

DEBUSSY COMPLETIONS and ORCHESTRATIONS

by **ROBERT ORLEDGE**

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All the works below can be given in concert performance, though not with piano or small ensemble as an orchestral substitute, unless indicated.

The ideal string section needed to balance the standard Debussy triple woodwind orchestra is 14-12-10-8-6, though these numbers can (and have) been reduced when there is insufficient room to accommodate large numbers of players.

Vocal scores, piano reductions, orchestral scores and parts are available from the above address (for hire only). In all cases, the orchestrations are my own, although any indications by Debussy are always incorporated.

1. OPERAS

LA CHUTE DE LA MAISON USHER (The Fall of the House of Usher) (after E.A. Poe: *Tales of Mystery and Imagination*)

1 Act with 2 scenes. 1908-17. Duration: c. 50 minutes. Libretto by Debussy.

Characters: Roderick Usher (Bar); L'Ami (Bar); Le Médecin (T); Lady Madeline (S)

Orch: Treble woodwind; 4 hn, 3 trp, 3 trb, tuba; 4 timps, 3 perc, glock, cel/pno, hp; str (14,12,10, 8, 6). Total 80 players, minimum with reduced strings: 65.

PREMIERE Bregenzer Festspiele, 60th Anniversary production, 7 Aug 2006. Vienna Symphony Orchestra, cond. Lawrence Foster; dir. Phyllida Lloyd. As second half after *L'Après-midi* and *Jeux* as ballets with a related scenario by David Pountney and Phyllida Lloyd. Choreography by Kim Brandstrup with dancers from Covent Garden Ballet.

DVD recording of above on Capriccio 93517 (2007).

Also see **PANCLASSICS PC 10342 (2016): 'The Edgar Allan Poe Operas' (Usher and Le Diable)**, Gottinger Symphonie Orchester, dir. Charistoiph-Mathias Mueller. In collaboration with Deutschlandradio Kultur, Dec 2013 performances

The opera has since been performed in Austin, Texas (Nov 2006), Lisbon (Feb 2008), Amsterdam (Sept 2008), Basle (2012) and broadcast by the EBU across Europe. Its British premiere will be with the Welsh National Opera on 13 and 15 June (Wales)

Millennium Centre, Cardiff) and in Birmingham Hippodrome on 20 June 2014. San Francisco Opera 8, 10, 11, 13 December 2015. All conducted by Lawrence Foster.

Debussy composed scene 1 and the start and end of scene 2. The 428 (of 912) bars he composed can be found (together with my edited sketches for *Le Diable dans le beffroi* and *Le Roi Lear*) in *Oeuvres complètes de Claude Debussy, série VI*, vol. 3 (Paris, Durand, 2006).

Sample reviews: Bregenz World premiere, August 2006

‘Against the shimmer of illuminated glass walls, we sense the cause of the horrible ending of the House of Usher. Space and time merge into a revolving state between past and present. The Vienna Symphony, under the direction of Lawrence Foster, creates a picturesque ambiance for these events....The curtain falls abruptly on a flabbergasted audience. The applause...picks up strength, becoming genuinely enthusiastic.’

(Petra Haiderer: *Der Standard*, 9 Aug 2006)

‘Poe and Debussy leave open the question of “who does what to whom and when”...Of course we see similarities in the atmosphere of despair in the *Pelléas* castle, but the sounds of Debussy-Orledge are more discordant and cutting, almost like overarching film music...Overall, we have a praiseworthy addition to the repertoire in this new work.’

(Manuel Brug: *Die Welt*, 9 Aug 2006)

‘Every opera lover to whom you might explain this setting would look askance at you, but the stage has its own laws! And under the direction of Phyllida Lloyd the tension mounts...However, the real star of the evening is the new music. The acoustics of the newly restored hall allow this French modern score to be heard with clarity and fullness. The impression left by the opera is even more intense and dark because of the prelude. The world is dark and depleted. Again and again the orchestra explodes into strong expression and the next moment ebbs into silence as if nothing has happened. It is a sweat-producing listening experience - it throws you!...And in the end, the audience is beside itself cheering and applauding.’

(Tim Schleiber: *Die Stuttgarter Zeitung*, 9 Aug 2006)

WNO UK Premiere, June 2014

‘Robert Orledge has put together a performable work that...is utterly gripping as musical psycho-drama...He has done a remarkable job in working the usher-like debris into an integrated score that mostly sounds wonderfully like refined late Debussy. Much of the power of what this great composer must have been striving for comes across, with...a lot that is rich, beautiful and highly individual.’

(Stephen Walsh, *The Arts Desk*, 21 June 2014)

‘What Getty’s score [*Usher House*] lacks becomes apparent in the first minute of the Debussy. Drawn from fragmentary sketches and expertly stitched together by Orledge, an underlying tension pulses through the music’.

(Peter Reynolds, *Opera Now*, July-August 2014)

‘Robert Orledge has saved the day [for Debussy] with a reconstruction and orchestration of what Debussy left behind. Listening to it, you would think that no one else has handled this piece. It is so very Debussy.’
(unnamed reviewer, *The Sprout*, 18 June 2014)

‘Though virtually half the music is Orledge, you wouldn’t know it, so relentlessly authentic and beautifully atmospheric is the effect. Odd, perhaps, to find the throwaway ending of Debussy’s ballet *Jeux* suddenly cropping up – but rather delightful.’
Paul Driver, *The Sunday Times*, 22 June 2014)

1a. Operatic extracts from *The Fall of the House of Usher*

Lady Madeline’s opening aria (Scene 1)

First version setting verses 1, 4 and 5 of Poe’s poem *The Haunted Palace*. Almost all by Debussy in 1909-10. Duration: 6 minutes 30 seconds.

Orch. as *Usher* above.

PREMIERE: Halle Orchestra, Katie Van Kooten (S), dir. Micha Hamel, Bridgewater Hall, Manchester, 27 April 2006

The Friend’s aria (Scene 2)

Reconstructed from Debussy’s 1909-10 sketches in the Falla Foundation in Granada. Duration: 1 minute 30 seconds.

PREMIERE: As above, with Roderick Williams (Bar)

A Night in the House of Usher

Fantasy for piano or organ compiled from Debussy’s sketches. Duration: 6 minutes.

PREMIERE: Howard Assembly Rooms, Opera North, Leeds, Ian Buckle (pno),
2 Oct 2010

LE DIABLE DANS LE BEFFROI (The Devil in the Belfry) (after Poe)

1 Act fantasy opera with two scenes, the companion piece to *The Fall of the House of Usher*, contracted by Debussy as a double bill to the NY Met in 1908. Planned 1902-12. Duration: c. 40 minutes. Libretto created from Debussy’s scenario by Stephen Wyatt in 2010.

Debussy left a complete scenario (1903) and some sketches (including the prelude to Scene 1: 1905).

Characters: Le Bourgmestre (Bar); Jeannette, sa fille (S); Le haut-sonneur (B); Jean, son fils (T); Le Diable (whistles, mimes and dances). Chorus of Dutch/Italian villagers and their children.

Orch: Triple woodwind; 4 hns, 2 trp, 2 trb, tuba; 3 timps, 2 perc, cel, hp; str (14, 12, 10, 8, 6). Total 75 players, minimum with reduced strings: 65.

CONCERT PREMIERE: Montreal, 28 February 2012. Crowley Arts Center by Orchestre 21, cond, by Paolo Bellomio during International Debussy Conference.

EUROPEAN PREMIERE: With *La Chute de la Maison Usher* in the double bill that Debussy intended: 10 and 11 December 2013. Gottinger Symphonie Orchester, dir. Christophe-Mathias Mueller (semi-staged).

RECORDING CD of 'Usher' and 'Le Diable' using 2013 Gottingen Premiere as 'Claude Debussy: The Edgar Allan Poe Operas', on PANCLASSICS, PC10342. Issued 2016 I association with Deutschlandradio Kultur

Also: '**Un jour affreux avec le Diable dans le beffroi**' for solo piano (2018)
Duration: 10 minutes (ideally to be performed after '**A Night in the House of Usher**' for piano). See above.

PREMIERE: Nicholas Horvath, 2019

RODRIGUE ET CHIMÈNE (Catulle Mendès)

3 Act grand heroic opera, 1890-93. Duration: approx. 1 hour 50 minutes. Libretto lost, but reconstructed for the 2003 edition of the vocal score.

Characters: Don Diègue (Bar); Rodrigue, his son (T), Herman and Bermudo, his younger sons (T,T); Don Gomez (Bar), Chimène, his daughter (S), Iñez, her confidante (S).

Various other minor roles are taken by members of the chorus who are variously servants, monks, coryphées, soldiers, squires and mountaineers.

Orch: Triple woodwind; 4 hns, 3 trp, 3 trb, tuba; 3 timps, 2 perc, 2 hp; str (as above)

This is a complete orchestration in Debussy's style of the 1890s, which corresponds exactly with the vocal score (ed. Richard Langham Smith) in the *Oeuvres complètes de Claude Debussy*, série VI, vol. 1 (Paris, Durand, 2003). The modernistic missing passages and instruments in the version by Edison Denisov (Opéra de Lyon, 14 May 1993, but never revived) have been removed, giving a version that is as near as possible to the one that Debussy might have heard during his lifetime (if he had completely finished it). Here the missing passages have been sensitively restored by Langham Smith.

PREMIERE AVAILABLE using this orchestration. Planned in Germany 2019, dir. Christophe-Matthias Mueller.

The **ACT 1 PRELUDE** can be played as a separate concert item. Duration: 5 minutes.

PREMIERE 28 January 2012, Calgary Youth Orchestra, dir. Edmond Agopian in Happening Festival, University of Calgary.

Also 15 February 2012, Royal College of Music Orchestra, cond. Kees Bakels.

ACT 2 TENOR DUET (Hernan and Bermudo). Arr. for 2fl, ob/ca, clar in A, bn; hn, perc (1), hp, 4vn, 2vla, 2vc, cb (17 instruments).

PREMIERE 2 March 2012, Univ. of Montreal. Members of Orchestre 21, dir. Paolo Bellomio.

2. BALLETS

NO-JA-LI ou LE PALAIS du SILENCE (scenario by Georges de Feure)

Chinese ballet in 1 Act and 8 scenes intended for the Alhambra Theatre, London in April 1914. Completed from the 125 bars (of 347) left by Debussy. Duration: 14 minutes.

Orch: Triple woodwind; 4 hrs, 3 trp, 3 trb, tuba; 4 timps, 5 perc, cel, pno, hp; str (14, 12, 10, 8, 6). Total 90 players, minimum 75.

Characters: Hong-Lo (a dumb prince); No-ja-li (a young captive princess); Malang-Malang (a Malaysian court jester); Old Man (who carries No-ja-li's dolls). The Guards of "Silence", porters, dancers in the Ballet of Love (scene 8) and elsewhere. Narrator (in the opening scene). Optional SATB chorus in final scene.

AMERICAN CONCERT PREMIERE (with narrator): 8 May 2006. Idyllwild Arts Academy Orchestra, cond. Ransom Wilson, Colburn Academy of Arts, 200 South Grand Avenue, Los Angeles.

REVISED VERSION (2012) with new prelude and ending. Duration: 15 minutes. Orch. as above

PREMIERE 27 March 2015, St David's Hall, Cardiff, cond. Mark Eager. Reciter: Stephen Walsh. Paris: City of Light Festival. Recorded on CD; 'City of Light: New Discoveries', PRIMA FACIE NEW SERIES, PFNS 005

Piano reduction: 24 March 2018 by Nicholas Horvath. Labenche Museum, Brive-la-Galliarde, France (on Debussy's piano)

FÊTES GALANTES (scenario by Louis Laloy after Verlaine: 1913)

Ballet sequence with SATB chorus: Tableau 1: 'Les Masques'. Duration: 6 minutes.
Reconstructed from the sketches made by Debussy in ? Sept. 1915, including a complete aria for Mezzetin (with mandoline solo). Duration 6 minutes

Characters: Mezzetin (T), Italian and French masqueraders; chorus of masqueraders

Orch: Double ww; 2 hrs, trp; 3 timps, 2 perc; mandoline, cel, hp; str (10, 8, 6, 6, 3).
Total 50 players.

PREMIERE AVAILABLE

Piano solo version: 24 March 2018 by Nicholas Horvath. Labenche Museum, Brive-la-Galliarde, France (on Debussy's piano)

3. VIOLIN and ORCHESTRA

SÉRÉNADE

Lyrical work completed from the 12-bar opening left by Debussy in the early 1890s.
Duration: 5 minutes 30 seconds. Also exists in a version for violin and piano (with optional cadenza) and in a version for 17 players (2fl, ob/ca, clar in A, bn, hn, perc (1), hp, 4vn, 2vla, 2vc, cb). Duration: 5 ½ minutes.

Orch. 3 fl, 2 ob (2 doubling c.a.); 2 clar, 3 bn; 2 hrs, 2 trp; 3 timps, 1 perc; hp; str (12, 10, 8, 6, 4) Total: 56 players.

ORCHESTRAL PREMIERE 28 January 2011 by Calgary Youth Orchestra with Edmond Agopian (vln) as part of Happening Festival at University of Calgary, Canada. Plus 4 performances on their French tour in August 2012.

CHAMBER ORCH PREMIERE 2 March 2012, Univ. of Montreal by Frédéric Moisan (vn) with Orchestre 21, dir. Paolo Bellomio.

VIOLIN and PIANO PREMIERE Kobe, Japan by Prof. Christophe Giobaninetti (vn) and Izumiko Aoyagi (pno)

PUBLICATION: Violin and piano version is available from SOUNDkiosk Editions, Lincoln, 2013 (SKI 05)

Orchestral score, parts, reduction to be published by Editions de la Fabrique Musique, Lagny/Marne, France, 2019. See www.classicalmusicnow.com

NOCTURNE

Work begun for Eugène Ysaÿe c. 1893-96, completed from Debussy's sketches.
Duration: 9 1/2 minutes.

Orch: 3 fl (3 doubling pic), 2 ob (2 doubling ca), 2 clar, 2 bn; 2 hns, trp, 2 trb, tuba; 3 timps, 1 perc; cel, hp, str (10, 8, 6, 6, 4). Total 53 players.

EUROPEAN PREMIERE: 19 November 2011. Isabelle Faust (vn) with the Radio Chamber Philharmonic Orchestra, dir. Heinz Holliger. Concertgebouw, Amsterdam.

With revised ending: 14 March 2013, Faust/Holliger with the Orchestre de Lyon (repeated on 15 and 16 March)
Also preformed in Calgary, dir. Edmond Agopian, 28 January 2012.

UK PREMIERE 22 Jan. 2016. Akiko Suwanai (vln) with BBC National Orchestra of Wales, cond. Thomas Sondergard. St David's Hall, Cardiff. Also broadcast on BBC Radio 3 'Music Now'.

PUBLISHED Schott (Mainz) 2017. Score, parts and piano reduction.
VLB 214 / 57830.8 ISMN 979-0-001-16437-5.

POÈME

Written in 1910-14 for Arthur Hartmann for a proposed 1912 American tour (with Debussy). Debussy wrote 5 themes for this, some with developments. The three from Jan 1914, when he returned to the *Poème*, offer the first signs of his longer-breathed later melodic style. Duration: 10 1/2 minutes.

Orch: Double ww; 4 hns, 2 trp; 3 timps, 1 perc; hp; str (12, 10, 8, 6, 4). Total 57 players.

CANADIAN PREMIERE: 5 February 2010. Edmond Agopian (vn) with the Calgary University and Youth Orchestras, dir. Daniel Bartholomew. Rosza Theatre, Calgary University.

FRENCH PREMIERE (with extended climax): 14 March 2013 by Isabelle Faust (vn), Orchestre de Lyon, dir. Heinz Holliger. (Repeated on 15 and 16 March)

PUBLISHED Editions de la Fabrique Musique, Lagny/Marne, France, 2018.
Score, parts and piano reduction. See www.classicalmusic.now

4. VOICE and ORCHESTRA

[4] PROSES LYRIQUES: ‘De rêve’; ‘De grève’; ‘De fleurs’; ‘De soir’

Nos. 2 and 4 complete the orchestrations begun by Debussy in 1896. No. 2 and extracts from No. 4 published in *Oeuvres complètes de Claude Debussy*, série V, vol. 11 by Durand, 2018. See pp. 21-40, 161-64. DB 15852.

Orch. Triple ww; 4 hns, trp; 3 timps, 1 perc; cel, 2 hp; str (12, 12, 8, 8, 4). Total 64 players (though some have only 2hns and 1 hp, and all 4 have only 2 clar)

PREMIERE AVAILABLE

‘ La mort des amants’ (Chansons de Baudelaire no. 5)

Duration: 3 minutes. 2018.

Orch: 2fl, ob, ca, 2 clar in A, 2 bn; 2 hns in F; timp; hpe, str (12, 10, 8, 8, 6)

Total: 56 players.

PREMIERE AVAILABLE (possibly to go with the orchestrations of Nos. 1-4 by John Adams)

LA SAULAIE (from ‘Willow-wood’ by Dante Gabriel Rossetti)

Cantata for baritone and orchestra begun by Debussy in 1899-1900. Would make a fascinating programme with Vaughan Williams setting of the same text (for Bar with female chorus) in 1908-9. Duration: 10 1/2 minutes.

Orch: 3 fl, 2 ob, ca, 2 clar, 2 bn; 2 hn, 2 trp; 3 timps, 3 perc; cel, hp; str (12, 10, 8, 8, 4). Total 56 players.

AMERICAN PREMIERE: 24 April 2013 by Andrew McLaughlin (bar), Maryland University Repertoire Orchtre, cond. John Devlin.

DIANE AU BOIS (Théodore de Banville)

A setting of Act 2 scenes 3-4 of Banville's lyric comedy (after Ovid's *Metamorphoses*) for Diane (S), Éros (T) and orchestra. Composed by Debussy in Paris and Rome, 1883-85. Duration: 26 minutes,

Orch: Triple ww; 4 hn, 2 trp; 3 timps; 2 hps, str (12, 10, 8, 8, 6). Total 64 players.

BRITISH PREMIERE: 15 February 2012 by Louise Alder (Diane) and John McMunn (Eros) with the Royal College of Music Orchestra, cond. Kees Bakels. Part of 'Fête Française' at RCM. London.

CHANSONS DE BILITIS: 'La Flute de Pan'; 'La Chevelure'; 'Le Tombeau des Naiades'

Orchestration of Debussy's 1897-8 song-cycle for mezzo-soprano and piano.

Orch: fl, clar.; 4 hns, 2 trp; 3 timps, hp; str (10, 8, 6, 6, 4). Total 44 players.

AMERICAN PREMIERE: 27 Oct 2006. Alta Dantzler (mez) with the University of Texas Symphony Orchestra, dir. David Neely. McCullough Theatre, Austin.

BRITISH PREMIERE: 10 March 2012 by Katy Bray (Mezzo), cond. William Prideaux. Peterborough Cathedral

5. ORCHESTRA

2e SUITE BERGAMASQUE

Advertised in 1904, consisting of **Masques, D'un cahier d'esquisses, L'isle joyeuse.** These can be performed as separate items, as a linked suite, or as the basis for a ballet lasting 16 minutes.

Orch: Double ww (plus bass clar); 2 hn, 2 trp, tuba; 3 timps, 1 perc; hp; str (10, 8, 8, 6, 4). Total 52 players.

CANADIAN PREMIERE of Nos. 1 and 2: 28 January 2012 as part of Happening Festival at the University of Calgary. Calgary Youth Orchestra, dir. Edmond Agopian.

PREMIERE AVAILABLE: *L'isle joyeuse* and complete suite

LE ROI LEAR: Prélude, Fanfare; La Mort de Cordelia

Recently discovered additional incidental music for André Antoine's 1904 production. Durations: 3 mins 15 secs, 1 min. 10 secs; 3 min. 20 secs

Orch: **Prélude:** (1908) 2fl, ob, ca, 2 clar in A, 2bsn; 4 horns in F, 2 trp in C, tenor trb, tuba; 3 timps, 2 cymb; hp, str (10, 8, 6, 8, 4). Total: 55 players

Fanfare: 4 hn, 3 trp, trb, tuba; 4 timps, 1 perc; 2 hp; str (10, 8, 6, 8, 4). Total 49 players.

La Mort de Cordelia: 2 fl, ob; 4 hns, 3 timps, hp, str (10, 8, 6, 8, 4). Total 45 players.

BRITISH PREMIERE: Fanfare, La Mort de Cordelia: 27 April 2006. Halle Orchestra, dir. Misha Hamel, Bridgewater Hall, Manchester

TOOMAI DES ÉLÉPHANTS (after Kipling's *First Jungle Book*, 1894)

The first version of Preludes Book 2, no. 11 from January 1913, replaced by the Stravinskian quasi-étude 'Les tierces alternées'. Reconstructed around the 'Pas de l'éléphant' from *La Boîte à joujoux*. Duration: 4 mins 30 seconds.

Can also be played as a piano solo.

Orch: 3 fl, 2 ob, 2 clar, 2 bn; 2 hn, 2 trp; 3 timp, 1 perc; pno, cel, hp, str (12, 10, 8, 6, 4). Total 58 players.

ORCHESTRAL PREMIERE: 28 January 2012 as part of Happening Festival at the Univ. of Calgary, Canada, cond. Edmond Agopian. Rosza Theater.

SOLO PREMIERE: 21 May 2011 by Robert Orledge, Friends Meeting House, Brighton as part of Brighton Music Festival.

RECORDINGS: Michael Korstick on **Claude Debussy Piano Music Vol. I.**

Hanssler Classic CD 93920 Track 16 ((June 2012)

Izumiko Aoyagi on Camerata Tokyo CMCD 28263. '**Mysterious Debussy**' Track 1 (August 2012)

PUBLICATION: Piano solo version by SOUNDkiosk Piano Editions, Brighton, 2010 (SKPE 14)

“LES SOIRS ILLUMINÉS PAR L’ARDEUR DE CHARBON” (Baudelaire: ‘Le Balcon’)

Orchestration of Debussy’s last piano prelude of March 1917. Duration: 2 minutes.

Orch: 3 fl, 2 ob, ca, 2 clar, bass clar, 2 bn; 4 hn; 3 timps; tamb de basque; hp; str (12, 10, 8, 8, 4). Total 60 players.

PREMIERE AVAILABLE

SUITE in 5 movements from ballet score for ‘Tristan et Yseult’ (2012)

(1) Prélude à ‘L’Histoire de Tristan’ [2011]

(2) Danse de divertissement

(3) Tristan seul

(4) Tristan fou

(5) Final en Bretagne

Total duration: 18 minutes

Orch: 3 fl/pic. Ob, ca, 2 clar, 2 bn; 4 hn, 2 trp, 2 trb, tuba; timps, perc (2): tamb de basque, tri, cymb susp., glock, hp, str (12, 10, 8, 6, 4) Total: 64 players.

Premiere of No. 1: 27 March 2015, St David’s Hall, Cardiff, cond. Mark Eager in Paris: City of Light Festival. Recorded on ‘City of Light: New Discoveries’ CD. PRIMAFACIE NEW SERIES PFNS 005

PREMIERE AVAILABLE of Nos. 2-5 and Complete Suite

‘LA PASSION (Act 3 no. 4) from ‘Le MARTYRE de SAINT SEBASTIEN’ – first version.

Orch: 3 fl/pic, 2 ob, ca, 2 clar, cl. B, 2 bn; 4 hn; 1 trp; 2 trb, tuba; timp, he, str (12, 10, 8, 8, 4). Total 63 players.

PREMIERE AVAILABLE

6. CHAMBER ORCHESTRA/ENSEMBLE

Sérénade pour violon et orchestre see section 3 above.

Tenor duet from *Rodrigue et Chimène* (Act 2 Tableau 1), see section 3 above.

DES PAS SUR LA NEIGE (*Préludes*: I/6: 1909)

Scored for: fl, ob, ca, clar in Bb, bn, hn in F; trp in C, 2 vn, vla, 2 vc, cb (13 players)

PREMIERE: 2 March 2012. Univ. of Montreal, Salle Claude-Champagne. Members of Orchestre 21, dir. Paolo Bellomio

4e SONATE pour HAUTOIS, COR et CLAVECIN (or PIANO)

1. Lent, mais avec mouvement. 2. Aria: Lent et séduisant. 3. Final: Les Oiseaux

Duration 19 minutes. Centenary tribute to Debussy's three 1915 Sonatas following his instrumental plan.

PREMIERE Movt. 2: Aria. Joshua Hall (ob), Sophie Bell (hn). Harvey Davies (Hpschd). Carol Nash Recital Room, RNCM, Manchester (at Debussy Centenary Conference: 21 March 2018).

5e SONATE pour TROMPETTE, CLARINETTE, BASSON et PIANO.

1. Prologue: Lent. 2. Scherzando. 3. Lent. 4. Final: Vif et animé

Duration: 17 minutes

PREMIERE AVAILABLE

6e SONATE (en forme de concert) pour fl, ob/ca, clar, bn; cor, trp; pno, clavecin, hpe; 2 vn, vla, vc, cb

Duration: 18 ½ minutes.

Total all 3 sonatas: 44 ½ minutes

PREMIERE AVAILABLE

7. SOLO PIANO

PETITE VALSE

Short piece completed from Debussy's opening of ?1915. Duration: 1 min 30 secs.

PREMIERE: 12 May 2006. Zwischen Zeit, Basel by Robert Orledge

RECORDING: Michael Korstick on **Claude Debussy Piano Music Vol. I.** Hanssler Classic CD 93920 Track 17 (June 2012)

PUBLICATION: : SOUNDkiosk Piano Editions, Brighton, 2010. SKPE 11.

TOOMAI DES ÉLÉPHANTS (1913)

See section **5. Orchestra** above.

SUGGESTED PROGRAMME COMBINATIONS

La Saulaie with another work featuring baritone and orchestra (eg. Fauré's *Requiem*, or Vaughan Williams' *Willow-wood*, which sets the same text).

Sérénade for violin and orchestra with **Nocturne** and/or **Poème**. Or the **Poème** (perhaps the best of the three thematically) with another French work like Chausson's *Poème*.

No-ja-li with the **Fêtes galantes** and another French ballet score in concert version, like Ravel's *Ma mere l'Oye* or *Bolero*.

Poème pour violon et orchestre with Chausson: **Poème**

2e Suite bergamasque with other contemporary French orchestral works by Ravel, Dukas, Koechlin etc. Or with *La Mer*, *Khamma* or *Jeux*.

Toomai des éléphants and **Les soirs illuminés** with Colin Matthews' orchestrations of Debussy's second set of Preludes. These would work equally well in a piano recital.

Diane au bois with another French work featuring either Soprano or Tenor, eg. Ravel's *Shéhérazade* cycle or the *Chansons madécasses*. Or the orchestrations of Debussy's four **Proses lyriques**.

Robert Orledge
March 2019