

ERIK SATIE COMPLETIONS and ARRANGEMENTS

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1. OPERAS

Le Médecin malgré lui (Gounod, 1858)

Opéra-comique in 3 Acts which Satie converted into an opera for Diaghilev in 1923 by setting the spoken dialogue as linking recitatives in 9 sections ('scènes nouvelles') with a new Octet-finale (orchestrated by Georges Auric).

Characters: Géronte (B); Lucinde, his daughter (S); Léandre, lover of Lucinde (T); Sganarelle (Bar); Martine, his wife (Mez); Valère, servant of Géronte (B); Lucas (T); Jacqueline, his wife and nurse *chez* Géronte (Mez).

Orch: 2fl, 2 ob, 2 clar, 2 bn; 4 hn, 2 trp; 2 timps, 1 perc; str

PREMIERE: 5 Jan 1924, Casino Theatre, Monte Carlo as part of Diaghilev's 'Festival Français'. Orch dir. Edouard Flament. Repeated on 13, 19, 22 Jan.

REVIVAL on 16 and 17 April 2004 by Yale Opera, Morse Recital Hall, dir. Marc Verzatt, orch. cond. Ransom Wilson.

PUBLICATION ed. Orledge: Aerial Kites Press, Liverpool 2001. Limited ed. of 58 copies. Orch. score of Satie's additions.

2. ORCHESTRAL and CHAMBER MUSIC

Embarquement pour Cythère

Barcarolle for vln and pno, intended for Hélène Jourdan-Morhange in March 1917. Completed from Satie's extensive sketches in BNF MS 9623(1), pp. 22-31

PREMIERE: 22 July 1995 by George Ewart (vln) and Roger Nichols (pno). Bishop's Palace, Hereford, UK

PUBLISHED: Salabert, 1995 (EAS 19338p; ed. R. Orledge)

Choses vues à droite et à gauche (sans lunettes) (Jan 1914)

‘Autre chorale’ for vln and pno to come between the ‘Fugue à tâtons’ and the ‘Fantaisie musculaire’. Edited from Satie’s draft in BNF MS 9573(1), pp. 16-18.
Duration: 1 minute

PREMIERE (all 4 pieces): 27 May 1987 by Helen Sanderson (vn) and Robert Orledge. Northcott Theatre, Exeter.

PUBLISHED: Salabert, 1995 (all 4 ‘Choses vues’ as RL 10074p).

Divertissement: La Statue retrouvée

Piece for trp and org written as a finale (Tableau 17) for the Comte de Beaumont’s ‘Bal Baroque’ at his hotel at 2 rue Duroc, Paris 7e on 30 May 1923, to feature their newly-restored 18th-century organ (played by Germaine Tailleferre). For this, the team that had created *Parade* in 1917 (Cocteau, Picasso and Massine) was re-assembled and the members of the *tableau vivant* were Mme Olga Picasso and the Marquise de Médicis, with the statue being played by Mme Daisy Fellowes.
Duration: 1 minute 30 seconds.

PREMIERE: 30 May 1923 (see above).

REVIVAL with audience participation and Pietro Dossena as the statue, at Gresham College, London, 16 April 2010.

PUBLICATION: Salabert (ed. Orledge), 1997 (EAS 19337p).

Les Pantins dansent (first version: Nov 1913)

Short piece for small ensemble (or pno) created for Valentine de Saint-Point’s Metachoric [Dance] Festival. Scoring realised from Satie’s sketches and indications in BNF MS 9604, pp. 18-23. Duration: 1 min 45 secs.

Orch: 2 fl, cl, bn; hn, 2 trp, hp; str

PREMIERE AVAILABLE

The second version which was used at the première on 18 Dec 1913 was scored for fl, oc, cl, bn, hn, trp, str and is available from Editions Salabert, 22 rue Chauchat, Paris 9e (1967 ed.). For pno solo versions see below.

La Mer est pleine d'eau: c'est à n'y rien comprendre (The sea is full of water: that's utter nonsense)

Short piece from ?1915. Duration: 2 mins 45 secs. Also exists for pno solo (see section 4 below).

Orch. 2 clar in Bb, cor anglais, str (6, 6, 4, 4)

PREMIERE AVAILABLE

3. VOICE(S) and PIANO

Choeur de Marins (from *Paul & Virginie*, libretto by Cocteau and Radiguet)

Opening chorus (5 verses) from Act 1, second setting of ?1922 for T solo, chorus of tenor sailors and piano, edited from a notebook in the Archives of the Fondation Erik Satie, Paris. Inc. "Ils étaient tous jeunes & beaux / Sur la 'Belle Cubaine' oh! ho!"
Duration: 3 minutes.

PREMIERE AVAILABLE

PUBLICATION: Salabert, 1995 (EAS 19336; ed. R. Orledge)

Ludions: 'Air de Julienne'; 'Lanterne'; 'Merdrigal'

Three additional poems by Léon-Paul Fargue, not set by Satie in 1923, but set in his style by Robert Orledge in 2010. These can be performed either as a group before or after Satie's other *Ludions*, or interspersed in the cycle to match Satie's carefully planned key scheme. Total duration: 1 minute 40 seconds.

PREMIERE (with 5 other 'Ludions): 8 March 2011 by Jane Manning (S) and Robert Orledge. Rose Theatre, Kingston-upon-Thames

PUBLICATION: SOUNDkiosk, Brighton, 2011 (all 8 songs, with additional organ parts as played by Germaine Tailleferre at the premiere on 30 May 1923, and an additional third verse in no. 5: 'Chanson du Chat'). SKI 02 (de luxe edition); SKI 04 (standard edition), 2011

4. SOLO PIANO

Nocturne d'un sorcier de sous-sol (Nocturne of a sorcerer from the basement)

Completed from Satie's opening in Bibliothèque Nationale MS 9609(4), p. 13.

Duration: 2 mins 20 secs.

PREMIERE: 15 May 2010 by Robert Orledge, Friends' Meeting House, Brighton during Brighton Music Festival

PUBLICATION: SOUNDkiosk, Brighton, SKPE 08, 2010

6e Nocturne (?Dec 1919)

Completed from BNF MS 9609(2), pp. 15-18, which only lacks a left-hand part in bars 6-7. Satie advertised this work with the 4e and 5e Nocturnes pubd. by Demets in 1920.

PREMIERE: Robert Orledge, Northcott Theatre, Exeter, 29 May 1987

PUBLISHED: Max Eschig, Paris, 1994 (ME 8686), and with the other 5 Nocturnes as E1963/1965D.

7e Nocturne (?Dec 1919)

Completed from a series of one-bar cells and a 12-bar opening by Satie in BNF 9609(4), pp. 6-8. Harmonic plans also exist for Nocturnes 5-7 and this is the only real contender for the title. Nos. 6-7 complete the cycle based around D major, as established by Satie in Nocturnes 1-3. Duration: 2 mins 30 seconds

PREMIERE: 15 May 2010 by Robert Orledge, Friends' Meeting House, Brighton.

PUBLICATION: SOUNDkiosk, Brighton, 2010 (with alternative completions by Jamie Crofts and James Nye). SKPE 03

Nocturne 2002 (Orledge, in the style of Satie)

Duration: 2 minutes.

PREMIERE: 15 May 2010 by Robert Orledge, Friends' Meeting House, Brighton.

PUBLISHED: SOUNDkiosk, Brighton, 2010. SKPE 09

RECORDED: on James Nye's CD 'Erik Satie: Autour des Nocturnes' (Zinc Stoaat ZSCD2) in Brighton on 23 Jan 2010. Copies available from SOUNDkiosk,

Brighton or from www.wight-trash.com. This CD also contains the Nocturnes above, *La Mer est pleine d'eau*, *San Bernardo*, and Nocturnes by Jamie Crofts and James Nye.

La Mer est pleine d'eau: c'est à n'y rien comprendre (The Sea is full of water: it's utter rubbish)

Version for pno solo. Completed from Satie's 30-bar opening, plus additional 9-bar theme in BNF MS 9625(2), pp. 6-8. Duration: 2 mins 45 secs

PREMIERE: 16 April 2010, Robert Orledge, Gresham College, London. 'Satie Day' organised by Dr Caroline Potter

PUBLICATION: SOUNDkiosk, Brighton, 2010. SKPE 07.

Les Pantins dansent (first version: Nov 1913)

Version for pno solo by Satie, ed. Orledge (see section 2 above). Duration: 1 minute 45 seconds.

PREMIERE: 17 June 1990 by Robert Orledge, Williamson Art Gallery, Birkenhead, UK

PUBLICATION: (both versions) by SOUNDkiosk, Brighton, 2010. SKPE 10.

San Bernardo ('2 Aug 1913')

First version of 'Españaña', the third of the *Croquis et agaceries d'un gros bonhomme en bois*. Compiled and edited from Satie's draft in BNF 9619, pp. 28-30, 35 and the dated and titled MS of the ending (coll. Robert Orledge).

PREMIERE: 16 May 2002 by Eve Egoyan, Glenn Gould Studio, Toronto.

PUBLICATION: Aerial Kites Press, Liverpool, 2002.

RECORDED: Eve Egoyan on CD '**Erik Satie: Hidden Corners (Recoins)**', CBC Records, 2002. Track 4 (MVCD 1153).

OTHER PIANO PIECES ed. Orledge and set by Jamie Crofts

4 Ogives (1888) SOUNDkiosk Piano Editions, SKPE 01

Danses Gothiques (1893) SOUNDkiosk, SKPE 17

Verset laïque & somptueux (1900) SOUNDkiosk, SKPE 16

ALSO: Complete Music for Two Trumpets (1919-21), SOUNDkiosk SKI 03

Musique d'ameublement (1920) SOUNDkiosk SKI 01 – score and parts (A3);
study score (A4)

Robert Orledge
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