Debussy.

1.6 INVITED CONFERENCE PAPERS, LECTURES and BROADCASTS

- 1971 *Charles Koechlin and the Early Sound Film*. Royal Musical Association, King's College, London
- 1972 *Charles Koechlin (1867-1950)*. BBC Radio 3
- 1972 *Charles Koechlin and the Early Sound Film* (including premières of discovered compositions). BBC Radio 3 (repeated 1981)
- 1978 *Fauré the Composer: First Versions and Unpublished Songs*. 19th-Century Music Conference, Nottingham University; Eastman School of Music, New York State
- 1978 *The Fortunes and Structure of Debussy's Ballet 'Khamma'*. Invited paper for 44th Conference of the American Musicological Society, Minneapolis
- 1980 *Koechlin and the Early Sound Film*. Invited lecture/recital (with Boaz Sharon). Leeds University
- 1981 *Gustave Charpentier: A Musical Novelist*. BBC Radio 3
- 1984 *Fauré, Debussy and Verlaine*. Liverpool University, Extension Studies Lecture
- 1985 *Satie's Approach to Composition in His Later Years (1913-24)*. Royal Musical Association, Leeds University
- 1985 *Satie, Koechlin and the Ballet 'Uspud'*. Music Research Seminars, Liverpool University
- 1987 *Satie's Compositional Methods*. Invited lecture for International Satie Festival, Exeter University
- 1987 *Erik Satie the Composer: From the Chat Noir to Dada*. Liverpool French Studies Group (invited lecture)
- 1987 *Debussy's 'Nocturnes'*. BBC, Festival Hall, London
- 1988 *Koechlin and the Silver Screen*. Invited lecture/concert with synchronised film

- extracts, Aldeburgh Festival
- 1988 *Satie's Compositional Methods in His Early Works (1885-95)*. 19th-Century Music Conference, Oxford University (invited paper)
- 1989 *Satie's Compositional Methods*. Music Research Lecture Series, Lancaster University
- 1991 *Satie's Attitudes to Publication*. Institute of Advanced Musical Studies Colloquium, King's College, London (invited paper)
- 1991 *The Musical Activities of Alfred Satie, Eugénie Satie-Barnetche and their effect on the career of Erik Satie*. AGM of the Royal Musical Association, King's College, London (invited paper)
- 1993 *Debussy and Satie*. International Debussy Colloquium at the Institut Français, London (30 September-2 October) (invited paper)
- 1995 *Fauré's song cycle 'Mirages'*. International conference in honour of the 150th anniversary of Fauré's birth, entitled 'Gabriel Fauré: His Poets and His Critics' (18-21 May). Bishop's University, Lennoxville, Quebec (invited keynote lecture/recital)
- 1996 *Erik Satie and the Theatre*. Invited lecture, University of Keele (6 March). Also given at Roehampton Institute, London (10 Feb 1997) and at Newcastle University (28 Jan 1998), Bangor University (7 March 2000)
- 1998 *Erik Satie's Ballet 'Mercure' (1924): From Mount Etna to Montmartre*. Annual Conference of the Royal Musicological Association, Oxford University
- 2000 *Debussy, Durand et Cie.: A French Composer and His Publishers (1884-1917)*. Second Symposium on 'The Business of Music', Liverpool University (23 Sept).
- 2002 'Using French Archives'. Invited lecture, University of Leeds (4 February). *Rethinking the Relationship Between Words and Music for the Twentieth Century: The Strange Case of Erik Satie*. Third Symposium on 'Words and Music', Liverpool University (21 Sept)
- 2003 'Debussy's lost opera: 'The Fall of the House of Usher' (1908-17). Editing and reconstructing a macabre masterpiece'. Invited lecture, University of Lancaster (29 January).
- 2004 *Ibid.* University of Yale, New Haven. Invited lecture as part of conference on 'French Opera from Gounod to the Ballets Russes' (17 April). Also introduction to my edition of Satie's 'Scènes nouvelles' for Gounod's *Le Médecin malgré lui* (16 April, followed by two performances (the first since 1924) on 16 and 17 April.

POST-RETIREMENT

- 'Charles Koechlin, Catherine Urner, and the Shatto-Urner Manuscript Collection at UCB'. Invited lecture for the opening of the Jean Gray Hargrove Music Library at the University of California, Berkeley (26 September).
- 'Debussy's lost opera...' (see above). Invited lecture, University of Bangor (16 November). Also University of Sheffield (7 March 2005).
- 2005 Invited lectures on Koechlin's Life and Works, Harmonic Style, and Methods of Composition (9-12 March). Orchestre Nationale de Lyon, France.

- 2006 Pre-concert talk. Halle Orchestra, Manchester on ‘Enigmas in modern French music’ (27 April)
- ‘Reconstructing Debussy’s opera *The Fall of the House of Usher*’. Invited lecture, University of Kingston, 2 October.
- ‘“Destiny should allow me to finish it”: the problems involved in editing and reconstructing Debussy’s opera *The Fall of the House of Usher* (1908-17)’. Invited lecture for the Debussy International Congress, HRHRC, University of Texas at Austin (27 October), together with performances of the completed opera on 20, 22, 27, 29 October
- ‘Editing Daisy Hamilton’. Invited lecture for Koechlin Colloquium in the Sorbonne, Paris (28 November)
- 2010 ‘The reconstruction and orchestration of Debussy’s *Poème pour violon et orchestre* (1910-14).’ Invited pre-premier lecture, University of Calgary, Canada (3 February).
- ‘Satie’s musical and personal logic.’ Keynote speech for international Satie Day. Gresham College, London (16 April.) Plus exhibition of Satie MSS and documents from the Orledge collection.
- 2012 ‘The Reconstruction of Debussy’s *Poème pour violon et orchestre* (1910-14)’, Colloque Debussy, Paris (Conservatoire, Salon Vinteuil), (3 February, 14.30). ‘Debussy’s Concept of Orchestration’, International Debussy Conference, University of Montreal, (29 February, 15.45)
- ‘*Le Diable dans le beffroi* (1902-?12): The Reconstruction of Debussy’s Other Poe Opera’ (with Stephen Wyatt), International Debussy Symposium, Gresham College, London (13 April, 13.15: with recorded extracts from Montreal premiere and first duet performed in symposium concert by Magali Arnault Stancak (Jeannette), John McMunn (Jean) with Ouri Bronchti (Piano))

1.7 OTHER RELEVANT ACTIVITIES

1. BBC Music Indices compiled for Chausson, d’Indy, Fauré, Caplet (1970s).
2. Reader’s reports for publishers such as Cambridge University Press, Oxford University Press, Macmillan, Scholar Press (now Ashgate Publishing). External assessor of articles on modern French music for *Music and Letters*.
3. Numerous programme notes for BBC Proms Concerts, Royal Liverpool Philharmonic Orchestra, Rodewald Concert Society (Liverpool). Also notes for LPs, cassettes and CDs produced by Decca, EMI, DGG, Hyperion etc.

4. Consultant for and participant in Barrie Gavin film: *The Tower of Dreams - Charles Koechlin*. Shown on BBC2, 12 January 1991.
5. Consultant for Skyscraper documentary film on Erik Satie. Shown on BBC2, 19 December 1992.
6. External Examiner for B.Mus. degree at Goldsmiths' College, University of London (1992-97).
7. External advisor for HEFCE/British Academy HRB Institutional Fellowships Scheme for a Fellow in Music and French Cultural Studies, University of Exeter (June 1995), and for the Centre for Women's and Gender Studies, City University (February 1996). Subsequently for various individual applications to the AHRB, British Academy, Leverhulme Fellowships etc
8. External advisor for the appointment of two new Professors of Music at Goldsmiths' College, University of London (1997).
9. Ph.D. and M.Phil. theses supervised at Liverpool on aspects of Debussy, Satie, Milhaud, Dutilleux, Music in the Isle of Man, 19th-Century French Musical Exoticism, Lord Berners, Rebecca Clarke etc.
10. Ph.D. and M.Phil. theses examined for Cambridge, Dublin, Oxford, Bangor, Birmingham, Kingston, London and Liverpool Universities on Debussy, Dukas, Milhaud, Roussel, Taffanel, Dutilleux, Poulenc, Kurtàg, Webern, John Ireland etc. (1979 to present).

2.1 PUBLICATIONS

2.1 BOOKS

1. *Gabriel Fauré* (London, Eulenburg/ New York, Peters, 1979), xv, 367pp. Second, revised edition (London, Eulenburg, 1983), xvi, 376pp.
2. *Debussy and the Theatre* (Cambridge, Cambridge University Press, 1982), xviii, 383pp. Reprinted 1985, 2009 (softback).
3. *Charles Koechlin (1867-1950). His Life and Works* (London, Harwood Academic Publishers, 1989), xxiv, 457pp. Second, revised edition (London, Harwood, 1995), xxvi, 457pp.
4. *Satie the Composer* (Cambridge, Cambridge University Press, 1990), xliii, 394pp. Reprinted 1992, 2008 (softback).
5. *Satie Remembered* (with French translations by Roger Nichols) (London, Faber, 1995/ Portland, Oregon, Amadeus Press, 1996), xxxviii, 226pp. Trans. as *El mundo de Satie* (Buenos Aires, Adriano Hidalgo editora, 2002)

2.2 CATALOGUES

1. *L'oeuvre de Charles Koechlin* (Paris, Eschig, 1975), liv, 109pp. (Critical catalogue produced in collaboration with Madeleine Li-Koechlin, the composer's daughter)
2. *An edited inventory of the Charles Koechlin manuscripts in the Music Library of the University of California at Berkeley (Shatto-Urner bequest)*, (Berkeley, Music Library of the University of California, 1985), 57pp.

2.3 CONTRIBUTIONS TO BOOKS and DICTIONARIES ON MUSIC

1. *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, Macmillan, 1980). Entries on:
Gustave Charpentier (Vol. 4, 160-2); Claude Debussy (work-list) (5, 310-12); Maurice Emmanuel (6, 154-5); Vincent d'Indy (9, 220-5); Charles Koechlin (10, 145-9)
2. *The New Oxford Companion to Music*, ed. Denis Arnold (London, OUP, 1983).
Entries on:
Gustave Charpentier (Vol. 1, 357-8); Ernest Chausson (1, 358-9); Claude Debussy (1, 542-5); Gabriel Fauré (1, 663-4); Charles Gounod (1, 777-8); Jacques Offenbach (2, 1287-8)
3. *The New Grove Twentieth-Century French Masters* (London, Macmillan, 1986):
Claude Debussy (work-list and bibliography), 111-25
4. Cossart, Michael de (ed. Orledge): *George Melhuish. Artist. Philosopher* (Gloucester, Alan Sutton, 1990), 246pp.
5. *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London, Macmillan, 1992).
Entries on:
Maurice Emmanuel (Vol. 2, 45); Vincent d'Indy: 'L'étranger' (2, 83-4) and 'Fervaal' (2, 168-9); Vincent d'Indy (2, 798-9); d'Indy: 'La légende de Saint-Christophe' (2, 1123); Germaine Tailleferre (4, 633-4). With J. Trevitt: César Franck (2, 281-2)
6. *The New Grove Dictionary of Women Composers*, ed. Julie Ann Sadie and Rhian Samuel (London, Macmillan, 1994).
Entries on:
Lili Boulanger, 77-9; Germaine Tailleferre, 451-3
7. 'Debussy and Satie' in *Debussy Studies*, ed. R. Langham Smith (Cambridge, Cambridge University Press, 1997), 154-78

8. 'A Voyage of Discovery into Fauré's Song Cycle *Mirages*' in *Regarding Fauré*, ed. and trans. T. Gordon (Amsterdam, Gordon and Breach, 1999), 333-67
9. 'Poulenc and Koechlin: 58 Lessons and a Friendship' in *Francis Poulenc: Music, Art and Literature*, ed. S. Buckland and M. Chimènes (Aldershot, Ashgate Publishing, 1999), 9-47. Reprinted 2008 and in French translation by Marc Lericque-Koechlin in *Cahiers Poulenc*, no. 3 (2009)
10. 'Evocations of Exoticism', Chapter 2 of *The Ravel Companion*, ed. D. Mawer (Cambridge, CUP, 2000), 27-46
11. Entries on André Caplet, Gustave Charpentier, L'Ecole d'Arcueil, Maurice Emmanuel, Victor-Dynam Fumet, Charles Koechlin, Erik Satie and Germaine Tailleferre for the revised 2nd edition of *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie (London, Macmillan, 2001)
12. 'Debussy, Durand et Cie: A French Composer and His Publishers (1884-1917)' in *The Business of Music*, ed. M. Talbot (Liverpool University Press, 2002), 121-51
13. Entries on Gustave Charpentier, Ernest Chausson, Claude Debussy, Gabriel Fauré, Charles Gounod, Charles Koechlin in *The Oxford Companion to Music*, ed. A. Latham (Oxford, Oxford University Press, 2002)
14. 'Debussy the Man', *The Debussy Companion*, ed. S. Trezise (Cambridge, CUP, 2003), 9-24
15. 'Dutilleux: *L'Arbre des songes* and Saint-Saëns: Piano Concerto no. 2 in *BBC Proms Pocket Guide to Great Concertos* (London, Faber, April 2003), 75-77, 218-20
16. 'Rethinking the Relationship Between Words and Music for the Twentieth Century: The Strange Case of Erik Satie'. Chapter 7 in *Words and Music*, ed. J.G. Williamson (Liverpool, University of Liverpool Press, 2005), 161-89.
17. 'Erik Satie & Les Six', Chapter 8 of *French Music Since Berlioz*, ed. R. Langham Smith and C. Potter (Aldershot, Ashgate Publishing, 2006), 223-48.
18. 'L'Opéra perdu de Debussy: *La Chute de la maison Usher* (1908-17). Edition et reconstruction d'un chef d'oeuvre macabre.' Yale Conference Proceedings [17.4.04]. Pubd, in transl. by Vincent Giroud in Eds J-C Branger et V Giroud: *Aspects de l'opéra français de Meyerbeer à Honegger* (Lyon, Éditions Symétrie et Palazzetto Bru Zane, 2009), 171-91.
19. 'Éditer *Daisy Hamilton*'. Sorbonne Conference Proceedings, Paris, Nov. 2006. Pubd in transl. by Hélène Panneton in Eds M Duchesneau et M-H. Benoit-Otis: *Charles Koechlin, compositeur et humaniste* (Paris, Librairie Vrin, 2010. Collection

‘Musicologies’), 493-508.

20. “‘Destiny Should Allow Me to Finish It’”: The Problems Involved in the Reconstruction and Orchestration of *The Fall of the House of Usher* (1908-17)’, in ed. Elliott Antokoletz and Marianne Wheeldon, *Rethinking Debussy* (New York, Oxford University Press, 2011), 203-222. (Paper given at the Debussy International Conference at the University of Austin, Texas on 27 Oct 2006).
21. ‘Satie’s personal and Musical Logic’. Chapter 1 in ed. Caroline Potter, *Erik Satie: Music, Art and Literature*, Ashgate, 2013, 1-17.
22. ‘Chronological Catalogue of Satie’s Compositions and Research Guide to the Manuscripts’. Appendix in *ibid.*, 2013, 243-324.

2.4 ARTICLES (All for refereed journals, except nos. 7, 18, 19, 20, 26)

1. ‘Charles Koechlin and the Early Sound Film: 1933-38’, *Proceedings of the Royal Musical Association*, 98 (1971-2), 1-16
2. ‘Debussy’s Musical Gifts to Emma Bardac’, *Musical Quarterly*, 60/4 (1974), 544-56
3. ‘Debussy’s Orchestral Collaborations: 1911-13. 1. *Le Martyre de Saint Sébastien*, *Musical Times*, 115 no. 1582 (1974), 1030-35
4. *Ibid.* ‘2. *Khamma*’, *Musical Times*, 116 no. 1583 (1975), 30-35
5. ‘Fauré’s *Pelléas et Mélisande*’, *Music & Letters*, 56/2 (1975), 170-79
6. ‘Cole Porter’s Ballet *Within the Quota*’, *Yale University Library Gazette*, 50/1 (1975), 19-29
7. ‘Fauré en Angleterre’, *Bulletin de l’Association des Amis de Gabriel Fauré*, no. 13 (1976), 10-16
8. ‘Debussy’s *House of Usher* Revisited’, *Musical Quarterly*, 62/4 (1976), 536-53
9. ‘Another look inside Debussy’s *Toybox*’ [Ballet: *La boîte à joujoux*], *Musical Times*, 117 no. 1606 (1976), 987-9
10. ‘Debussy’s Second English Ballet: *Le palais du silence* or *No-ja-li*, *Current Musicology*, no. 22 (1976), 73-87
11. ‘The two endings of Fauré’s *Soir*’, *Music & Letters*, 60/3 (1979), 316-22

12. 'Debussy's Piano Music: Some second thoughts and sources of inspiration', *Musical Times*, 122 no. 1655 (1981), 21-7
13. 'From a Vision of Death to the Genesis of *Pénélope*: The Gabriel Fauré Manuscript Collection at HRC', *The Library Chronicle of the University of Texas at Austin*, special music issue, new series nos. 25-6 (1984), 50-67. (Reprinted in *Perspectives on Music: Essays on Collections at the Humanities Research Center* (University of Texas at Austin, 1985), 50-67)
14. 'Satie's Approach to Composition in His Later Years (1913-24)', *Proceedings of the Royal Musical Association*, 111 (1984-5), 155-79
15. 'Debussy et 'la "Girl" anglaise': The Legend of "Khamma"', *Musical Times*, 127 no. 1717 (1986), 135-40
16. 'Satie, Koechlin and the Ballet *Uspud*', *Music & Letters*, 68/1 (1987), 26-41
17. 'The Genesis of Debussy's *Jeux*', *Musical Times*, 128 no. 1728 (1987), 68-73
18. 'Charles Koechlin - Jungle Poet', *The Listener*, 117 no. 3000 (26 Feb 1987), 27
19. 'Koechlin and the Silver Screen', *41st Aldeburgh Festival of Music and the Arts* programme (1988), 46-7
20. 'Henri Sauguet' [obituary], *The Independent* (24 July 1989), 12
21. 'Satie at Sea, and the Mystery of La "Belle Cubaine"', *Music & Letters*, 71/3 (1990), 361-73
22. 'The Musical Activities of Alfred Satie and Eugénie Satie-Barnetche and their Effect on the Career of Erik Satie', *Journal of the Royal Musical Association*, 117 part 2 (1992), 270-97
23. 'A Chronological Catalogue of the Compositions of Germaine Tailleferre (1892-1983)', *Muziek & Wetenschap*, 2/2 (1992), 129-52
24. 'Satie and the Art of Dedication', *Music & Letters*, 73/4 (1992), 551-64
25. 'Gounod, Satie and Diaghilev (1923): *Le Médecin [et le compositeur] malgré lui*', *Muziek & Wetenschap*, 3/2 (1993), 91-116
26. 'Gabriel Fauré', *BBC Music Magazine* (16 Nov 1994), 2
27. 'Satie's Sarabandes and their Importance to his Composing Career', *Music & Letters*, 77/4 (1996), 555-65

28. 'Understanding Satie's *Vexations*', *Music & Letters*, 79/3 (1998), 386-95
29. 'Erik Satie: The Velvet Revolutionary', *BBC Music Magazine* [French Impressionism issue], Sept 1998, 50-52
30. 'Erik Satie's Ballet *Mercure* (1924): From Mount Etna to Montmartre', *Journal of the Royal Musical Association*, 123 part 2 (1998), 229-49
31. 'Satie & America', *American Music*, 18/1 (Spring 2000), 78-102
32. 'Genèse des *Ludions* de Satie (1916 et 1923)', *Bulletin de la Société des lecteurs de Léon-Paul Fargue*, special issue, No. 8, 'Fargue en Musique' (hiver 2002-03), 117-32
33. 'Debussy, Satie and the summer of 1913', *Cahiers Debussy*, no. 26 (2002), 31-44.
34. 'Charles Koechlin, Catherine Urner, and the Shatto-Urner Manuscript Collection at the University of California, Berkeley', *Notes* (September 2005), 48-73.
35. 'Die schwarzen Flügel des Schicksals' [Usher]. Interview with Ruth Renée Reif (22 May 2006). *Applaus* (Munich) (July 2006)
36. 'Debussy and his orchestra'. Covent Garden programme book for *Pelléas et Mélisande*, 11-23 May 2007, 20-25
37. 'Erik Satie's ballet *uspud* : prime numbers and the creation of a new literature with only half the alphabet.' *The Musical Times*, *cl*, no. 1908 (Autumn 2009), 31-41
38. 'Satie and the *Gymnopédie*', *Acne Paper*, 12 Issue (Summer 2011), 3-7, 252-253

2.5 EDITIONS OF MUSIC

1. Gabriel Fauré: First Piano Quartet (Op. 15), (London, Eulenburg, 1979), vii, 83pp.
2. Ibid.: Second Piano Quartet (Op. 45), (ibid.), viii, 89pp.
3. Ibid.: *Pavane* for chorus and orchestra (Op. 50), (Eulenburg, 1981), viii, 21pp.
4. Ibid.: *Ballade* for piano and orchestra (Op. 19), (ibid.), ix, 57pp.
5. Ibid.: *Elégie* for cello and orchestra (Op. 24), (ibid.), viii, 15pp.
6. Ibid.: *Pelléas et Mélisande*, suite for orchestra (Op. 80), (ibid.), xi, 61pp.

7. Ibid.: *Masques et bergamasques*, suite for orchestra (Op. 112), (ibid.), xi, 61pp.
8. César Franck: *Symphony in D minor* (Eulenburg, 1983), vii, 160pp.
9. Charles Koechlin: *Trois pièces pour basson et piano* (Op. 34), (Paris, Billaudot, 1989), 7, 2pp.
10. Ibid.: *Pastorale* (Op. 75bis), (Billaudot, 1990), 4, 2pp.
11. Erik Satie: *Sixième Nocturne* [completed Orledge] (Paris, Eschig, 1994), 3pp.
Republished in Erik Satie, *Six Nocturnes* (Paris, Salabert, 2006). EAS 19935, 14-15, with introduction on V-VI
12. Robert Caby: ‘Le Silence des Sirènes’, ‘Les Bas-Reliefs du Festin’, ‘Le Chat et l’Oiseau’, ‘Paris sans lumières’, ‘A la plus belle’ (5 songs completed and edited from sketches left by the composer after his death in 1992) (Paris, *Cahiers de l’Association des Amis de Robert Caby*, nos. 37-8 (1995), 114-53)
13. Ibid.: ‘Voisinage du Bien-aimé’, ‘Printemps nouveau’, ‘Triste sentiers’ (as 12 above) (Paris, *Cahiers de l’AARC*, no. 39 (1996), 18-20, 28-40)
14. Satie: *Trois pièces pour piano: Allegro, Modéré, Verset laïque & somptueux* (Paris, Salabert, 1997), 9pp.
15. Ibid.: *Deux oeuvres pour violon et piano: Choses vues · droite et · gauche (sans lunettes). Embarquement pour Cythère* [completed Orledge] (ibid.), 20, 7pp.
16. Ibid.: *Choeur des marins* [from *Paul & Virginie*] (ibid.), 4pp.
17. Ibid.: *La statue retrouvée: divertissement* (ibid.), 6, 1pp.
18. Ibid.: *The Dreamy Fish* (ibid.), 17pp.
19. Robert Caby: ‘Chanson d’amour d Thibaud de Champagne’, ‘La corbeille’, ‘Charmante Charente’, ‘Deux chants tirés de Wilhelm Meister de Goethe’, ‘5 Vocalises (1ere série)’, ‘Je ne sais qu’aimer’, *Cahiers de l’AARC*, no. 40 (1999), 1-11, 16-18, 21-24
20. Erik Satie: *Scènes nouvelles (1923) pour ‘Le Médecin malgré lui’ de Charles Gounod* (Liverpool, Aerial Kites Press, 2001), xxiv, 154pp. Contract now signed with Barenreiter, Kassel, together with Gounod’s opera, ed. S. Huebner, for commercial publication in 2007 ?
21. Robert Caby: ‘Soir d’hiver’, *Cahiers de l’AARC*, no. 42 (2001), 1-4

22. Erik Satie: *San Bernardo (1913)* for piano (Liverpool, Aerial Kites Press, 2002), 5pp.
23. Claude Debussy: *La Chute de la Maison Usher*, completed vocal score, with English translation (Ego Parade Press, Brighton, 2004 (E.P. 1: xxii, 83pp.))
24. Ibid. Orchestral score (E.P. 2a: 146pp.) Premiere: Bregenz Festival, 7 Aug 2006, Vienna Symphony Orchestra, cond. Lawrence Foster. Production: Phyllida Lloyd. With Scott Hendricks (Roderick Usher); Nicholas Cavallier (L'Ami); John Graham-Hall (Le Médecin); Katia Pellegrino (Lady Madeline Usher). Choreography: Kim Brandstrup. Repeated on 8, 13 August 2006. Score reprinted 2005 (E.P. 2b); July 2006 (E.P. 2c); Jan 2007 (reset score, E.P. 2d)

Also performed as part of Debussy International Congress at HRHRC, University of Texas at Austin. Butler Opera Center, McCullough Theatre, 27, 29 Oct, 3, 5 Nov. 2006. University of Texas Symphony Orchestra, cond. David Neely. With David Small (Roderick Usher); Philip Hill (L'Ami); William Lewis (Le Medecin); Julie-Anne Hamula (Lady Madeleine). Producer: Robert DeSimone

25. Ibid. 'Air de Lady Madeline [Usher]' (1909-10 version). Orchestral and vocal scores (E.P. 4, 5: 13, 8pp.) Premiere 27 April 2006: Hallé Orchestra, Manchester, cond. Micha Hamel. With Katie Van Kooten (Lady Madeline)
26. Ibid. 'Air de L'Ami' (1916). Orchestral and vocal scores (E.P. 7, 8: 6, 3pp.). Premiere ibid. With Roderick Williams (L'Ami)
27. Debussy: *Le roi Lear* [1904]. 'La mort de Cordélia' (Act 5 scene 3). Orchestral score (Ego Parade Press, Brighton, 2004) (E.P. 12: 7pp.). Premiere ibid. (27 April 2006)
28. Ibid. 'Fanfare'. Orchestral score (E.P. 13: 4pp.). Premiere ibid.
29. Debussy: *[Trois] Chansons de Bilitis* [1897-8]. Orchestral score (2005). (E.P. 16 (a-c): 12, 12, 11pp.). Premiere 27 Oct 2006: University of Texas Symphony Orchestra, cond. David Neely. McCullough Theatre, Austin, Texas. With Alta Dantzler (mezzo-soprano).
30. Debussy: *No-ja-li ou Le Palais du Silence* [1914]. Piano reduction and orchestral score (2005) (E.P. 24, 25: 28, 51pp.). Premiere 8 May 2006: Idyllwild Arts Academy Orchestra, cond. Ransom Wilson. Zipper Hall, Colburn Academy of Performing Arts, Los Angeles. Quinn Armstrong (reciter).
Revised ed. with new prelude and conclusion, Dec 2012 (E.P. 24a, 25a: 31, 56pp)
31. Debussy: *Fêtes galantes* [opening sequence: 1915]. Piano reduction and orchestral score (2006). (E.P. 27, 28: 10, 21pp.)
32. Debussy: *La saulaie* [baritone and orchestra: 1899-1900]. Vocal and orchestral scores

- (2006). (E.P. 30, 31: 15, 27pp.)
33. Debussy: *Nocturne* for Violin and Orchestra (1893-96). Piano and orchestral scores (2006) (E.P. 38, 39: 15, 26 pp).
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Robert Orledge, 9 September 2013