



DURAND SALABERT ESCHIG  
Editions Musicales

## new publications 2009

### Chansons coquines

Salabert — SLB 5837

The first in the series **French Fun**, this volume reunites 12 suggestive works for voice and piano taken from French music theatre repertoire of the roaring twenties. A bilingual introduction by French musicologist and music theatre specialist Christophe Mirambeau puts these entertaining works in their historical perspective. In addition, each individual song includes an English synopsis and is followed by amusing anecdotes as well as period illustrations.

Volume 2 – **Gay Paree** – is scheduled for release in early 2010.

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### Hommages à Haydn

Durand — DF 15884

In commemoration of the centenary of the death of Joseph Haydn (1732-1809), the Revue Musicale of the Société internationale de Musique published a tribute which included six solo piano works by different French composers written specifically for the occasion. This volume reunites – for the first time – the three major pieces published by DURAND: **Hommage à Haydn** (Homage to Haydn) by Claude Debussy; **Prélude élégiaque** (Elegiac Prelude) by Paul Dukas; and **Menuet sur le nom de Haydn** (Minuet on the Name of Haydn) by Ravel.

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### Amy, Gilbert (born in 1936)

#### Quatuor à cordes n° 3

Durand — DF 15893-1 — parts

Durand — DF 15893 — score

This work was written and published specifically for the International String Quartet competition which will be held in May 2010 in Bordeaux. Gilbert Amy, a disciple of both Messiaen and Milhaud, is one of the most prominent French composers of our time.

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### Boutry, Roger (born in 1932)

#### Sonatina in allegria

Salabert — SLB 5823

This short, lively work for solo clarinet was premiered by Syvie Hue at the 2008 Clarinet Festival in Tokyo. It was published in 2009 on the occasion of the third International Julián Menéndez Clarinet Competition.

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## Debussy, Claude (1862 - 1918)

### **Cathédrale engloutie, La**

Durand — DD 15903

**La cathédrale engloutie**, number 10 in the first book of **Préludes**, is a haunting, three-minute work inspired by a Celtic legend of a submerged city of Ys whose spires appear through sea mists. It is one of Debussy's most famous compositions. This unique edition includes auxiliary staves labelled "R" that refer to variant readings from the Welte piano rolls that Debussy recorded around 1912.

The present publication, drawn from the first series of our critical edition, was jointly edited by the Roy Howat and Claude Helffer.

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### **Images (1894)**

(Triomphe de Bacchus — Intermezzo — Divertissement)

Durand — DD 15786

**Images** (1894), also known as "Images (oubliées)" is a series of three five-minute piano pieces dedicated to Yvonne, the adolescent daughter of his painter friend Henry Lerolle. Debussy himself describes the pieces as "not for brilliantly lit salons ... but rather conversations between the piano and oneself."

The opening piece is one of the most expressively beautiful pieces in Debussy's output. The central movement is an earlier and somewhat lush version of the "Sarabande" that reappeared in 1901 in the suite "Pour le piano". The third and final movement shares its mood, its toccata texture and its use of the French nursery song "Nous n'irons plus au bois" with the subsequent "Jardins sous la pluie".

The present publication, drawn from the first series of our critical edition, was edited by the Scottish pianist Roy Howat.

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### **Martyre de Saint-Sébastien, Le**

mystère en 4 actes sur un texte de Gabriele d'Annunzio

Durand — DB 15758

The **Martyre de saint Sébastien** is, with the exception of **Pelléas et Mélisande**, the only theatrical work that Debussy actually completed. The majestic poetry – written directly in French by the Italian poet Gabriele d'Annunzio – and the finesse of the musical gestures that surround it give this work its unique form. The premiere took place in May 1911 at the *Théâtre du Châtelet* with the fascinating dancer Ida Rubinstein in the title role.

The critical edition of this "Mystery in 4 Acts" takes all of the existing sources as well as Debussy's myriad corrections and repentances into account. Furthermore, it may be read in three different ways, each one leading to a unique type of performance:

1. The published version, regularly used by Pierre Boulez, that allows, by way of a bit of added recitative, to follow and fully understand the plot;
2. The abridged version of the text prepared by Désiré Inghelbrecht and approved by Debussy and D'Annunzio;
3. The full version of the poetry as penned by D'Annunzio.

The present publication of the full score constitutes Series VI, volume 4 of the Complete Works of Claude Debussy. It was edited by Pierre Boulez and Eiko Kasaba. As with the

previous volumes, the music is preceded by a foreword retracing the music's genesis, and is followed by critical notes describing sources and editorial method.

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**Honegger, Arthur** (1892 - 1955)

**Laudate Dominum**

from "Une cantate de Noël" for a cappella choir  
personalized edition for the Festival de Saint-Riquier Festival  
Salabert – SLB 5861

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**Martinů, Bohuslav** (1890 - 1959)

**Piano Works**

(Bagatelle — Barcarolle — La Danse — Trois Danses tchèques — Dumka — Trois Esquisses  
Sonate n°1 — Le Train hanté)  
Eschig — DF 15892

The present edition reunites the most important piano works of Czechoslovakia's native son, Bohuslav Martinů. Although not particularly well-known, they are nonetheless endowed with the grace, charm and elegance that have made him one of the most famous Czech composers of all time. The 11 works in this volume run the gamut from ethnic (**Three Czech Dances**) to finger-popping (**Three Modern Dance Sketches**) to child-like (**A Little Finger**) to virtuoso (**Sonata no.1**, dedicated to Rudolf Serkin)... A foreword by Ales Brezina, director of the Martinu Foundation in Prague, not only puts these works in their historical context but also sheds light on Martinů's rich and varied life. In addition, the French pianist/musicologist Jean-François Ballèvre's scrupulous revision – in consultation with Martinů's manuscripts – makes this album a perfect tool for discovering this deserving repertoire.

World War II prompted Bohuslav Martinů to leave Paris and its musical life to take up residence in New York. It was during this period, in the spring of 1945, that he met the famous violinist Fritz Kreisler, who suggested the idea of a concert piece. In July of that year, Martinu finished the RAPSODIE TCHEQUE (Czech Rapsod) with piano accompaniment. Although his correspondence implies that Martinů intended to orchestrate this work, the actual orchestration was not carried out until much later by the composer Jiří Těmle.

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**Rapsodie tchèque**

Eschig — DF 15906

This 10-minute, free-flowing RAPSODIE TCHEQUE is of course full of virtuosic passages, as much in the initial section as in the Czech polka that follows, but it also contains – in the Adagio section – one of the most poignant melodies Martinů was ever inspired to impart. Nostalgia for a homeland to which he would never return?... After a lively reprise of the Czech polka, Martinů ends this RAPSODIE TCHEQUE on a triumphant note, with cadenzas that herald the fanciful works of the final period of his life.

The present edition consists of the original violin/piano version, revised by Ivan Straus, president of the Martinů Foundation.

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**Sancan, Pierre** (1916 - 2008)

**Petites mains, « By Small Hands »**

Durand — DF 15898

This, the 19th publication in our CHILDREN'S SERIES, features six easy piano pieces by the French pianist and pedagogue Pierre Sancan. His passion and enthusiasm for teaching can be witnessed in these well-crafted, appealing works.

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**Satie, Erik** (1866 - 1925)

**Gnossiennes n° 1, 2 & 3**

transcription for accordion by Richard Galliano

Salabert — SLB 5824

Richard Galliano was born in Cannes (France) on December 12, 1950. He began the piano and the accordion at the age of four under the influence of his father, Lucien Galliano, a native Italian accordionist. He continued his studies with Claude Noël who gave him a taste for jazz. He then went on to study at the Nice Conservatory.

It is through the over 400 original works and arrangements that this illustrious composer/performer has been able to hone his tremendous talent over time. His body of work not only transcends musical boundaries but also fuses varying musical genres making it as unique as it is valued. He has worked in collaboration with top-notch performers such as Chet Baker, Ron Carter and Claude Nougaro. He is also the author of numerous transcriptions of well-loved French classics such as Debussy's *Dr Gradus ad Parnassum* and Ravel's *Ma Mère l'oye*. On the small screen, we have him to thank for the music to the popular French crime drama series *PJ*, taken from his *Concerto Opale* for accordion and orchestra.

The transcriptions of the three Gnossiennes presented in this edition were carried out in Paris in 2008-09. The aura of melancholy that surrounds these haunting melodies is especially suited to the accordion. In addition, the purity of the writing makes these charming pieces accessible to accordionists of all levels.

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**Sogny, Michel** (born in 1947)

**Etudes for piano (book 1)**

Durand — DF 15802

Durand proudly presents six months worth of Hungarian-flavored study pieces, each designed to work on a specific technique (arpeggio elasticity, melodic independence, wrist flexibility etc.) by the internationally-renowned French composer and pedagogue Michel Sogny. Each etude is preceded by a list of goals, technical advice for preparatory work and the minimum suggested length of study. These critically-acclaimed etudes, in use in French-speaking schools throughout Europe are now available to pianists worldwide thanks to this modern, bilingual (French/English) edition. For further information on Maestro Sogny and his innovative Swiss musical academy, go to <http://www.academie-michel-sogny.ch>.

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**Tanguy, Éric** (born in 1968)

**Around**

Salabert — SLB 5857

This short, lively work for solo guitar was commissioned by the 11th annual guitar competition in the city of Antony (France) in 2010. It is dedicated to French guitarist Gérard Verba.

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**Invocation**

Salabert – SLB 5839

This lyrical yet stark six-minute work for solo cello was written on the occasion of the Rostropovitch Cello Competition in 2009. It was subsequently premiered in London by the young Croatian cellist Stjepan Hauser and will be featured in numerous summer festivals throughout France. A recording by French cellist Anne Gastinel is scheduled for release in the summer of 2010. His cello concerto **In terra pax** will also appear on the same CD.

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**Tansman, Alexandre** (1897 - 1986)

**The Best of... Tansman**

Eschig — DF 15888

This publication features thirty-two representative works by the renowned Franco-Polish neoclassical composer Alexandre Tansman.

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**Turina, Joaquín** (1882 - 1949)

**The Best of... Turina**

Salabert — SLB 5818

This, the twelfth publication in our successful Best of... series, features works by the Sevillian composer Joaquín Turina (1882-1949), one of the most renowned Spanish composers of the 20<sup>th</sup> century along side Albéniz, Granados and de Falla. The 23 accessible piano pieces highlight the picturesque, dance-like quality of his works. This enchanting collection includes all three **Andalucian Dances** as well as the two collections of **Gypsy Dances (Dance of Seduction, Ritual Dance, Sacro-monte, etc.)** as well as other well-loved pieces.

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**Velonnes, Pierre** (1889 - 1939)

**Au jardin des bêtes sauvages (recueil 1)**

(Le Lézard vert — Les Tortues marines — Le Pou de mer — La Bête à Bon Dieu — Les Crocodiles — Les Dauphins — Le Crabe des cocotiers — La Méduse)  
for piano  
Durand — DF 15858

**Au jardin des bêtes sauvages (recueil 2)**

(Les Vers luisants — Le Cacatoès à huppe rose — L'Autruche — L'Oiseau lyre — Les Pingouins — La Biche — L'Hippopotame — L'Hamadryas)  
for piano  
Durand — DF 15859

Among the collections of piano pieces for children, the works by Pierre Vellones composed between 1927 and 1937 are particularly prominent. In **Au jardin des bêtes sauvages** (In the Zoo), the French composer went beyond his original intention and displayed a musical invention which, in an essentially classical and refined setting, generates pianistic contrasts by a constant renewal. Each one of these charming pieces includes a running short story designed to create a musical context. These texts may also be recited as the pieces are played, if desired, adding to the fun.

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**Villa-Lobos, Heitor** (1887 - 1959)

**The Best of... Villa-Lobos**

Durand — DF 15901

Although best known for his guitar music, Heitor Villa-Lobos was also the composer of an impressive body of piano music including **Tristorosa** and the two **Prole do bebê** cycles. This edition consists of a selection of 18 of the most popular and accessible of those works as well as a piano transcription of the first 4 **Guitar Preludes**.