

CLAUDE DEBUSSY

THE COMPLETE PIANO MUSIC, VOL. III

BENNETT LERNER, PIANO

Images (oubliées) (11:48)

- 1 Lent (Mélancolique et doux) (3:23)
- 2 Dans le mouvement d'une "Sarabande" (4:36)
- 3 Quelques aspects de "Nous n'irons plus au bois" (3:45)

Images, Series 1 (14:35)

- 4 Reflets dans l'eau (4:50)
- 5 Hommage à Rameau (5:48)
- 6 Mouvement (3:47)

Images, Series 2 (12:56)

- 7 Cloches à travers les feuilles (4:19)
- 8 Et la lune descend sur le temple qui fut (4:14)
- 9 Poissons d'or (4:12)

10 **Morceau de concours (0:53)**

11 **Élégie (1:30)**

12 **La Plus que lente (3:46)**

13 **Berceuse héroïque (3:26)**

14 **"Les soirs illuminés par l'ardeur du charbon" (1:30)**

15 **Page d'album (0:45)**

16 **Hommage à Haydn (2:01)**

Pour le piano (13:21)

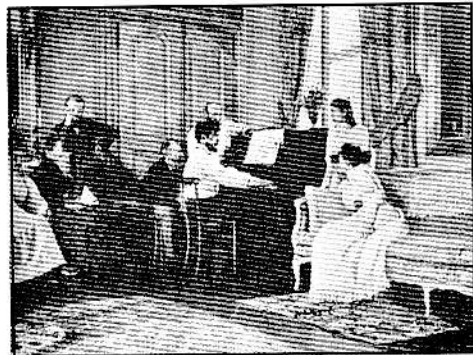
17 Prélude (4:13)

18 Sarabande (4:37)

19 Toccata (4:26)

The triptych was Debussy's favored form for his larger works, usually consisting of two slow pieces followed by a fast one. In addition to seven short, mostly late, pieces, this CD presents four such triptychs.

The first, and earliest, is the **Images (oubliées)** ((Forgotten) Images), composed in 1894 and long forgotten (hence the parenthetical addition to the title by the editors upon publication in 1977). The manuscript was in the collection of the Swiss-French pianist Alfred Cortot. This set of three pieces was dedicated to the 17-year-old Yvonne Lerolle, who can be seen in one of Pierre Renoir's most famous paintings, "Yvonne and Christine Lerolle at the Piano" (1897). (Yvonne is dressed in white.) The dedication in the manuscript reads, "Que ces 'Images' soient agréées de Mademoiselle Yvonne Lerolle avec un peu de la joie que j'ai les lui dédier." ("May these *Images* be accepted by Mademoiselle Yvonne



Musical at the home of Ernest Chausson. Debussy at the piano. 1893

Lerolle with a little of the joy that I have in dedicating them to her.") She must have been lovely to have so entranced painters, including also Maurice Denis and Édouard Manet, but in a photograph from 1893 of Debussy playing the piano at the home of composer Ernest Chausson, we see, sitting on a sofa at the far left, a rather sullen-faced girl.

The autograph score contains the following comments by the composer: "Ces morceaux craindraient beaucoup 'les salons brillamment illuminés' où se réunissent habituellement des personnes qui n'aiment pas la musique. Ce sont plutôt 'conversations' entre le Piano et Soi; il n'est pas défendu d'ailleurs d'y mettre sa petite sensibilité des bons jours de pluie." ("These pieces would fare poorly in those 'brilliantly illuminated salons' where people who do not like music usually congregate. They are, rather, 'conversations' between the piano and oneself; it is not forbidden, furthermore, to apply one's small sensibility to them on nice rainy days.")

The first of these images, **Lent (Mélancolique et doux)** (Slow ((Melancholy and sweet)) (*sans aucune rigueur*) is, indeed, a piece of the greatest intimacy, a slow and sad saraband. (As we shall see, the saraband - a dignified 18th-century Spanish dance in triple meter - is much in evidence on this disc.) The piece opens with a melancholy and tender unaccompanied melody in the Aeolian mode, which alternates with delicate, harp-like arpeggios. The texture changes to full chords at 0:36 and, with more than a hint of habanera rhythm, the first climax is reached. A new, consoling, motif is heard at 1:35. The opening theme returns, now an octave higher and supported by the arpeggios. The second climax is approached with chords of the greatest lushness, but Debussy, as was his wont, evades this climax, and the opening theme returns, still higher, in a clear and angelic setting, after which the music descends through two statements of the motif of consolation. The work ends with the opening theme, followed by a cadence, *en se perdant* ("disappearing"), which will be heard again in "La Soirée dans Grenade" from *Estampes*.

The second piece in the set was first published in 1896 with the title "Sarabande." In the autograph the title is much longer: **Dans le mouvement d'une 'Sarabande,' c'est-à-dire avec une élégance grave et lente, même un peu vieux portrait, souvenir du Louvre, etc.** (In the movement of a "Saraband," that is to say, with a grave and slow elegance, rather like an old portrait, a memory of the Louvre, etc.). This saraband is a solemn work in three sections, with the middle one (starting at 1:34) rising to a grand and sustained climax. This piece shows Debussy's penchant for parallel chords and also his skill at producing a variety of sonorities on his chosen instrument through varied voicing or spacing of chords. (Compare the clarity of the opening with the lushness heard at 3:06.) This saraband will reappear, with Debussy's use of these techniques much refined, as the second movement of the later triptych *Pour le piano* (1901), newly dedicated "à Madame E. Rouart (née Lerolle)."

The third piece in the triptych has an amusing title: **Quelques aspects de "Nous n'irons plus au bois" parce qu'il fait un temps insupportable** (Some Views of "We Won't Go to the Woods Anymore" Because the Weather is So Terrible) (*très vite*). Indeed, as we shall see, the score is sprinkled with other such Satie-like witticisms. The piece is a sort of free-form, compressed set of variations in which a well-known folk song undergoes kaleidoscopic transformations in Debussy's hands. (This tune is also found in "Jardins sous la pluie" from *Estampes*.)

Nous n'irons plus au bois



The opening texture (melody in the left hand alternating with three sixteenth notes in the right) is Debussy's favored one when being virtuosic. It is found in his early *Fantaisie* for piano and orchestra, "Doctor Gradus ad Parnassum" from *Children's Corner*, "Jardins sous la pluie," and both the "Prélude" and the "Toccatà" from *Pour le piano*. Indeed, the opening of "Quelques aspects" might well be mistaken for the opening of the "Prélude." "Quelques Aspects" begins in a playful mood, the folk song first appearing at 0:15. Playfulness turns moody and, at 1:24, ominous. (There are echoes here of "Les Tierces alternées" from *Préludes*, Book 2, and perhaps Mime's questioning thirds in *Das Rheingold*.) At 1:41, there is a rather perfunctory cadenza which, however, carries the following amusing comment: "Ici les harpes imitent à s'y méprendre les paons faisant la roue, ou les paons imitent les harpes (comme il vous plaira!) et le ciel redevient compatissent aux toilette claires." ("Here the harps perfectly imitate peacocks showing their plumes, or peacocks imitate harps - whichever you prefer! - and the sky again shows its sympathy by dressing brightly.") The pace calms down a bit, but at 2:18 the music turns *vif et joyeux* ("quick and joyous") and a climax is reached at 2:49, at which point a bell starts pealing enthusiastically. (Roy Howat, in a lecture at the 2006 International Debussy Congress at the University of Texas in Austin, pointed out the affinity here to the bells in the "Coronation Scene" of Mussorgsky's opera *Boris Godunov*, which Debussy sometimes played, along with *Tristan und Isolde*, at Chausson's at-home musicales.) This bell rings for 54 measures, repeating its pattern 25 times, more than justifying Debussy's marginal comment, "Une cloche qui ne garde aucune mesure." ("A bell that doesn't know when to stop.") At the end, perhaps with a shrug and a sigh, he writes, "assez la Cloche!" ("enough with the Bell!")

Images, Series 1 (1905), begins with **Reflets dans l'eau** (Reflections in the Water) (*andantino molto; tempo rubato*). Of the myriad "water pieces" in Debussy's oeuvre, from "Jardins sous la pluie" ("Gardens in the Rain") to "Des pas sur la neige" ("Footsteps in the Snow"), this is the great masterpiece. Unlike Ravel's depiction, in his *Jeux d'eau* ("Play of the Waters"), of glittering sprays of water in the air, Debussy examines the surface of a pond which both reflects the clouds above and suggests the depths below. The opening presents a calm surface, troubled only by "a little pebble falling into it" (Marguerite Long, *At the Piano with Debussy*, J. M. Dent, 1972) and the concentric circles it produces. At 0:52 the surface is disturbed - perhaps by a goldfish - and the water becomes turbulent. At 1:46 the calm opening returns, with added decorative arpeggios in the right hand, but at 2:11 greater agitation disturbs the water and, in spite of a sudden shift into slower motion at 2:28, one of Debussy's few real sustained climaxes is achieved, filled with yearning and, one might even say, oceanic feeling. This is followed at 3:13 by a tender spot, a simple version of the opening, and a delicate coda ("dans une sonorité harmonieuse et lointaine"; "in a harmonious and distant sonority"), which brings the piece to its close.

Hommage à Rameau (Homage to Rameau) (*lent et grave, dans le style d'une Sarabande mais sans rigueur*) is the grandest of Debussy's sarabands. Like the sarabands in *Images (oubliées)* it is slow and grave, as the musical instructions indicate, and, like the first of the *Images (oubliées)*, start with a unison melody followed by lush chords. Speech-like passages alternate with slow yet dance-like rhythms. A very long approach to a climax (achieved at 1:56), followed by a quick descent, leads to the middle section (starting at 2:30). This opens with a summons to a distant procession. This procession is built on an ostinato figure (reminiscent of the "Promenade" in Mussorgsky's *Pictures at an Exhibition*),

which is repeated no less than 13 times, in a gradual crescendo, until a grand statement of the summons is heard. The opening returns, now sounding more mysterious, and leads to the coda, in which the promenade motif is heard intertwined with lush and noble chords. In the suppleness and grace of its rhythms, the vigor and clarity of its sonorities, and the strength and tenderness of the feelings it contains, this piece is a fitting tribute to its dedicatee, the great 18th-century French composer Jean-Philippe Rameau.

Mouvement (Movement) (*animé, avec une légèreté fantasque mais précise*), the fast closing piece of this triptych, expresses the joy of movement - specifically, the joy of fast-moving triplet sixteenth notes. As the composer's instructions suggest, the piece has a "fantastic but precise lightness," rather like that found in Berlioz's "La Reine Mab, ou la fée des songes" ("Queen Mab or the Fairy of Dreams") in his "dramatic symphony" *Roméo et Juliette*. This piece spins like a dervish, delighting in its own motion. At 0:36 a cheerful trumpet trio gives forth a descending motif, but at 1:15 the mood turns ominous and then (at 1:47) threatening. Pianistically, this is one of the most difficult passages in all of Debussy's piano music - the melody entwined with broken octaves, the hands flying all over the keyboard - and Debussy, perhaps somewhat meanly, perhaps ironically, writes *sans presser* ("without hurrying"). At 2:24 the opening returns and from 3:14 the coda whirls up and away. This *moto perpetuo* is unique in Debussy's oeuvre (a presage of Minimalism, perhaps?).

With **Images, Series 2** (1907), Debussy's piano music reaches a new level of intensity: with fewer notes he achieves deeper feeling, more intimacy, and yet more grandeur. The first of the pieces, **Cloches à travers les feuilles** (Bells Heard Through the Trees) (*lent, doucement sonore*) is an astonishing sound-picture,

setting in motion vibrations never before heard from a piano. The opening presents musical ideas at four superimposed levels, and throughout the piece one must listen to more than one element at a time. At 1:06 we find one of Debussy's most beautiful instructions, "comme une buée irisée" ("like an iridescent mist"), which might, to some, characterize Debussy's entire oeuvre. At 1:55 the bells, previously only hinted at, are heard clearly, in another multi-levelled sonority, and at 2:30 they ring out in their full glory, but for only two brief measures. The coda, with its *effilé* ("tapering") chords, ends sadly, with a delicate "Tibetan singing bowl" sonority that anticipates the opening of the next piece in the triptych.

While "Cloches" was a depiction of sound, **Et la lune descend sur le temple qui fut** (And the Moon Sets Over the Vanished Temple) (*lent, doux et sans rigueur*) is, like "La Terrasse des audiences du clair de lune" from *Préludes*, Book 2, a depiction of silence, of something that has disappeared. Yet, like "Cloches à travers les feuilles," it is also a "bell piece." These are bells that no longer exist at a temple - perhaps Cambodian, or at least Asian - that also no longer exists. Of all of Debussy's piano pieces, this is perhaps the one that attains the greatest intensity with the fewest notes. The "singing bowl" sonority of the opening, the low bass "pizzicati," a few lush chords, and the bell-like, pentatonic motif heard at 0:41, are the bare materials. At 2:05 a sonority reminiscent of "Nuages" from Debussy's orchestral work *Nocturnes* conveys great sadness, and at 2:47 there is the most beautiful of all of Debussy's evaded climaxes, a profound implosion of feeling. Its sonority recalls Mahler's Orientalist works, such as *Das Lied von der Erde* ("Song of the Earth"), or, even more, his song "Ich bin der Welt abhanden gekommen" ("I Have Become Lost to the World"), and contains all the sadness and resignation of that song. The piece ends with the delicate sound of temple

bells receding into inaudibility.

With **Poissons d'or** (Goldfish) (*animé, aussi léger que possible*), we are back in the water, a link perhaps to "Reflets dans l'eau." While "Reflets" rests on the surface of the water, "Poissons" is under it, though the fish do sometimes jump



Lacquer of Poissons d'or

up and flash in the sunlight. The piece was inspired by a Japanese lacquer panel of two goldfish, which can still be seen at the Debussy Museum at the composer's birthplace in St. Germain-en-Laye, a suburb of Paris. At the beginning of the piece the goldfish are fat and lazy, and at 1:04 they turn *capricieux* ("playful"), but it is at 2:12 that their true nature is revealed: anyone who has been to the fish pond at the Chiang Dao caves in Northern Thailand (where one feeds the fish to gain merit) knows that fish can be voracious monsters, and Debussy's fish have here become giant carnivores. At the end of the piece, their feeding frenzy over, the fish return to their former indolence.

Next, not a triptych but a selection of short, mostly late, pieces, which include four anti-war pieces and three waltzes. The first piece, however, is neither. **Morceau de concours** (Competition Piece) (*assez animé et très rythmé*) (1904) was published in the Parisian periodical *Musica* as part of a contest in which readers were invited to identify the composers of six short pieces. (One of the other composers was Massenet.) The winner received a piano. Of special

interest, measures 1-7 and 19-22 of *Morceau* appear in sketches for Debussy's unfinished opera on Edgar Allan Poe's *The Devil in the Belfry*. This slight, sarcastic sketch - note the sardonic laughter at 0:20 - climaxes with a habanera. The piece was not republished until 1979.

During World War I Debussy was frustrated that his ill health prevented him from playing an active part in the war effort - another composer, Maurice Ravel, was driving an ambulance - but he did his part by contributing short pieces for auction or sale to raise money for various war-related causes. **Élégie** (Elegy) (lent et douloureux) (1915) was composed for a limited edition luxury volume, *Pages inédites sur la Femme et la Guerre* (Unpublished Pages about Women and War), in honor of Queen Alexandra, the wife of King Edward VII of England, sold to raise money to aid French war orphans. In the edition published in 1978, Ennemon Trillat wrote, "Ces vingt et une mesures sont pourtant le témoignage authentique du désespoir de son auteur; elles sont la synthèse de ses souffrances physiques et morales, confondant celles d'une France meurtrie et celles de son propre corps qui doit lutter contre un mal inexorable." ("These twenty-one measures are an authentic witness of their author's despair; they are a synthesis of his physical and moral suffering, merging that of a wounded France with that of his own body, which was wrestling with an inexorable illness.") Debussy was dying of cancer and it was thought until just a few years ago that *Élégie* was the composer's final work for piano. This tragic melody, which might easily be transcribed for cello, is filled with sorrow.

La Plus que lente (The Even Slower) (*lento, molto rubato con morbidezza*) (1910), the first of Debussy's waltzes presented here, is the composer's tongue-in-cheek reaction to a contemporary vogue for the slow English waltz. The per-

forming instruction *con morbidezza* means "with softness," but one might hope that Debussy's Italian was as bad here as it often is elsewhere and that he might have meant "with morbidity," as that would better suit the decadent atmosphere of the piece. By turns languid and passionate, the music expresses both fatigue (at, for example, the first and subsequent appearances of the main theme) and joy (as at the quote from Chopin's Etude in double thirds at 2:04). This charming and sensuous work ends with unabashed tenderness - or, perhaps, a parody of it.

Berceuse héroïque (Heroic Lullaby) (*modéré*) (1914) was written for *King Albert's Book*, published by *The London Daily Telegraph*, *pour rendre Hommage à S. M. le Roi Albert 1er de Belgique et à ses Soldats* ("To pay homage to His Majesty King Albert I of Belgium and his soldiers"). (Other contributors to this album were composers Edward Elgar, Camille Saint-Saëns, and André Messager; the painter Claude Monet; the writers Edmund Gosse and Romain Rolland; and the philosopher Henri Bergson.) This is the most intense of Debussy's anti-war pieces. It opens with a dirge and continues at 0:31 with a march, perhaps depicting the brave Belgian soldiers slogging through the mud. At 0:59 we hear a distant call to arms, after which a crescendo leads to a dissonant climax, a veritable shriek of despair. After a breath, the Belgian national anthem, *La Brabançonne*, is heard quietly and *fièrement* ("proudly"),

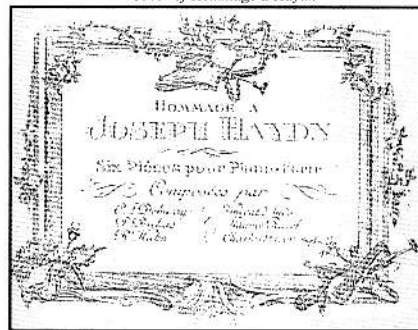
The image shows a musical score for the beginning of 'Berceuse héroïque'. It consists of two staves of music in 4/4 time. The first staff is in treble clef and the second in bass clef. The melody is written in a simple, march-like style. Below the staves, the lyrics are written in French: 'O Bel - gi - que o me - re che - ri - e toi nos' on the first line, and 'coeurs toi mes bras toi notre sang' on the second line.

funeral drums strike twice, and the march returns, as does the trumpet call, both of them now slower and sadder. The piece ends with a gentle chord of consolation.

“Les soirs illuminés par l’ardeur du charbon” (“Evenings Lit by the Warmth of the Coals”) (*lent et rêveur*) (1917) appeared at an auction in Paris in 2001 and was published in 2003. It is probably Debussy’s final composition for the piano. Suffering from his fatal illness and from the cold due to wartime privation, he wrote to his friend, the composer Gabriel Fauré, “Le froid, la course au charbon, toute cette vie de misères domestique et autres me désespèrent tous les jours davantage”. (“The cold, the scramble for coal, this whole life of domestic miseries, gets me down more and more every day.”) The piece was written to express his gratitude, as Debussy put it, *sous une forme plus personnelle* (“in a more personal form”) to his coal merchant. The title is taken from Baudelaire’s poem “Le Balcon” (“The Balcony”) and opens with a quote from Debussy’s prelude “Les Sons et les parfums tournent dans l’air du soir” (“Sounds and Perfumes Turn in the Evening Air”) from *Préludes*, Book 1, the title of which is a quote from Baudelaire’s “Harmonie du soir” (“Evening Harmony”). (Debussy set both of these poems in his song cycle *Cinq Poèmes de Baudelaire*.) There are “ghostly” echoes of other preludes from *Préludes*, Book 2, such as at 0:19, which recalls “Les Tierces alternées”. The notation on three staves makes visually clear the A-flat pedal point, which lasts for the whole twenty-three measures of the piece. (Another long pedal point can be found in the prelude “Voiles” (“Sails” or “Veils”) from *Préludes*, Book 1.) The central melody of the piece, heard at 0:34, is Puccinian in its tenderness.

Page d’album (Album Leaf) (*modéré*) (1915) was written to be auctioned by the war-relief organization *Le Vêtement du Blessé* (“The Clothing of the Wounded”), which Debussy’s wife, Emma, supported. It is a short, charming waltz, and on Emma’s name day Debussy gave her the manuscript as a gift, dedicating it to her with the punning words, *Pour le ‘fêtement’ de ma petite mienne* (“For the ‘celebrating’ of my own little one”). It was first published in 1933 and the title was provided by the editor, Maurice Dumesnil.

Hommage à Haydn (Homage to Haydn) (1909) (*mouvement de Valse lente*) was first published in the periodical *La Revue musicale* as part of a tribute to composer Joseph Haydn on the one-hundredth anniversary of his death. (Other contributors were Maurice Ravel, Paul Dukas, Vincent d’Indy, Reynaldo Hahn, and Charles Widor.) Debussy’s contribution was originally titled *Sur le nom d’Haydn* (“On the Name of Haydn”), which describes the piece more clearly, as the theme of the piece is based on a musical derivation of Haydn’s name using various systems of musical nomenclature. (H is B-natural in the German system. The Y and the N were derived by extending the alphabet up



the keyboard starting from A.) The piece starts out as yet another languid waltz but quickly becomes frenetic, and one can see the composer simply having fun putting a rather recalcitrant motif through its paces. The theme

appears high and low, fast and slow, and, at the very end, evanescent. The final triptych on this disc is **Pour le piano** (For the Piano) (1901). It is the first of Debussy's piano compositions to reveal his real strengths as a composer, as he breaks free from the influences of his predecessors (whether Wagner or Massenet). It opens like an announcement: "Here I am! Pay attention!" Debussy's mastery of sonority and form, and their interrelation, is now evident. The work is a combination of many elements, from the Baroque to the Spanish.

After its assertive five bars of introduction, the first theme of the **Prélude** (Prelude) (*assez animé et très rythmé*) begins low and, over a pedal point of two oscillating A's and with a certain feeling of difficulty, climbs up diatonically in A minor. The sonority recalls a Baroque organ toccata. The second theme, which was adumbrated in the introduction, is in C major, the relative major of A minor, and is made up of brusque, fortissimo chords, both major and augmented - augmented chords are based on the whole-tone scale - alternating with bravura glissandos. At 1:14 a climax is reached and there is a quick descent into the development section (for this piece is in nearly-strict sonata form). The whole of the development section is in one whole-tone scale, with a heavily pedalled sonority, setting it apart from the rest of the piece. The oscillating low A's are now oscillating high A-flats and frame the bits and pieces of the first and second themes, which bob around within the whole-tone sonority. The form is thus made clear by both harmony and texture. Here the external excitement of the exposition has turned in on itself, becoming an inner trembling. After a transition based on the introduction, the recapitulation section begins. It follows common practice except that the second theme is not transposed into the tonic but remains, as before, in C major. At 2:54 we have a waltz-coda in the whole-tone scale, followed by a cadenza at 3:18. The interplay between the whole-tone and diatonic



Claude Debussy in 1902

scales becomes clear in this cadenza, as the two scales vie with each other in alternating quasi-glissandos. Here, too, the Spanish element emerges, as these scales give the impression of an enormous Debussyan guitar or perhaps a giant flamenco harp in what Stravinsky might have called a "harp attack." The piece ends with a grand statement of the second theme.

The **Sarabande** (Saraband) (*avec une élégance grave et lente*) is, as previously mentioned, a revised version of the second movement of the *Images (oubliées)*, much altered and refined. More than eighty subtle changes of chord spacing, register, and pitch (and, therefore, harmony), improve the piece enormously and bear witness to the growing confidence and accuracy of Debussy's compositional ear. Among other things, the antiphonal quality of the music is much clearer, recalling Baroque organ registration. One need only compare the opening four measures or the closing six measures to their predecessors to hear the subtle yet significant effect of the changes.

The third movement of *Pour le piano* is a bravura showpiece, a brilliant **Toccata** (*vif*). Many of its sonorities recall "Quelques aspects," the final movement of *Images (oubliées)*. (Compare 3:38 of "Toccata" with 0:58 of "Quelques aspects.") Its Baroque quality is found in the uninterrupted "tocca-tocca" of its sixteenth notes, and the Spanish flavor asserts itself with the habanera rhythm in the right hand at the climax (1:47). At both 2:48 and 2:55 a condensed version of the second theme of the "Prélude" bubbles up, and it is this theme that brings the piece to its brilliant and triumphant close.

-Bennett Lerner

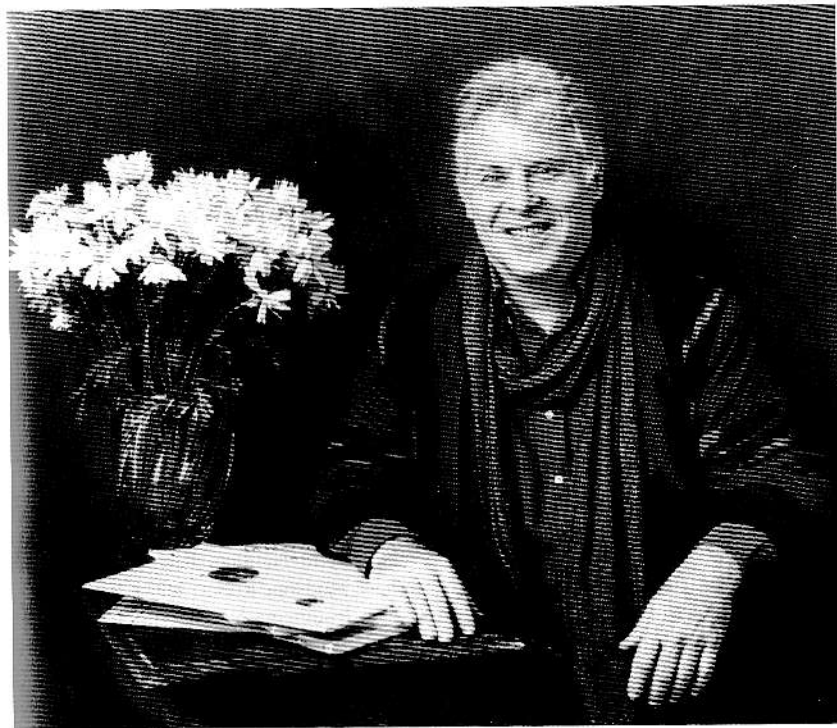
American pianist Bennett Lerner is well known as a performer of new music and has premiered piano works by composers such as Aaron Copland, Alexander Tcherepnin, Christopher Berg, David Diamond, Irving Fine, Marc Blitzstein, Narong Prangchareon, Otto Leuning, Paul Bowles, Phillip Ramey, Roger Zahab, Roy Harris, Samuel Barber, Tison Street, Virgil Thomson, and Vittorio Rieti

Highlights of Mr. Lerner's career include a 1985 performance of Aaron Copland's Piano Concerto with the New York Philharmonic under Zubin Mehta, performances with the Los Angeles Symphony, the Boston Pops Orchestra, the Indianapolis Symphony, the Minnesota Symphony, the Sand Point Music Festival Orchestra, and at the Teatro Massimo in Palermo, Sicily. In 2002 he was soloist with the National Symphony of Thailand in the world premiere performance of *Bhawanka* by Thai composer Narong Prangchareon. In 2006 Mr. Lerner participated in the first performance of Prangchareon's *Anusorn (Commemoration)* for cello and piano in New York City, and for the past two years has been a featured performer at the Thailand International Composers Festival. His recordings include *American Piano Music, Vols. 1 and 2*, *Alexander Tcherepnin: Piano Works*, and *Exposition: Paris 1937*, all on the Etcetera label, *Music By My Friends*, on Albany Records, and *Claude Debussy: The Complete Piano Music, Vols. 1 and 2*, on Bridge Records.

Mr. Lerner's primary teachers were the Chilean virtuoso Claudio Arrau (through whose teacher, Martin Krause, can be traced a direct lineage to Liszt, and through Liszt to Czerny and Beethoven), Arrau's assistant Rafael de Silva, the famous Cuban pedagogue German Diez, the American pianist-composer

Robert Helps, and the Argentine virtuosa Arminda Canteros (a friend and pupil of the great German Debussy player Walter Gieseking).

Mr. Lerner has his Doctor of Musical Arts degree from the City University of New York and his Bachelor and Master of Music degrees from the Manhattan School of Music. He has lived in Thailand since 1990 and is currently a lecturer in the Music Department of Payap University in Chiang Mai, where he recently produced a two-year-long Debussy Festival featuring piano, vocal, and chamber music, both Western and Southeast Asian.



Bennett Lerner

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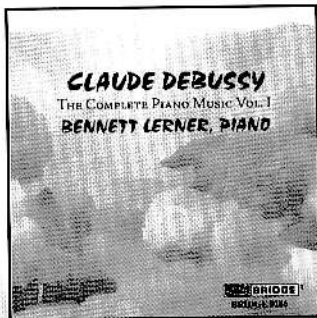
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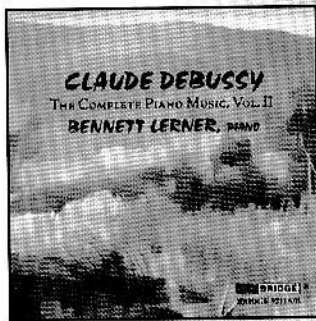
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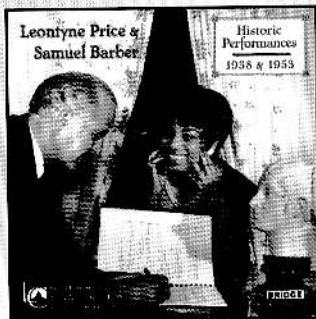
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