

Instrumentation:

2 flûtes/2 flutes
hatubois/oboe
cor anglais
2 clarinettes en Sib/2 Bb clariets
2 bassons/2 bassoons

4 cors en Fa/4 F horns
2 trmpettes en Üt/2 C trumpets

timbales/timpani
percission (1éxuctant - cymbale suspendue, triangle)/
percussion (1performer - suspended cymbal, triangle)

harpe/harp

cordes/strings
(minimum 12.10.8.6.4)

PREVIEW

duration: 10 minutes (environ)

Cette réduction pour piano destinée au travail personnel des instrumentistes ne peut être utilisée lors de concerts publics ou d'enregistrements amateurs ou professionnels. Il est en revanche autorisé pour les examens et auditions des conservatoires et écoles de musique et autres concours.

This arrangment for piano which is intended for personal study by instrumentalists cannot be used for public concerts nor for recordings by amateurs or professionals. It can be used in exams and concerts for conservatories and music schools as well as for competitions.

Notes:

Debussy's close friendship with the American violinist Arthur Hartmann (1881-1956) began in 1908, and in the summer of 1910 they planned an American tour of 24 East Coast cities during January-February 1912. During this tour, Debussy was to "conduct the orchestra, an opera of my composition [possibly at this stage *The Fall of the House of Usher*], or play the piano." And in every concert, Hartmann was to perform Debussy's specially composed *Poème* pour violon et orchestre as the main highlight of the evening. Although the fee of \$15000 that Debussy demanded eventually proved too high for the organisers, he wrote two themes for the *Poème* in 1910, and in January 1914, when he arranged his piano prelude *Minstrels* for 'piano et Hartmann', he added three more, quite extended, and motivically linked themes. As in the case of his sketches for the contemporary ballet *No-jā-li*, these were virtually all the material necessary for him to complete the work, and as Debussy had no hesitation in asking other composers, such as André Caplet, Charles Koechlin and Henri Busser, to help him complete or orchestrate his works in the 1910-14 period, I had no qualms about doing the same with his *Poème* pour violon et orchestre.

For those that are interested, the 1914 sketches are on folios 20-22 of MS 17726 in the Music Department of the Bibliothèque National de France in Paris, straight after those for *No-jā-li* (also January 1914) and before those for the later Violin Sonata. They are linked with the 1910 themes by an undulating triplet figure in semiquavers that can be seen clearly in the example below. Here it shows the climax of theme IV linking into the shifting dominant 13th chords of theme V. The same triplet idea from the letter to Hartmann (see below) also recurs in slightly varied form on the back of an early sketch for *The Fall of the House of Usher* that is now in the Manuel de Falla archive in Granada. Here it is paired with a playful second theme in which the triplet idea is inverted into a mordent. This appears soon after the Allegro opening of the main body of the *Poème*, characterised by fast upward scales on the solo violin (with harp glissandi). What is unusual in the 1914 themes is the way that Debussy sketched continuations of them which are as near as he ever came to 'development' as such. These clarified both the symphonic intentions and the harmonic vocabulary of the *Poème* for me. The example below shows him repeating the two-bar sliding progressions (marked A and B), with the undulating triplet idea being 'developed' melodically as the A-B pattern repeats around it.

The implied form of the *Poème*, as is often the case with Debussy, is a hybrid one: in this case a mixture of sonata and rondo forms (the latter deriving from the frequent references to the initial 'capricious' idea that Debussy sent to Hartmann 'to play every morning on waking up' in a letter of 13 May 1910). The sonata element involves a double exposition of 1910 and then 1914 themes, with a re-ordered and shortened recapitulation, during which the music passes from D minor into the tonic major. Obviously there are concerto elements too. But there is no development section as

such, for Debussy preferred his music to evolve naturally with variants of his themes and motifs appearing in different harmonisations and textures (the Russian ‘changing background’ technique), rather than employing cellular development of the Germanic kind. I also added also a ‘poetic’ introduction that anticipates certain features of the themes to come, and an accompanied, thematically integrated cadenza (as Debussy avoided mere virtuoso showpieces). The extended coda continues to juxtapose the main ideas in different orders and includes some of the violin glissandi in double-stops for which Hartmann was renowned. Performers of the *Poème* should remember that Hartmann, although born in Philadelphia, was of Hungarian descent and that Debussy admired this aspect of his interpretations (with their frequent expressive portamenti), just as he admired the poetic intensity and emotive melancholy of the gypsy violinist Radics when he heard him play in Budapest in 1910.

Robert Orledge
Brighton, 15 January 2019

Robert Orledge was born in Bath in 1948 and educated at Clare College, Cambridge, where he gained his doctorate for his study of the composer Charles Koachlin in 1973. Between 1971 and 1991 hre rose from Lecturer to Professor in the Music Department of the University of Liverpool, publishing books on Gabriel Fauré, Claude Debussy, Charles Kochlin and Erik Satie, as well as numerous articles, editions and reviews. As a historical musicologist, Professor Orledge specialized in the way composers composed ,and since taking early retirement in 2004, he has concentrated on completing and orchestrating Debussy’s unfinished works, and especially his theatre projects. His completion of Debussy’s opera *The Fall of the House of Usher* (1908-17) was successfully premiered at the Grenz Opera Festival in Austria in August 2006 and has since been performed in America, Prtugal and Holland, as well as being broadcast throughout Europe. A DVD of the Bergen premiere is available on Capriccio 93517, produced by Phylida Lloyd and conducted by Lawrence Foster. His completion of the Chinese ballet *No-ja-li ou Le Palais du Silence* (1914) was also premiered in 2006 in Los Angeles and other completions include *La Sandale* and the *Nocturne*, *Sérénade* and *Poème* for violin and orchestra as well as Debussy’s other Poe opera *Le Diable dans de le Beffroi*.

Notes en français :

Debussy fait la connaissance du violoniste américain Arthur Hartmann (1881-1956) en 1908, avec lequel il se lie. Pendant l'été de 1910, les deux amis envisagent une tournée de 24 villes de la côte est des États-Unis pendant janvier-février 1912. Debussy écrit, à propos de ce projet de tournée : "Dans ces concerts je dirigerai l'orchestre, un opéra de ma composition, et jouerai du piano.." Également, à chaque concert Hartmann devrait interpréter comme pièce de résistance l'œuvre fraîchement composée, le *Poème pour violon et orchestre*. Ce projet ne s'est jamais réalisé, surtout à cause du cachet de \$15000 réclamé par Debussy que les organisateurs ne pouvaient pas assurer. Mais Debussy a composé deux thèmes pour ce Poème en 1910, et puis en janvier 1914, pendant la période où il arrange son Prélude Minstrels "for 'piano et Hartmann'," il ajoute encore trois thèmes, qui sont assez développées et utilisent le même matériel musical. Comme le ballet contemporain à cette période *No-ja-li*, ces esquisses représentent toute la matière musicale nécessaire pour parachever le *Poème*. Sachant que Debussy n'a eu aucune hésitation à solliciter l'aide à ses amis compositeurs André Caplet, Charles Koechlin et Henri Busser pour compléter ses œuvres pendant la période 1910-14, je n'ai donc vu aucune contrindication pour faire ce même travail pour la reconstruction de son Poème pour violon et orchestre.

Pour ceux que cela pourrait intéresser, les esquisses de 1914 sont dans les folios 20-22 du MS 17726 dans le département de la Musique à la Bibliothèque Nationale de France à Paris, directement après celles pour *No-ja-li* (également datées de janvier 1914) et juste avant celles pour la *Sonate pour Violon*, œuvre plus tardive. Ces thèmes sont liées aux thèmes de 1910 par un motif ondulant en triolets de doubles croches, évidemment dans l'exemple illustré ci-dessous. Ici, l'exemple montre le point culminant du quatrième thème qui est lié avec les accords de 13^{ème} modulant du cinquième thème. La même idée en triolets, extrait de la lettre écrite à Hartmann (voir ci-dessous) est également traitée dans une variante sur le revers d'une esquisse pour *La Chute de la Maison Usher* qui se trouve actuellement dans les archives de Manuel de Falla à Grenade. Ici, cette idée est couplée avec un deuxième thème, plus enjoué, dans laquelle la première idée en triolet est exprimée par un mordant. Cette deuxième idée apparaît rapidement après l'exposition allante de la partie principale du Poème, caractérisé par les gammes ascendantes dans le violon solo (avec les glissandi à la harpe). Ce qui est remarquable dans les thèmes du 1914 est la façon dont Debussy esquisse les continuations de ces deux motifs, qui sont des exemples presque uniques d'un développement dans le sens allemand du terme. Ces extensions de ces deux motifs m'ont éclairé sur les intentions orchestrales et harmoniques de Debussy dans mon parachèvement. L'exemple cité ci-dessous montre comment Debussy manipule les progressions harmoniques glissantes (marquée A et B) avec le motif ondulant en triolets "développé" pendant que la progression A et B se répète autour.

Debussy/Orledge: Poème pour Violon et Orchestre

réduction pour violon et piano

Claude Debussy

completed and orchestrated by Robert Orledge

Lent et doux (♩ = 76)

Violon

Piano

Lent et doux (♩ = 76)

fl.

ppp très doux

pp

(avec pédale)
(gradually accelerating trill)

3

3

3

3

3

Vln.

p léger et librement

3

5

Pno

3

PREVIEW

Vln.

pp

p

3

4

lumineux

hp.

hn.

3

6

6

6

6

6

Pno

pp

str.

6

6

6

6

6

p

Rec.

*

Violin (Vln.) and Piano (Pno) score, measures 1-10. The score is in 3/4 time and B-flat major. It features a Violin (Vln.) and Piano (Pno) part. The Piano part includes a section marked 'A' with a forte (f) dynamic and a section marked 'B' with a piano (p) dynamic. The Violin part includes a section marked 'A' with a piano (p) dynamic and a section marked 'B' with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.