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POULENC

CONCERTO FOR PIANO & ORCHESTRA

PRISTINE
AUDIO
XR

ANNETTE HAAS-HAMBURGER, PIANO
L'ORCHESTRE DE L'ASSOCIATION DES
CONCERTS PASDELOUP
CONDUCTED BY PIERRE DERVAUX

- | | | |
|---|-----------------------------------|-------|
| 1 | 1st mvt. - Allegretto | 10:07 |
| 2 | 2nd mvt. - Andante con moto | 4:54 |
| 3 | 3rd mvt. - Rondeau à la française | 4:05 |

Recorded c.1952, issued in the UK on LP as Fstedd RI.89006
Transfer and XR remastering by Andrew Rose at Pristine Audio, February 2008
Cover artwork based on a photograph of Francis Poulenc
Total duration: 19:06 © 2008 Pristine Audio.

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PASC107POULENC - PIANO CONCERTO
L'ORCHESTRE DE L'ASSOCIATION DES CONCERTS PASDELOUP, DERVAUX
ANNETTE HAAS-HAMBURGER

PASC 107

PRISTINE
AUDIO

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ANNETTE HAAS-HAMBURGER
L'ORCHESTRE DE L'ASSOCIATION DES CONCERTS PASDELOUP, DERVAUXPOULENC - PIANO CONCERTO
L'ORCHESTRE DE L'ASSOCIATION DES CONCERTS PASDELOUP, DERVAUX

Francis Jean Marcel Poulenc (IPA: [fʁɑ̃sɛs ʒɑ̃ maʁsɛl pulɛ̃k]; January 7, 1899–January 30, 1963) was a French composer and a member of the French group *Les Six*. He composed music in all major genres, including art song, chamber music, oratorio, opera, ballet music, and orchestral music. Critic Claude Rostand, in a July 1950 Paris-Press article, described Poulenc as "half bad boy, half monk" ("le moine et le voyou"), a tag that was to be attached to his name for the rest of his career.

Poulenc was born in Paris. His mother, an amateur pianist, taught him to play, and music formed a part of family life. As he was a capable pianist, the keyboard dominated much of his early compositions. He also, throughout his career, borrowed from his own compositions as well as those of Wolfgang Amadeus Mozart and Camille Saint-Saëns. Later in his life, the loss of some close friends, coupled with a pilgrimage to the Black Madonna of Rocamadour, led him to rediscovery of the Catholic faith and resulted in compositions of a more sombre, austere tone.

Poulenc was a member of *Les Six*, a group of young French composers. Milhaud, Auric, Durey, Honegger and Tailleferre, who also had links with Erik Satie and Jean Cocteau. He embraced the Dada movement's techniques, creating melodies that would have challenged what was considered appropriate for Parisian music halls. He was already identified with this group before he undertook his first formal musical training, with Charles Koechlin in 1921.

Poulenc was a featured pianist in several recordings, including some of his songs (with Pierre Bernac) and the concerto for two pianos. His recordings were released by RCA Victor and EMI. Among Poulenc's last series of major works is a series of works for wind instruments and piano. He was particularly fond of woodwinds, and planned a set of sonatas for all of them, yet only lived to complete four: sonatas for flute, oboe, clarinet, and the *Elégie* for horn.

Poulenc died of heart failure in Paris in 1963.

Poulenc was one of the first openly gay composers. His first serious relationship was with painter Richard Chanlaire to whom he dedicated his *Concert champêtre*: "You have changed my life, you are the sunshine of my thirty years, a reason for living and working." He also once said, "You know that I am as sincere in my faith, without any messianic screamings, as I am in my Parisian sexuality."

Poulenc also had a number of relationships with women. He fathered a daughter, Marie-Ange, although he never formally admitted that he was indeed her father. He was also a very close friend of the singer Pierre Bernac for whom he wrote many songs; some sources have hinted that this long friendship had sexual undertones; however, the now-published correspondence between the two men strongly suggests that this was not the case.

Poulenc was profoundly affected by the death of friends. First came the death of the young woman he had hoped to marry, Raymonde Linossier. While Poulenc admitted to having no sexual interest in Linossier, they had been lifelong friends. Then, in 1923 he was "unable to do anything" for two days after the death from typhoid fever of his twenty year old friend, novelist Raymond Radiguet. However, two weeks later he had moved on, joking to Sergei Diaghilev at the rehearsals he was unable to leave, about helping a dancer "warm up". In 1936, Poulenc was profoundly affected by the death of another composer, Pierre-Octave Ferroud, who was decapitated in an automobile accident in Hungary. This led him to his first visit to the shrine of the Black Virgin of Rocamadour. Here, before the statue of the Madonna with a young child on her lap, Poulenc experienced a life-changing transformation. Thereafter his work took on more religious themes, beginning with the *Litanies à la vierge noire* (1936). In 1949, Poulenc experienced the death of another friend, the artist Christian Bérard, for whom he composed his *Stabat Mater* (1950). Other sacred works from this period include the *Mass in G* (1937), *Gloria* (1959), and *Sept répons des ténèbres* (1961–2).

Notes from Wikipedia: <http://en.wikipedia.org/wiki/Poulenc>

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