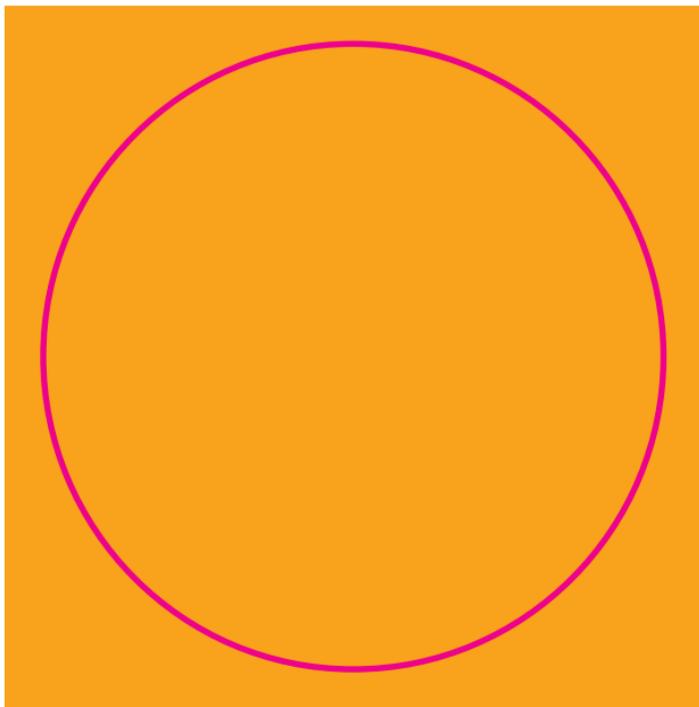


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CLASSICS

**London Chamber Orchestra**  
Ravel | Fauré | Poulenc | Ibert



Conductor  
Christopher Warren-Green

Soloist  
Pascal Rogé

LCO Live

# LCO Live

## Ravel | Fauré | Poulenc | Ibert

### Maurice Ravel

#### Le Tombeau de Couperin

- |                             |         |
|-----------------------------|---------|
| 1. Prélude: Vif             | [17.20] |
| 2. Forlane: Allegretto      | [3.28]  |
| 3. Menuet: Allegro moderato | [6.04]  |
| 4. Rigaudon: Assez vif      | [4.34]  |
|                             | [3.14]  |

### Gabriel Fauré

- |                 |        |
|-----------------|--------|
| 5. Pavane Op.50 | [6.20] |
|-----------------|--------|

### Francis Poulenc

#### Piano Concerto

- |                           |         |
|---------------------------|---------|
| 6. Allegretto             | [19.39] |
| 7. Andante con moto       | [10.17] |
| 8. Rondeau à la française | [5.20]  |
|                           | [4.02]  |

#### Pascal Rogé piano

### Maurice Ravel

- |                                    |        |
|------------------------------------|--------|
| 9. Pavane pour une infante défunte | [6.29] |
|------------------------------------|--------|

### Jacques Ibert

#### Divertissement

- |                  |         |
|------------------|---------|
| 10. Introduction | [16.20] |
| 11. Cortège      | [1.10]  |
| 12. Nocturne     | [5.10]  |
| 13. Valse        | [2.52]  |
| 14. Parade       | [3.09]  |
| 15. Finale       | [1.49]  |
|                  | [2.10]  |

<b>Total time</b>	<b>[66.09]</b>
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Christopher Warren-Green conductor

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### Maurice Ravel (1875-1937)

#### Le Tombeau de Couperin

- |                              |
|------------------------------|
| I Prélude: Vif               |
| II Forlane: Allegretto       |
| III Menuet: Allegro moderato |
| IV Rigaudon: Assez vif       |

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Composers do not, in general, make good soldiers. The practice and theory of one seems inimical to the other: something to do, perhaps, with obeying orders and submitting to the yoke of teamwork rather than the draw of solitary invention and endeavour; also and more debatably to the heightened sensitivity of the artistic temperament that renders it unsuited to the gore and horror of the battlefield. It's an anomaly of history that, for half a century (roughly 1895-1945), pushed composers and other sensitive souls into the arena of war, when technology had not matched the reach of geopolitical conflict. The music composed with slaughter fresh in the mind's eye and ear, therefore, may also have anomalous qualities.

Ravel was exempted from conscription on health grounds, but he was desperate to serve his country in the Great War. In March 1916 – at the age of 40 – he chose to serve at the Front as a truck and ambulance driver. In September 1916 he became ill with dysentery and in January 1917 while he was recuperating in Paris his mother died suddenly. In November that year he completed a suite for piano, and dedicated each of the six movements to the

memory of a friend lost in battle. The suite was first performed in April 1919, and three months later he re-composed four of the six movements for chamber orchestra.

It was never Ravel's way, though, to wear the scars of grief and depression on the sleeve of his music. Instead they are sublimated within antique forms: the Baroque dance suite, and the idea of a musical *Tombeau*, or memorial, with which French composers had remembered their friends, teachers and heroes for four centuries and more. Ravel did not presume to trespass on the music of François Couperin (1688-1733), but chose instead to honour the spirit, the clarity and the grace of his work in a personal tribute, inevitably coloured by nationalist sentiment, of surpassing gentleness and delicacy. This character and the exquisite avoidance of irony in its revival of old and formal dance rhythms, make the suite diametrically opposed to Ravel's other 'war' work, the opulent and savage parody of waltz form, *La valse*. Only at the unlikely yet powerful climax of the Minuet are we directly confronted with the scale of what is lost; whereas the bluesy sign-off, equally unlikely and imaginative in its way, more typically wears the suite's overall demeanour of a sad smile.

## Gabriel Fauré (1845-1924)

Pavane Op.50

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Forget (if you had remembered them) S Club 7 and World Cup '98. Think instead of a high-Renaissance palazzo, the origin of the Pavane as a courtly dance with four beats in the bar: or of a private chamber in an Elizabethan house, appointed with recorder and lutenist. John Dowland, Thomas Morley and many others wrote Pavanes for this mise-en-scène: Morley described the Pavane as 'a kind of staid music, ordained for grave dancing'.

So it is in Fauré's 'translation' of the dance to late-19th-century Paris. The flute, modern cousin to the recorder, sings the doleful main theme; you can even hear the archaic lute in the gentle, plucked bass of the accompaniment. After the theme has passed from the winds to the strings, there is a short middle section, more impassioned but still in the modal, detached style of the whole, before the theme returns.

## Francis Poulenc (1899-1963)

Piano Concerto

- I Allegretto
  - II Andante con moto
  - III Rondeau à la française
- 

In November 1948 Poulenc made his first tour of the USA with his confidant, the baritone Pierre Bernac. On it he played a commission, the last of his sparkling keyboard concertos, for piano. He had in fact composed for solo piano and orchestra 20 years before, with a ballet, *Aubade*, that epitomises the irreverent, obstreperous, to-hell-with-it spirit of 1920s Paris. The concerto often revisits that music and those times, sometimes coloured with a rosy, Russian romanticism that is then all the more rudely banished by the many deliberate discontinuities. It was around this time that a friend coined the phrase that Poulenc never quite lived down, 'half monk, half thug'. Neither was true of his sociable personality, but his music tends to the extremes that he was otherwise reluctant to discuss. His next work, for example, was the *Stabat Mater*, and in describing the startling leap of style from one to the other to a friend, he wrote that 'I am as sincere in my faith, without any messianic screamings, as I am in my Parisian sexuality... My musical tone is spontaneous, and in any case, I think truly personal.' As with the music of Ibert, so Poulenc at his most capricious either repels those allergic to its short attention

spans, or attracts others who find relief in music that doesn't take itself too seriously.

The plaintive, singing subject of the first movement is subject to various treatments, some of them more dignified than others, though the procession from song to march to keyboard lionism to voluptuous romanticism may remind you of Rachmaninov's *Paganini Rhapsody* – and the theme itself is not unlike one from the same composer's Third Piano Concerto.

As though Poulenc had tired of the theme, however, the orchestra skitters away with a neoclassical Minuet, itself succeeded before too long by another romantic melody, horns to the fore. At the centre of the movement is an aspiring sigh on the strings, a tiny prequel to his greatest work, the opera *Dialogues of the Carmelites*. It ushers in a slow section, serene and contemplative, even liturgical with its block chords. When Poulenc is in this mood, however, nothing can last for long, and the wild parade continues.

The second-movement Andante begins with the rhythm of a heartbeat. The finale is in the popular Nogent-style which Poulenc had made his own 30 years previously. The piano collaborates with the orchestra, rather than playing an adversarial role as the organ does in its concerto. Le Figaro probably got it right: 'Certainly it isn't a concerto at all but a little picture of manners, done up by a minor master.'

Rachmaninov returns with the gentle theme of the slow movement and its heartbeat accompaniment, though the subsequent development naturally scorns any heady eruptions of emotion: when it came to Russian music, Poulenc (and his French contemporaries) held the 'objective' coolness of Stravinsky as a model of restraint. Instead, a quicker central section dispels the tension and gives an unlikely context to the soloist's grandiose culmination. The finale is perhaps the most typical of Poulenc, with its major-minor scamper, its Mozartian good humour in instrumental conversation and diffident send-off.

## Maurice Ravel

### Pavane pour une infante défunte

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The violinist Pablo de Sarasate encouraged one creative strain of enthusiasm for Spanish culture among French composers, that paid homage to popular or folk tradition. Born in the Basque country, Ravel was ideally placed to make his own contribution to what was becoming an increasingly fertile cross-pollination of Romance cultures. *L'Heure Espagnole* (1907–9), that most perfect of comic operas, is one hilarious entanglement of sensuality and manners; the instrumental *Rapsodie Espagnole* (1907–8) brings darker harmonies to the opera's swing and sexiness, and in turn this affecting little Pavane 'for a dead Infanta', or child princess, shares some of the *Rapsodie's* wistfulness, but in the more reserved context of the aristocratic dance-form.

Ravel wrote the Pavane for piano back in 1899, while still a member of the composition class at the Paris Conservatoire. He didn't have any particular deceased princess in mind, but he dedicated the Pavane to a living one, his benefactor the Princesse de Polignac. When he came to orchestrate it 11 years later, Ravel had behind him the experience of writing the two 'Spanish' works above and much else besides for larger forces, and no Ravel 'orchestration' simply transfers the notes from one instrument to another: in the process, the

original work is always refined and tinted. The famous melody would be perfectly at home on the flute, most French of instrumental voices, but it gains additional distance and poignancy on a pair of muted horns.

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## Jacques Ibert (1890-1962)

### Divertissement

- I Introduction
  - II Cortege
  - III Nocturne
  - IV Valse
  - V Parade
  - VI Finale
- 

You need only glance at the orchestra to see that the Divertissement began life in the theatre pit, as incidental music. With solo winds and brass and a varied and busy percussion section, the band is calculated to conjure a bright instrumental palette in tints and splashes of light, Mediterranean colour; perfect for a French farce about an Italian Straw Hat. The hat in question is eaten by a horse that is meant to deliver a groom to his wedding. Delays and chaos inevitably, delightfully ensue. After the opening carnival of scales (very Saint-Saëns) comes a funeral march – or is it an abortive wedding march? Mendelssohn keeps poking his head around the door, and the reference to the sublime madness of *A Midsummer Night's Dream*

is only too appropriate. But the following Nocturne is entirely French in character – you can almost see Belmondo and rings of cigarette smoke through the light string haze.

The wedding party returns to dance a waltz. When the most famous of them all appears, who knows whether it's in nose-thumbing parody or affectionate homage? Erik Satie wrote a ballet, *Parade*, and this movement shares its riotous surrealism. The bizarre juxtapositions of key reach a climax with the opening crashes of the finale. A policeman blows his whistle in a vain attempt to halt the carnage. Not a note is wasted. Even if you could hardly tell that Ibert loved Wagner, or followed the radical journey of Boulez and friends with interest, the Divertissement would be less diverting if it lacked such polymathic perfectionism.

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## Christopher Warren-Green

Music Director & Principal Conductor

Christopher Warren-Green's sensitive interpretation and knowledge of repertoire, combined with his poised command of an orchestra, have earned him great respect throughout the music-making world. His charismatic manner and talent endear him immediately to the musicians with whom he works, resulting in orchestral musicians, young artists and established soloists alike holding him in the highest regard.

Newly appointed Music Director of the Charlotte Symphony Orchestra, he also continues as Music Director of the London Chamber Orchestra. Previous positions have included Principal Conductor of the Camerata Resident Orchestra of the Megaron Athens, taking over from Sir Neville Marriner (2004-2009), Chief Conductor of the Nordiska Kammar Orkestern (1998-2005), and Chief Conductor of the Jönköpings Sinfonietta (1998-2001).

Recent European highlights include concerts with the Royal Philharmonic Orchestra, his debut with the Orchestre National de Belgique in September 2010, and the closing concert of the prestigious anniversary Chopin Festival in Warsaw, featuring Maria João Pires as soloist. He also made a return to the RTÉ National Symphony Orchestra in Dublin in January 2011.

Christopher Warren-Green regularly conducts the BBC Concert, Royal Philharmonic, London Philharmonic and Philharmonia orchestras in London, and has also worked with the Royal Liverpool Philharmonic and Royal Scottish National orchestras. Elsewhere, he has appeared at the Bucharest-based Enescu Festival with the Chamber Orchestra of the Romanian National Radio Society, and has conducted concerts with the Orquestra Metropolitana de Lisboa, Armenian Philharmonic Orchestra and Iceland Symphony Orchestra. Further afield, Warren-Green has worked with the Singapore Symphony Orchestra, NHK Symphony Orchestra, and Sapporo Symphony Orchestra and he has excellent ongoing relationships with both the Orquestra Sinfônica da Bahia and the Queen Elisabeth College in Brussels.

In the US, Warren-Green conducts at a consistently high level. He is a regular visitor to the Minnesota Orchestra and he made his immensely successful debut with the Philadelphia Orchestra in 2007, adding to the list of prestigious orchestras he has already conducted in North America (including the National Symphony Washington and the Houston, St Louis, Seattle and Vancouver Symphony orchestras).

In 1980, by personal invitation of HRH The Prince of Wales, Warren-Green was honoured to conduct the first concert in modern times to be given in Buckingham Palace's

Throne Room. Since then, he has conducted numerous concerts at Buckingham Palace, as well as Highgrove House and St. James's Palace. To mark the occasion of Her Majesty The Queen's 80th birthday at Kew Palace, he conducted a private concert for the entire Royal family; he also directed the Philharmonia Orchestra for the Service of Dedication and Prayer (celebrating the marriage of TRH Prince of Wales and The Duchess of Cornwall), and again in the 60th birthday celebration concert for The Prince of Wales, in November 2008. Most recently, he conducted the London Chamber Orchestra during the marriage ceremony of HRH Prince William Duke of Cambridge and HRH Duchess of Cambridge at Westminster Abbey on 29th April 2011.

Christopher Warren-Green has appeared numerous times on television and radio. In summer 2008 he featured on BBC2's high profile series entitled 'Maestro' in which he coached a celebrity student in conducting technique.

He has recorded extensively for Sony, Philips, Virgin EMI, Chandos and Deutsche Grammophon, and most recently recorded a disc with London Chamber Orchestra on the EMI label. He also regularly records with London Chamber Orchestra on the Signum label.

## Pascal Rogé

Piano

Pascal Rogé exemplifies the finest in French pianism; his playing of Poulenc, Satie, Fauré, Saint-Saëns or Ravel in particular is characterised by its elegance, beauty and delicate phrasing – his name is synonymous with the best playing of French repertory in the world today.

Born in Paris, Pascal Rogé became an exclusive Decca recording artist at the age of 17. He has won many prestigious awards including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of the Ravel and Saint-Saëns concertos. Other recordings feature a Debussy cycle and a Bartok cycle with the London Symphony Orchestra. For the Poulenc Edition in 1999 Mr Rogé recorded both piano concertos, the *Aubade* and the Concerto *Champêtre* all under Charles Dutoit.

For Oehms Classics Mr Rogé recorded the Ravel G major and Left Hand Piano Concertos, and the Piano Concerto, *Rhapsody in Blue* and *An American in Paris* by Gershwin with the Vienna Radio Symphony Orchestra. His latest recording project is the Rogé Edition, released on the Onyx Classics label. The first CD release inaugurated his first complete Debussy cycle with the *Préludes* and was followed by a second disc including *Estampes* and a third containing *Images*. Also for Onyx

he has released a disc of Piano Concertos by Mozart with the Indianapolis Symphony Orchestra, a disc of French repertoire for four-hands and two-pianos with his wife, Ami and *Poètes du Piano* a live recital of Chopin, Debussy, Fauré, Poulenc and Ravel.

Pascal Rogé has performed in almost every major concert hall in the world. Some of the orchestras he has appeared with include the Philadelphia Orchestra,

Montreal Symphony, Orchestre de Paris, Orchestre National de Radio France, Royal Concertgebouw Orchestra Amsterdam, NHK Symphony Orchestra Tokyo, Vienna Symphony Orchestra, Orchestre de la Suisse Romande, Leipzig Gewandhaus Orchestra and the major London orchestras. He appears regularly in the United States and is a frequent guest artist in Japan, Australia and Latin America.



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## London Chamber Orchestra

LCO is the longest established professional chamber orchestra in the UK, founded in 1921 by Anthony Bernard, and premièring at the London home of Viscountess Nancy Astor. On 29th April 2011 LCO played for the wedding of TRH The Duke and Duchess of Cambridge at Westminster Abbey. Recognition for the orchestra has also included invitations to perform at Buckingham Palace from HRH The Prince of Wales and for HM The Queen at Kew Palace and recently at Clarence House for LCO's Patron HRH The Duchess of Cornwall.

LCO is one of the few professional orchestras in the UK which does not seek or

receive public subsidy. This independence helps foster the unique personality and character which infuse LCO performances. The orchestra's existence relies on the enthusiasm of its audiences and on the support of a long line of distinguished and enlightened corporate and individual sponsors and donors.

Key to LCO's success is building partnerships not just with its generous supporters but also with community groups and charities. These relationships are nurtured through LCO's performances and pioneering education work, LCO and Barnardo's Music Junction.

A long-standing willingness to embrace the new has given LCO more than 100 UK premières, including works from Mozart to Graham Fitkin. LCO premièred Sir Peter

Maxwell Davies's *The Golden Rule*, written to mark HM The Queen's 80th birthday. Through its LCO New: Explore schemes LCO has encouraged student composers to investigate the links between composition and other art forms. In 2010 LCO was awarded a PRS New Music 20x12 commission as part of the London 2012 Cultural Olympiad, where Composer Graham Fitkin will work with LCO and poet Glyn Maxwell to produce 'Track to Track', inspired by the Olympic Javelin Train journey.

LCO stands out from the crowd not just through its highly popular season of dynamic concerts in London, but increasingly around the UK and the world with sell-out concerts in La Scala, Milan and Vienna's Musikverein,

as well as critically acclaimed tours to the USA, Far East and Europe.

Above all, you can see what's different about LCO in the faces of its musicians – every one of whom has been selected from the finest professional musicians the UK has to offer – faces which radiate the passion, enthusiasm, commitment, vigour, intensity, exuberance, freshness, inspiration and sheer sense of enjoyment that pervade LCO's performances and its recordings on the LCO Live label in partnership with Signum Classics.

It is the absolute passion, energy and enthusiasm of every one of its members led by LCO Principal Conductor and Music Director Christopher Warren-Green that marks LCO out as an orchestra worth hearing and seeing.

© Christine Donner-Valentin



**Violin**

Rosemary Furniss  
Alan Brind  
Julia Burkert  
Jamie Campbell  
Miranda Dale  
Manon Derome  
Jo Godden  
Mihkel Kerem  
Sophie Lockett  
Ciaran McCabe  
Gina McCormack  
Richard Milone  
Magnus Johnston  
Stephen Payne  
Miranda Playfair  
Alexandra Reid  
Ruth Rogers  
Vicky Sayles  
Kathy Shave  
Rebecca Turner  
Catherine van de Geest

**Viola**

Joel Hunter  
Andriy Viytovych  
Kate Musker  
Rebecca Low  
Emilie Hornlund  
Graeme McKean  
Jessica Beeston

**Cello**

Robert Max  
Pierre Doumenge  
Julia Graham  
Katherine Jenkinson  
Louisa Tuck

**Double Bass**

Stacey Watton  
Chris West  
Roger Linley  
Ben Russell

**Flute**

Margaret Campbell  
Jonathan Snowden  
(and Piccolo)  
Christopher Bain  
(and Piccolo)  
Chris Hankin  
(and Piccolo)

**Oboe**

Gordon Hunt  
David Theodore  
Alison Alty (and  
Cor Anglais)

**Clarinet**

Robert Plane  
Mark van de Wiel  
Tim Orpen

**Bassoon**

Andrea de Flammineis  
Richard Skinner (and  
contrabassoon)  
Cathy Duckett  
Emma Harding

**Horn**

David Pyatt  
Michael Thompson  
Michaela Betts  
Alexia Cammish  
Gavin Edwards  
Jocelyn Lightfoot

**Trumpet**

Ross Brown  
Robert Farley

**Trombone**

Katy Jones  
Mike Lloyd  
Darren Smith

**Tuba**

Oren Marshall

**Harp**

Suzanne Willison

**Timpani/Percussion**

Tristan Fry

**Celeste**

Helena Brown



Recorded at St. John's, Smith Square, London on  
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21st April 2010 (Tombeau de Couperin, Pavane and Pavane pour une infante defunte)

**Producer and Editor** - Raphaël Mouterde

**Recording Engineers:** Mike Cox (25th May); Mike Hatch (21st April)

**Design & Artwork** - Studio Dempsey/London

**Programme notes** - Peter Quantrill

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Recorded at St. John's,  
Smith Square



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[66.09]

Christopher Warren-Green conductor