

COMPACT
DIGITAL AUDIO
PASC 324
STEREO

Poulenc

Gloria Organ Concerto

PRISTINE
AUDIO
XR

[*Thank!*] Poulenc Organ Concerto is known to the British record public only through an American disc—which was obtainable on special order eleven years ago—is a singularly unfortunate one, for [*these two new releases*] both happen to be extremely good, and each will inevitably affect the other's sales. The concerto, written in 1938 and first performed by Maurice Durufle,

Columbia's soloist, is in one continuous movement, which however falls into four sections. Its essential unity is underlined by a four-note motive which appears throughout in various guises, and those who are usually put off by Poulenc's short-breathed phrases will find that there is here a far greater sense of continuity—it is certainly the best of his concertos. In the opening, and elsewhere, sidelong reverences are made to the spirit of Bach (the echo of the G minor Fugue can scarcely be accidental), and despite the marking of *Allarg. giusto* for the first main section and a most exuberant finale, there are undertones of serious drama—and the last pages of the work are powerful (1938 and all that?). Pierre takes the *Allarg. giusto* faster and more dramatically than Munch, and this is indeed almost the only real difference in reading between the two. Both soloists, and both orchestras, are excellent, both performances are alert, vital and rhythmic, and both, despite the formidable difficulties of balancing an orchestra against a modern full organ, are brilliantly engineered, giving clarity as well as warmth. The Boston strings make the more enlivening sound at the first *dox* et intense section and in the final pages, and the RCA recording is very slightly more forward, but the reason why, after careful comparison, I come down on the side of RCA is nothing to do with the quality either of players or recording. It is simply that the French Radio Orchestra has not tuned exactly enough to the organ, and though the variation in pitch is not noticeable so long as the organ employs's upper octave couplings, when it uses eight-foot one alone (as in the dialogues in the *Andante moderato*, or in solo reed passages) it is apparent that the strings are tuned slightly sharper.

L.S. The Gramophone, June 1962 (*excerpt*)

Transfer notes

The review quoted above, which goes on to heap praise on the recording of Poulenc's *Gloria*, contrasts the present recording with a release by Munch and the BSO, and notes the problems of tuning. Indeed, for those sensitive to these matters the French recording is astonishing for the fact that it was ever passed for release. This Pristine XR remastering has used new pitch correction software, Capstan, to greatly alleviate the problem. For long periods the piece alternates between organ and orchestra, and we are now able to replicate both so that they match, and the grinding pitch-change junctions between them no longer appear. When both play together this is not possible with current technology, though these moments are rare and are not just surprisingly tolerable, but barely if ever noticeable. It is indeed a recording transformed! There is of course no such problem with the *Gloria*, which in this 32-bit XR remastering sounds well, glorious - and fully in tune. With the space left to me, I decided to add not a contemporary recording, nor even music by Poulenc, but four rare French 78rpm sides the composer recorded in 1937 of one of his great mentors, Erik Satie, which I don't believe have seen commercial issue. My thanks to Al Schlachtmeyer for his generous donation of these discs. AR

Full PROGRAMME NOTES CAN BE FOUND ONLINE AT WWW.PRISTINECLASSICAL.COM
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POULENC

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Gloria

Organ Concerto

Rosanna Carteri, soprano

Maurice Durufle, organ

French National Radio & Television
Orchestra & Chorus

Georges Prêtre, conductor

stereo studio recordings, 1961

SATIE

Parade

Deux morceaux en forme de poire

Georges Auric, piano

Francis Poulenc, piano

mono studio recordings, 1937

Poulenc Gloria & Organ Concerto

POULENC Gloria

- 1. Gloria in Excelsis Deo (3:16)
- 2. Lauamus Te (3:11)
- 3. Domine Deus (4:39)
- 4. Domine Fili Unigenite (1:31)
- 5. Domine Deus, Agnus Dei (7:37)
- 6. Qui sedes ad dexteram Patris (7:11)

Rosanna Carteri soprano

French Radio & Television Chorus Yvonne Gouverné

- 7. POULENC Organ Concerto in G minor (22:52)

Maurice Duruflé organ

French National Radio & Television Orchestra Georges Prêtre

SATIE Parade

- 8. Prélude du Rideau Rouge - 1. Prestigitateur Chinois (4:17)
- 9. Petite fille américaine - Rag Time du Paquebot (2:48)
- 10. Acrobates - Suite au prélude du Rideau Rouge (4:12)

SATIE Deux Morceau en Forme de Poire

- 11. Enlevé II (2:38)
- 12. Redite (1:23)

Georges Auric piano

Francis Poulenc piano

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disc
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XR remastering by **Andrew Rose**

Transfers from Columbia LP SAX2445 and
Editions de la Boîte à Musique 78s nos. 16 & 17

Cover artwork based on a photograph of
Francis Poulenc and the Organ of the Church
of Saint-Etienne du Mont, Paris

Poulenc Gloria

Recorded 15 February, 1961
Salle Wagram, Paris
Recorded in the presence of the composer

Poulenc Organ Concerto

Recorded 21 February, 1961
Church of Saint-Etienne du Mont, Paris

Satie Piano Duets

Recorded Paris (?), 1 August, 1937
Matrix Numbers PART 1014-1017
(Presented in Ambient Stereo)

Total duration: **65:35**

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