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CLAUDE DEBUSSY

Sonate pour flûte, alto et harpe

Philippe Bernold, Gérard Caussé, Isabelle Moretti, Irène Jacob, Ariane Jacob

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'The great twin reed on which we lay beneath the sky.'

Stéphane Mallarmé was very impressed by the way in which Debussy had expanded on the moods of his poem, *L'Après-midi d'un faune*. The flute is not the most widely used instrument in Debussy's music, but he wrote one or two masterpieces for it. With the exception of his famous last *Sonata for flute, viola and harp*, all of the pieces on this recording were associated with theatrical or literary performances - an opportunity to put *Syrinx* back in context (Gabriel Mourey's drama, *Psyché*) and to hear Pierre Louÿs' *Chansons de Bilitis* as they were performed (with a small instrumental ensemble and reciter) on a day in February 1901.

This title was released for the first time in 1998.



Artists

- Philippe Bernold
Flute
- Gérard Caussé
Viola
- Isabelle Moretti
Harp
- Ariane Jacob
Piano
- Irène Jacob

Composers

- Claude
Debussy

Contents

CLAUDE DEBUSSY [1862-1918]

Sonate pour flûte, alto et harpe (1915)

- I. Pastorale. Lento, dolce rubato (7'10)
- II. Interlude. Tempo di Minuetto (6'04)
- III. Final. Allegro moderato ma risoluto (4'43)
- **La Flûte de Pan (Syrinx)** pour flûte seule (1913)(2'34)
- **Prélude à l'après-midi d'un faune**

Transcription pour flûte et piano par Gustave Samazeuilh (1925)(8'45)

Les Chansons de Bilitis (1901)

Musique de scène devant accompagner la récitation de douze poèmes de Pierre Louÿs pour récitant, deux flûtes, deux harpes et célesta

- I. Chant pastoral (2'10)
- II. Les Comparaisons (1'06)
- III. Les Contes (0'57)

- IV. Chanson (1'48)
- V. La Partie d'osselets (0'50)
- VI. Bilitis (1'27)
- VII. Le Tombeau sans nom (1'47)
- VIII. Les Courtisanes égyptiennes (1'22)
- IX. L'Eau pure du bassin (0'50)
- X. La Danseuse aux crotales (2'02)
- XI. Le Souvenir de Mnasidica (1'18)
- XII. La Pluie au matin (1'54)
- **La Flûte de Pan (Syrinx)**
version originale avec récitante
Musique de théâtre pour *Psyché* de Gabriel Mourey (Acte III, 1)(2'29)