

signum
CLASSICS

THE COMPLETE SONGS OF

POULENC

Thomas Allen · Thomas Oliemans · Joshua Ellicott
Catherine Wyn-Rogers · Ann Murray · Sarah Fox
Malcolm Martineau

David Cowley · Lisa Friend · Julian Bliss · Jarek Augustyniak
Simon Desbruslais · Tamsin Waley-Cohen · The Badke Quartet

Vol. 5

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 5. v. Finale[3.26]

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Total timings:[61.26]**Thomas Allen** [TA]**Thomas Oliemans** [TO]**Joshua Ellicott** [JE]**Catherine Wyn-Rogers** [CWR]**Ann Murray** [AM]**Sarah Fox** [SF]**Malcolm Martineau** *piano***David Cowley** *oboe***Lisa Friend** *Fute***Julian Bliss** *Clarinet***Jarek Augustyniak** *Bassoon***Simon Desbruslais** *Trumpet***Phil White** *Trombone***Tamsin Waley-Cohen** *Violin***Gemma Rosefield** *Cello***The Badke Quartet****David Corkhill, Andrew Barnard,****Gary Lovenest** *Percussion*

In his notorious little 1918 pamphlet *Le Coq et l'Arlequin*, Jean Cocteau pronounced that 'a composer always has too many notes on his keyboard.' This was a lesson the young Francis Poulenc took to heart and observed throughout his career; and nowhere more tellingly than in the piano parts of his songs – far better written, he thought, than his works for piano solo.

After the First World War, the ethos of French art across the board lay in the direction of clarity and simplicity. Cocteau further cried for 'an end to clouds, waves, aquariums, water nymphs, an end to fogs', and Erik Satie, the cultural godfather of the new French music, warned that fogs had been the death of as many composers as sailors. Another target was the 'music one listens to, head in hands' – Wagner most notably, but also Schumann. For Poulenc then, in quest of song texts, the nineteenth century was largely to be avoided and only one of his texts, Théodore de Banville's *Pierrot*, was published during it, while Jean Moréas's four poems forming the *Airs chantés* were printed in the first decade of the twentieth. Otherwise Poulenc sought either distancing through pre-Romantic poetry or, as on the present disc, immediacy through poetry of his own time.

The *Rapsodie nègre*, written in the spring of 1917, is the earliest Poulenc work to have survived. In writing it for voice and instrumental ensemble, Poulenc was very much a child of his time. Even though Schönberg's *Pierrot lunaire* was not heard in Paris complete until January 1922, its influence was already felt through the mediation of other works it inspired either directly, such as Stravinsky's *Trois poésies de la lyrique japonaise*, or indirectly, such as Ravel's *Trois poèmes de Stéphane Mallarmé*. But instrumentation aside, the essential character of Poulenc's work owes very little to any of those three works, even if odd corners of melody and harmony suggest he had been listening to the Ravel Piano Trio. Overall, it owes more to Picasso's African enthusiasms and could best be described as 'neo-brutalist', beginning with clanging consecutive fifths and embracing crude noises of all

kinds, including the nonsense words of 'Honoloulou' which were provided by an unknown friend of the composer, decently obscured behind the pseudonym Makoko Kangourou. Ostinatos and sudden surprises abound, and Poulenc's characteristic final, joky signatures are already in evidence. Only in the 'Final' does a touch of Romanticism appear briefly in the lingering echo of 'Honoloulou'.

For his cycle *Le bestiaire*, composed two years later, Poulenc used a similar ensemble, omitting the piano and adding a bassoon. In keeping with the laid-back simplicity of Apollinaire's poems, there are no acrobatics, brutalist or otherwise, for any of the seven instruments. Since this instrumental setting was the original version, we can appreciate how the bassoon sound might have suggested the falling chromatic line of the lurching dromedaries, while the clarinet takes on an almost 'heroic' role, as prescribed by Berlioz in his *Instrumentation Treatise*. In the final cadence of the second song the flute's three notes give a warm colouring to the poet's love, and in the fifth song the rising clarinet scales are fittingly echoed by the bassoon's falling ones, mirroring the backward movement of the crabs. Finally, there is just a wisp of Impressionist fog in the portrait of the melancholy carps in their ponds, delineated by a high violin E flat harmonic.

The *Quatre poèmes de Max Jacob*, composed in 1921, show Poulenc at his most avant-garde. To the already edgy ensemble of flute, oboe, clarinet, bassoon and trumpet Poulenc adds lines of dissonant counterpoint punctuated by knotty chords, to the point that two years later he claimed to have burnt the manuscript of a work 'lost in the polytonality and other rubbish of the style of 1920'. On the other hand, at their first performance in January 1922 the songs were encored. One critic, interpreting them as 'a kind of derision or coldly mystifying parody of all the known forms of musical pathos', thought they might restore the precision and clarity of the French composers of the past; another, wondering whether all this dissonance would in its turn become the norm, and eventually old hat, admitted

that 'at least his work contains music, colour and life.' A single copy of the manuscript survived in the archives of Darius Milhaud, who conducted the premiere, and the songs were not finally published until 1998.

Poulenc wrote his *Vocalise* in 1927 for the ninth volume of Leduc's series *Répertoire moderne de vocalises-études*, published in 1929. It follows the traditional pattern of such pieces, testing breath control, *legato*, intonation, dynamic contrasts and placing of high notes. The harmonic style, recognizably Poulenc's own, veers between comforting lyricism and a sourer brand of melancholy.

In 1931 Poulenc composed no fewer than thirteen songs, among them settings of Apollinaire, the first since 1919. In the *Quatre poèmes*, one commentator has found 'the veiled nostalgia, the tongue-in-cheek irony, the semi-popular tone that mark the best of Poulenc's settings of this poet'. One would agree with the first and last of these attributes, but over irony one has to be cautious, since Poulenc specifically directs that 'L'anguille' should be sung without irony, and with 'belief'. As so often, he also asks that the words and notes should be allowed to speak for themselves, without nudging emphases. 'L'anguille' is a *valse-musette*, one of Poulenc's many brushes with vulgarity, redeemed by its elegant harmonic diversions. In composing 'Carte-postale', dedicated to Madame Cole Porter, Poulenc had in mind a painting by Bonnard of Misia Sert, the social mover and shaker and friend of Diaghilev. The intimate, self-contained quality of the song stems in part from the economy of its material, the curling lines obliquely echoing each other. In contrast, the last two songs are patter songs – in the case of 'Avant le cinéma' up until the last line, when the poet's faux-pompous pronunciation has to be 'bien chanté'; and in the case of '1904', up until the line 'Je soupai d'un peu de foie gras', where the bizarre modulations are suddenly brought under control, and the singer is adjured to sing 'simplement' in preparation for the final line, 'très lent, amoroso'.

The title *Banalités*, given by Poulenc to his 1940 cycle of five Apollinaire poems, was taken from a collection of that name Apollinaire published in 1914, containing 'Hôtel' and 'Voyage à Paris'. The composer found the remaining three poems in other collections. The resulting cycle therefore has a sense of movement about it, of twice gaining and finally leaving the comfort of the capital. In 'Chanson d'Orkenise', Poulenc had in mind the city of Autun, as he would in the *Chansons villageoises* written two years later. But this is not the city beautiful: the 'vanupieds' is cousin to the 'mendiant' of the later cycle, and the gates of the city close against him. After the smoky indolence of 'Hôtel' (surely Poulenc's laziest song), we are fighting implacable winds on the desolate bogs of southern Belgium, even if the piano epilogue does give some comfort. Then 'Voyage à Paris', an even more boisterous version of 'L'anguille' – Bernac and Poulenc liked to perform this song at the end of their exhausting concert tours, with home in sight. But finally... 'Sanglots'. In later years Poulenc came to criticise some of the modulations as being 'unexpected, and obviously so'. Do composers always know the value of their own music? Apollinaire's language is, for once, enigmatic. But in some strange way Poulenc's notes clarify it, if not always in detail, at least in its general thrust – melancholy, nostalgic, yet resigned, the regularly pulsing quavers assuring us that 'my broken heart' is indeed no different from 'the heart of all men'. Then, on the phrase 'la fin des temps', Poulenc places a major chord. Writing in Paris in November 1940, was he saying that there would, eventually, be freedom, even if only in another world?

About *Le bal masqué*, Poulenc never had qualms. 'To a lady from Kamchatka,' he said, 'writing to ask what I'm made of, I would send her my portrait at the piano by Cocteau, my portrait by Christian Bérard, *Le bal masqué* and the *Motets pour un temps de pénitence*. I think from those she'd get a very precise idea of Poulenc-Janus.' Of all his works, *Le bal masqué* is perhaps the least susceptible to analysis, or even description. The action is all on

a surrealist level, divorced from anything resembling causality or common sense, even the made-up popular tunes coming and going without rhyme or reason. The brilliant, often garish instrumental colours 'underline the bombastic, the ridiculous, the pitiable, the terrifying. It's the atmosphere of the colour plates in the *Petit parisien* of my childhood. "Oh Gawd!" my grandmother's cook would exclaim, "'ere's annuver bloke wot's done in 'is sister-in-law." And at the end of the piece 'the audience should be stupefied and exhilarated as though they'd just got off a merry-go-round.' As the critic said of Poulenc's Max Jacob songs a decade earlier, *Le bal masqué* is flooded with 'music, colour, and life'. As such, it is a fitting finale to these celebrations of Poulenc and the instrument he loved best of all: the human voice.

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Rapsodie Negre

3. **Honoloulou**

Honoloulou, poti lama!
Honoloulou, Honolouloo,
Kati moko, mosi bolou
Ratakou sira, polama!

Watakousi motimasou
Etchepango etchepanga.
Kaka nounou nounouranga,
lalo, luluma, tamasou.

Pata tabo, bananalou,
Mandès, Golas, Gioèlés i Kroús,
Banalou oti Kouskous
poti lama, Honoloulou.

Le Bestiaire

Guillaume Apollinaire (1880-1918)

6. **Le dromadaire**

Avec ses quatre dromadaires
Don Pedro d'Alfaroubeira
Courut le monde et l'admira
Il fit ce que je voudrais faire
Si j'avais quatre dromadaires.

7. **Le chèvre du Thibet**

Lès poils de cette chèvre et même
Ceux d'or pour qui prit tant de peine
Jason ne valent rien au prix
Des cheveux dont je suis épris.

Rapsodie Negre

3. **Honoloulou**

Le Bestiaire

Guillaume Apollinaire (1880-1918)

6. **The Dromedary**

With his four dromedaries
Don Pedro d'Alfaroubeira
roamed the world over and admired it
He did what I would like to do
if I had four dromedaries.

7. **The Tibetan Goat**

The fleece of this goat and even
that golden one for which so much trouble was taken
by Jason are worth nothing to the value
of the hair of her I love.

8. **La sauterelle**

Voici la fine sauterelle
La nourriture de Saint Jean
Puissent mes vers être comme elle
Le régal des meilleures gens.

9. **Le dauphin**

Dauphins vous jouez dans la mer
Mais le flot est toujours amer
Parfois ma joie éclate-t-elle?
La vie est encore cruelle.

10. **L'écrevisse**

Incertitude, ô mes délices
Vous et moi nous nous en allons
Comme s'en vont les écrevisses
À reculons, à reculons.

11. **La carpe**

Dans vos viviers dans vos étangs
Carpes que vous vivez longtemps
Est-ce que la mort vous oublie
Poissons de la mélancolie?

Quatre poèmes de Max Jacob

Max Jacob (1876-1944)

12. **Est-il un coin plus solitaire**

Est-il un coin plus solitaire
à cheval j'irai le chercher
trop d'hommes sont au monastère
trop de femmes vont au marché
de livres à mon belvédère
trop d'habits pendus aux crochets
trop de papiers sur l'étagère

8. **The Grasshopper**

Here is the delicate grasshopper
the nourishment of St. John
may my verses be likewise
the feast of superior people.

9. **The Dolphin**

Dolphins you sport in the sea
yet the waters are always briny
at times my joy bursts forth
but life is still cruel.

10. **The Crayfish**

Uncertainty O! my delights
you and I we progress
just like the crayfish
backwards backwards.

11. **The Carp**

In your fish-ponds in your pools
carp how long you live
is it that death has forgotten you
fish of melancholy?

Quatre poèmes de Max Jacob

Max Jacob (1876-1944)

12. **Is there a more solitary corner**

Is there a more solitary corner
I shall ride to seek it out
too many nlen are in the monastery
too many women go to the market
of books at my summer-house
too many coats hung from the hooks
too many papers on the shelves

trop de viande au garde-manger
O! Narcisse o folie
O ma tête à deux mains
O Perse! O le pays de la rose jolie
si tu n'étais là-bas
j'irais te voir demain.

13. C'est pour aller au bal

C'est pour aller au bal,
au bal, au bal, au baïkal allah!
au bal allah à la balalaïka

Rades du tyran
terre du Levant
Baron du devant tirades

nomme azur ce que
la dame mazurke
je t'assure que
cette danse est turque nomades

Est-ce bal à bord
Est-ce bu en bottes
on chante un foxtrotte
les phoques sc trottent
faux nègres et, fausses notes

Escouade
Pars à des requins
que fait Arlequin
Pars en rat, pas rare sequin
repas rare Parade

C'est pour aller au bal,
au bal, au bal, au baïkal allah!
au bal allah à la balalaïka

too much meat in the larder
O Narcissus! O madness
O my head in my hands
O Persia! O country of the lovely rose
if you were not down there
I would go to see you tomorrow.

13. It is for going to the ball

It is for going to the ball,
to the ball, to the ball, to Lake Baykal allah!
to the ball allah to the balalaïka

Roadsteads of the tyrant
lands of the Levant
Baron of the front tirades

call azure what
the lady mazurkas
I assure you that
this dance is Turkish nomad

Is this ball aboard
Is it drunk in boots
they are singing a foxtrot
off the seals trot
False black false notes

Squad
Go to the sharks
like Harlequin
Go like a rat, rare sequin
rare repast Parade

It is for going to the ball,
to the ball, to the ball, to Lake Baykal allah!
to the ball allah to the balalaïka

14. **Poète et ténor**
Poète et ténor
l'oriflamme au Nord
je chante la mort

Poète et tambour
natif de Collioure
je chante l'amour

Poète et marin
versez-moi du vin
je divulgue le secret des algues

Poète et chrétien
le Christ est mon bien
je ne dis plus rien.

15. Dans le buisson de mimosa

Dans le buisson de mimosa
qu'est-ce qui n'y a?
y a le lézard qui n'osa
mettre ses yeux dans les œsilles
la fleur dite le bouton d'or
et le plant nommé sensitive
qui me dit-on s'ouvre à l'aurore
et prend la forme d'une olive
Là y a aussi Hortense
y a les boules azurées
du céleste hortensia
et la troupe argentée
d'herbes folles de rire
Dans le buisson de mimosa
qu'est-ce qui n'y a
le fils de la mercière
et la fille du bougnat.

14. **Poet and tenor**
Poet and tenor
banner to the North
I sing of death

Poet and tambour
native of Collioure
I sing of love

Poet and sailor
pour me wine
I divulge the secrets of seaweed

Poet and Christian
Christ is my beloved
I say no more.

15. In the mimosa bush

In the mimosa bush
what is there?
there is the lizard that dared not
set his eyes on the sorrel
the flower called buttercup
and the plant called sensitive
that, they say, opens at dawn
and takes the form of an olive
There is Hortense there too
there are the blue blossoms
of the heavenly hortensia
and the silver troop
of happy weeds
In the mimosa bush
what is there
the haberdasher's son
and the coalman's daughter.

Quatre poemes d'Appolinaire [AM]

Guillaume Apollinaire (1880-1918)

17. L'Anguille

Jeanne Houhou la très gentille
Est morte entre des draps très blancs
Pas seule Bébert dit l'Anguille
Narcisse et Hubert le merlan
Près d'elle faisaient leur manille

Et la crâneuse de Clichy
Aux rouges yeux de dégueulade
Répète Mon eau de Vichy
Va dans le panier à salade
Haha sans faire de chichi

Les yeux dansants comme des anges
Elle riait elle riait
Les yeux très bleus les dents très blanches
Si vous saviez si vous saviez
Tout ce que nous ferons dimanche

18. Carte-postale

L'ombre de la très douce est évoquée ici,
Indolente et jouant un air dolent aussi:
Nocturne ou lied mineur qui fait
pâmer son âme
Dans l'ombre où ses longs doigts font
mourir une gamme
Au piano qui geint comme une pauvre femme.

19. Avant le cinéma

Et puis ce soir on s'en ira
Au cinéma

Les Artistes que sont-ce donc
Ce ne sont plus ceux qui cultivent les Beaux-Arts
Ce ne sont pas ceux qui s'occupent de l'Art

17. The Eel

Jeanne Houhou the nice creature
is dead between very white sheets
not only Bebert known as the Eel
Narcisse and Hubert the whiting
close to her played their card game

and the swanker of Clichy
with the red eyes of the spewer
repeats My Vichy water
go in the prison van
without making a fuss

eyes dancing like angels
she laughed she laughed
her eyes very blue her teeth very white
if you knew if you knew
all that we shall do on Sunday

18. Postcard

The ghost of one who is very sweet is evoked here
indolent and playing an air that is doleful too
nocturne or Lied in a minor key that
makes her soul swoon
in the shadow where under her long
fingers a scale is dying
on the piano that laments like a poor woman.

19. Before the Cinema

And then this evening we will go
to the cinema

What kind of artists are they
they are no longer those who cultivate the Fine Arts
not those who go in for Art

Art poétique ou bien musique
Les Artistes ce sont les acteurs et les actrices

Si nous étions des Artistes
Nous ne dirions pas le cinéma
Nous dirions le ciné

Mais si nous étions de vieux professeurs de province
Nous ne dirions ni ciné ni cinéma
Mais cinématographe

Aussi mon Dieu faut-il avoir du goût

20. 1904

À Strasbourg en 1904

J'arrivai pour le lundi gras
A l'hôtel m'assis devant l'âtre
Près d'un chanteur de l'Opéra
Qui ne parlait que de théâtre

La Kellnerine rousse avait
Mis sur sa tête un chapeau rose
Comme Hébé qui les dieux servait
N'en eut jamais ô belles choses
Carnaval chapeau rose Ave!

À Rome à Nice et à Cologne
Dans les fleurs et les confetti
Carnaval j'ai revu ta trogne
O roi plus riche et plus gentil
Que Crésus Rothschild et Torlogne

Je soupai d'un peu de foie gras
De chevreuil tendre à la compôte
De tartes flancs etc
Un peu de kirsch me ravigote

Que ne t'avais-je entre mes bras

poetic art or even music
the Artists are the actors and actresses

If we were the Artists
we would not say the cinema
we would say the ciné

but if we were old professors from the provinces
we would say neither cine nor cinema
but cinematographe

Dear me we must have good taste

20. 1904

In Strasbourg in 1904

I arrived on the Monday before Lent
at the hotel I sat by the fireside
close to a singer from the opera
who spoke of nothing but the theatre

The red haired waitress had
put a pink hat on her head
such as Hebe who served the gods
never possessed O lovely things
Carnival pink hat all hail!

To Rome to Nice and to Cologne
in the flowers and the confetti
Carnival I have seen your bloated mug again
O king richer and kinder
than Croesus Rothschild and Torlogne

I supped on a little foie gras
on tender venison with compote
on tartlets and so on
a little kirsch bucked me up

If only you had been in my arms

Banalités

Guillaume Apollinaire

21. Chanson d'Orkenise

Par les portes d'Orkenise
Veut entrer un charretier.
Par les portes d'Orkenise
Veut sortir un va-nu-pieds.

Et les gardes de la ville
Courant sus au va-nu-pieds:
'Qu' emportes-tu de la ville?'
'J'y laisse mon cœur entier.'

Et les gardes de la ville
Courant sus au charretier:
'Qu' apportes-tu dans la ville?'
'Mon cœur pour me marier!'

Que de cœurs, dans Orkenise!
Les gardes riaient, riaient.
Va-nu-pieds la route est grise,
L'amour grise, ô charretier.

Les beaux gardes de la ville
Tricotaient superbement;
Puis les portes de la ville
Se fermèrent lentement.

22. Hôtel

Ma chambre a la forme d'une cage
Le soleil passe son bras par la fenêtre
Mais moi qui veut fumer
Pour faire des mirages
J'allume au feu du jour ma cigarette
Je ne veux pas travailler
Je veux fumer.

21. Song of Orkenise

Through the gates of Orkenise
a carter wants to enter.
Through the gates of Orkenise
a tramp wants to leave.

And the town guards
hasten up to the tramp:
'What are you taking away from the town?'
'I leave my whole heart there.'

And the town guards
hasten up to the carter:
'What are you bringing into the town?'
'My heart to be married!'

What a lot of hearts in Orkenise!
The guards laughed, laughed.
Tramp, the road is hazy,
love makes the head hazy, O carter.

The fine-looking town guards
knitted superbly;
then the gates of the town
slowly closed.

22. Hotel

My room is shaped like a cage
the sun puts its arm through the window
but I who would like to smoke
to make smoke pictures
I light at the fire of day my cigarette
I do not want to work
I want to smoke.

23. Fagnes de Wallonie

Tant de tristesses
plénières Prirent mon cœur aux fagnes désolées
Quand las j'ai reposé dans les sapinières
Le poids des kilomètres pendant que râlait

le vent d'ouest
J'avais quitté le joli bois
Les écureuils y sont restés
Ma pipe essayait de faire des nuages
Au ciel
Qui restait pur obstinément

Je n'ai confié aucun secret sinon
une chanson énigmatique
Aux tourbières humides

Les bruyères fleurant le miel
Attiraient les abeilles
Et mes pieds endoloris
Foulaient les myrtilles et les airelles

Tendrement mariée
Nord
Nord
La vie s'y tord
En arbres forts
Et tors
La vie y mord
La mort
À belles dents
Quand bruit le vent

23. Walloon Uplands

Overwhelming sorrow
seized my heart in the desolate uplands
when tired I rested in the fir plantation
the weight of the kilometres while blustered

the west wind
I had left the pretty wood
the squirrels stayed there
my pipe tried to make clouds
in the sky
which remained obstinately clear

I did not confide any secret except
an enigmatic song
to the damp peat bog

the heather fragrant with honey
attracted the bees
and my aching feet
crushed the bilberries and the blaberries

tenderly united
north
north
life twists itself there
in strong trees
and twisted
life bites there
death
ravenously
when the wind howls

24. Voyage à Paris

Ah! la charmante chose
Quitter un pays morose
Pour Paris
Paris joli
Qu'un jour dut créer l'Amour

25. Sanglots

Notre amour est réglé par les calmes étoiles
Or nous savons qu'en nous beaucoup
d'hommes respirent
Qui vinrent de très loin et sont
un sous nos fronts
C'est la chanson des rêveurs
Qui s'étaient arraché le cœur
Et le portaient dans la main droite
Souviens-t'en cher orgueil de tous ces souvenirs
Des marins qui chantaient comme des conquérants
Des gouffres de Thulé des tendres cieus d'Ophir
Des malades maudits de ceux
qui fuient leur ombre
Et du retour joyeux des heureux émigrants
De ce cœur il coulait du sang
Et le rêveur allait pensant

A sa blessure délicate
Tu ne briseras pas la chaîne de ces causes
Et douloureuse et nous disait
Qui sont les effets d'autres causes
Mon pauvre cœur mon cœur brisé
Pâreil au cœur de tous les hommes
Voici voici nos mains que la vie fit esclaves
Est mort d'amour ou c'est tout comme
Est mort d'amour et le voici
Ainsi vont toutes choses, Arrachez donc le vôtre aussi
Et rien ne sera libre jusqu'à la fin des temps
Laissons tout aux morts
Et cachons nos sanglots

24. Trip to Paris

Ah! how charming
to leave a dreary place
for Paris
delightful Paris
that once upon a time love must have created

25. Sobs

Our love is ordered by the calm stars
now we know that in us many men
have their being
who came from very far away
and are one under our brows
it is the song of the dreamers
who tore out their heart
and carried it in the right hand
(remember dear pride all these memories
of the sailors who sang like conquerors
of the chasms of Thule of the gentle skies of Ophir
of the cursed sick people of those
who fled from their shadow
and of the joyous return of happy emigrants)
this heart ran with blood
and the dreamer went on thinking

of his wound delicate
(You will not break the chain of these causes)
and painful and said to us
(which are the effects of other causes)
my poor heart my broken heart
resembling the heart of all men
(here here are our hands that life enslaved)
has died of love or so it seems
has died of love and here it is
such is the way of all things tear out yours also
(and nothing will be free until the end of time)
let us leave all to the dead
and hide our sobs

Le Bal Masqué

Cantate profane sur des poèmes de Max Jacob (1876-1944)

26. Prélude et Air de bravoure

Madame la Dauphine, fine, fine, fine
ne verra pas le beau film qu'on y a fait
tirer les vers du nez
car on l'a menée
en terre avec son premier né
en terre et à Nanterre
où elle est enterrée.

Quand on paysan de la Chine, Chine, Chine, Chine,
veut avoir des primeurs,
il va chez l'imprimeur
ou bien chez sa voisine, shin, shin, shin.
Tous les paysans de la Chine
les avaient épiés
pour leur mettre des bottines, tine, tine.
ils leurs coupent les pieds.

Monsieur le Comte d'Artois
est monté sur le toit
faire un compte d'ardoises, toi, toi, toi,
et voir par la lunette, nette,
pour voir si la lune est
plus grosse que le doigt.

Un vapeur et sa cargaison, son, son, son,
ont échoué contre la maison.
Chipons de la graisse d'oie, doye, doye, doye,
pour en faire des canons.

The Masked Ball

Secular cantata on poems by Max Jacob

26. Prelude and Bravura Aria

Madame la Dauphine, fine, fine, fine,
will not see the lovely film they have made
to worm secrets out of her
for they have taken her
back home with her first-born,
back to Nanterre,
where she is interred.

When a peasant in China, chin, chin, chin,
wants some fresh vegetables
he goes to the printer's
or to his neighbour's, bores, bores, bores.
All the peasants in China
had watched them closely
to put on their boots
they cut their feet.

Monsieur le Comte d'Artois
climbed up onto the roof
to see what was on the slate, late, late,
and to see through the telescope, cope,
to see if the moon
is bigger than his finger.

A steamer and its cargo, go, go, go,
ran into the house.
Let us swipe some goose-grease, ease, ease,
to make cannons out of it.

28. **Malvina**

Voilà que j'espère vous effraye
Mademoiselle Malvina
ne quitte plus son éventail,
depuis qu'elle est morte.
Son gant gris perle est étoilé d'or.
Elle se tirebouchonne
comme une valse tzigane
elle vient mourir d'amour à ta porte
près du grès où l'on met les cannes.
Disons qu'elle est morte du diabète
morte du gros parfum
qui lui penchait le cou.
Oh! si honnête animal si chaste
et si peu fou
moins gourmet que gourmande
elle était de sang-lourd
agrégée de lettres et chargée de cours
c'était en chapeau qu'on lui faisait la cour
or, on ne l'aurait eue
qu'à la méthode hussarde
Malvina, ô fantôme, que Dieu te garde!

30. **La dame aveugle**

La dame aveugle dont les yeux saignent
choisit ses mots
elle ne parle à personne de ses maux.

Elle a des cheveux pareils à la mousse
elle porte des bijoux
et des pierreries rousses

La dame grasse et aveugle
dont les yeux saignent
écrit des lettres polies
avec marges et interlignes

28. **Malvina**

I hope there's something will scare you.
Miss Malvina
hasn't abandoned here fan
since she died.
Her pearl-grey glove is spangled with gold.
She corkscrews like a gipsy waltz,
she dies of love at your door
beside the stone jug where
walking sticks are placed.
Let us say she died of diabetes
died of the great perfume
that bent her neck.
Oh! so honest beast, so chaste
and so far from mad
less epicure than greedy
she had thick blood,
she was a graduate in literature
and senior lecturer
those who courted her wore top hats
in fact, you wouldn't have her by force.
Malvina, o ghost, may God keep you!

30. **The blind lady**

The blind lady with bleeding eyes
chooses her words
about her troubles she speaks to no one

She has hair like moss
she wears jewels
and precious red stones

The fat blind lady
with bleeding eyes
writes elegant letters with borders
and space between the lines

Elle prend garde aux plis
de sa robe de peluche
et s'efforce de faire
quelque chose de plus

et si je ne mentionne pas son beau-frère
c'est qu'ici ce jeune homme
n'est pas en honneur

car il s'enivre et fait s'enivrer l'aveugle
qui rit, qui rit et beugle
Ah! La dame aveugle!

31. **Finale**

Réparateur perclus
de vieux automobiles
l'anachorète hélas a regagné son nid
par ma barbe je suis
trop veillard pour Paris
l'angle de tes maisons
m'entrent dans les chevilles.
Mon gilet quadrille a, dit-on,
l'air étrusque
et mon chapeau marron
va mal avec mes frusques
avis! c'est un placant
qu'on a mis sur ma porte
dans ce logis tout sent
la peau de chèvre morte.
Réparateur perclus
De vieux automobiles, etc.

She takes care of the folds
of her plush gown
and forces herself
to do something more

and if I don't mention his brother-in-law
It's because that young man
Is not a respectable man

for he gets drunk, and makes the blind lady
drunk; so she laughs, laughs and then brawls.
Oh! the blind lady!

31. **Finale**

Crippled repairer
of old motor-cars
the anchorite, alas, returned to his nest
by my beard
I am too old for Paris
the corner of your houses
enters my ankles.
My check waistcoat, they say,
has an Etruscan look
and my brown hat
doesn't go with my togs
notice! it's a poster
put upon my door
in this dwelling everything
smells of dead goat's hide.
Crippled repairer
of old motor-cars, etc.

THOMAS OLIEMANS

Born in Amsterdam in 1977, the Dutch baritone Thomas Oliemans graduated from the Amsterdam Conservatory, coached by Margreet Honig. He continued his studies with KS Robert Holl, Elio Battaglia and Dietrich Fischer-Dieskau. In 2005 he made his debut at the Salzburg Festival as Gonsalvo Fieschi in Schreker's *Die Gezeichneten*. Further important debuts followed in 2006 as Papageno in Mozart's *Die Zauberflöte* with the Opera of Nantes and Angers and at the Opera de Genève as Guglielmo in *Così fan Tutte*.

Most recent opera appearances include the role of Papageno in *Die Zauberflöte* at the Dutch National Opera and at the Festival d'Aix-en-Provence, his debut at the Royal Operahouse Covent Garden in the role of Schaunard in *La Bohème*, Marcello in *La Bohème* and Eisenstein in *Die Fledermaus* at the Opéra in Strassbourg, Figaro in *Le Nozze di Figaro* and Figaro in *Il Barbiere di Siviglia* both at Scottish Opera, Hercule in Gluck's *Alceste* at the Aix-en-Provence Festival, Maximilian in *Candide* and Tarquinius in *The Rape of Lucretia* both at the Vlaamse Opera and Frank in Korngold's *Die tote Stadt* at the Opéra national de Lorraine.

His discography includes Schubert's *Winterreise* and *Schwanengesang*, as well as the CD 'Mirages' with song cycles by Francis Poulenc and Gabriel Fauré with Malcolm Martineau on piano. In orchestral repertoire a CD was released with works by Frank Martin for baritone with the Stavanger Symphony Orchestra and conductor Steven Sloane as well as a live-recording of Bach's *Johannes Passion* with the Orchestra of the Eighteenth Century.

Thomas Oliemans has worked with conductors Semyon Bychkov, Ivor Bolton, Hartmut Haenchen, Edo de Waart, Jaap van Zweden, Claus Peter Flor, Yakov Kreizberg, Paul McCreesh, Marc Albrecht and Yannick Nézet-Séguin.

JOSHUA ELLICOTT

Lyric tenor Joshua Ellicott was born in Manchester and read music at York University before continuing his vocal studies at the Guildhall School of Music and Drama in London. There he won a full scholarship to study on the Postgraduate Vocal Study and Opera courses. In 2006 when he won the prestigious International Vocal Competition in 's-Hertogenbosch, The Netherlands. As well as the First Prize he claimed a further three prizes for song, opera and finest all-round musicianship.

His career is now becoming as varied as it is distinguished with interests ranging from early music to contemporary repertoire and from recitals and concerts through to opera, performed with some of the finest ensembles and musicians.

Recent concerts include Bach's *St John Passion* with the Zurich Chamber Orchestra under Norrington at the 2014 BBC Proms; *Fairy Queen* at the Styriarte Festival Graz under Harnoncourt; Weill's *The Seven Deadly Sins* and *Third Squire (Parsifal)* with the Hallé Orchestra under Elder; a Monteverdi Vespers tour under Haim; Andres (*Wozzeck*) and Shepherd and Sailor (*Tristan and Isolde*) with the Philharmonia Orchestra under Salonen; Schubert's Mass in E flat with Harding at the St Denis Festival; Mozart Requiem in Japan with Harding and the Swedish Radio Symphony Orchestra; Handel *L'Allegro* with the Netherlands Radio Chamber Orchestra, and Handel's *Theodora* with the Scottish Chamber Orchestra, both under Montgomery; Purcell's *The Fairy Queen* with the Gabrieli Consort under McCreesh; Handel's *Saul* with The Sixteen, Bach's *St Matthew Passion* and *Saul* with the Boston Handel and Haydn Society, all under Christophers.

No stranger to the opera stage, he has worked regularly with Opera North, most recently as Richard Dauntless in Gilbert and Sullivan's *Ruddigore*. Other roles there have included Jaquino (*Fidelio*), Belmonte (*Die Entführung aus dem Serail*) and Sergei (*Paradise Moscow*). He appeared as Pedrillo (*Die Entführung*) for English Touring Opera, Der Narr (*Wozzeck*) for La Monnaie Brussels and he has also worked with Scottish Opera.

CATHERINE WYN-ROGERS

Catherine Wyn-Rogers was a Foundation Scholar at the Royal College of Music, studying with Meriel St Clair and gaining several prizes including the Dame Clara Butt award. She continued her studies with Ellis Keeler and now works with Diane Forlano.

Catherine appears with the Three Choirs, Edinburgh and Aldeburgh festivals, and also at the BBC Proms, where she was a memorable soloist in the 1995 Last Night. She has performed in concert with Leonard Slatkin, Bernard Haitink, Sir Andrew Davis, Sir Colin Davis, Gennady Rozhdestvensky, Sir Charles Mackerras, Sir Roger Norrington, Edward Gardner and Zubin Mehta. Her numerous recordings include *Samson* with Harry Christophers, *The Dream of Gerontius* with Vernon Handley for EMI, Mozart's *Vespers* with Trevor Pinnock for DG, *Peter Grimes* with the London Symphony Orchestra and Sir Colin Davis, and Graham Johnson's Complete Schubert Edition for Hyperion.

Catherine sang Erda and Waltraute in Valencia and Florence with Zubin Mehta, appeared at the Lyric Opera of Chicago as Sosostris (*The Midsummer Marriage*), and made her debut for the Teatro alla Scala as Mrs Sedley (*Peter Grimes*). For the English National Opera she has appeared in *Madama Butterfly*, *War and Peace*, *La Gioconda*, *The Handmaid's Tale*, *The Rape of Lucretia* and Deborah Warner's productions of the *St. John Passion* and *Messiah*. She has had a close relationship with the Royal Opera House, Covent Garden, where roles have included First Norn (*Götterdämmerung*), Erda (*Das Rheingold* and *Siegfried*), Magdalene (*Die Meistersinger von Nürnberg*), Cornelia (*Giulio Cesare*), Sosostris (*The Midsummer Marriage*), Genevieve (*Pelleas et Melisande*) and Auntie (*Peter Grimes*). Catherine has been a regular guest of the Bavarian State Opera, Munich, singing Sosostris, Adelaide (*Arabella*), First Norn, Genevieve, Cornelia (*Giulio Cesare*), Amastra (*Xerxes*), Hexe (*Königskinder*) and Widow Zimmerlein (*Die Schweigsame Frau*). She has also worked with the Scottish Opera, the Welsh National Opera, Opera North, the Semper Oper, Dresden, the Teatro Real Madrid, the Netherlands Opera, the Houston Grand Opera and for the Salzburg Festival. She sang her first Marcellina in *Le nozze di Figaro* for the Verbier Festival conducted by Paul McCreech and sang Mrs Sedley in the Aldeburgh Festival production of *Peter Grimes* that was staged on the beach.

In the 2014 season Catherine made her debut with the Metropolitan Opera as Adelaide in *Arabella*. Her concert engagements in the 2015-16 season include the Toronto Symphony Orchestra with Peter Oundjian, and appearances with the Edinburgh Festival and Melbourne Symphony Orchestra conducted by Sir Andrew Davis. Catherine returns to the Royal Opera House, Covent Garden to sing her first Mary in *Der Fliegende Holländer*, and makes her debut for the Glyndebourne Festival in *Rape of Lucretia*.

ANN MURRAY

Ann Murray was born in Dublin and studied with Frederick Cox at the Royal Manchester College of Music. She has established close links with both the English National Opera, for whom she has sung the title roles in Handel's *Xerxes* and *Ariodante* and Donizetti's *Maria Stuarda*, and with the Royal Opera House, Covent Garden, where her roles have included Cherubino, Dorabella, Donna Elvira, Rosina, Octavian, and new productions of *L'Enfant et les Sortilèges*, *Ariadne auf Naxos*, *Idomeneo*, *Mitridate*, *Re di Ponto*, *Così fan Tutte*, *Mosé in Egitto*, *Alcina* and *Giulio Cesare*.

Much sought after as a concert singer, she has sung with the Orchestre de Paris under Kubelik, the Philadelphia Orchestra under Sawallisch, the Berlin Philharmonic Orchestra under Muti, the Chicago Symphony Orchestra under Solti, the Royal Concertgebouw Orchestra under Haitink and in the Musikverein, Vienna under Sawallisch and Harnoncourt. She sings in Great Britain with the leading orchestras, at the BBC Promenade Concerts (where she has sung at both the First and Last Nights of the Proms) and at the major festivals.

Ann Murray's recital appearances have taken her to Paris, Brussels, Amsterdam, Geneva, Dresden, Zurich, Frankfurt, Madrid, London, Dublin, the Aldeburgh, Edinburgh, Munich and Salzburg Festivals and both the Konzerthaus and Musikverein in Vienna. Her discography reflects not only her broad concert and recital repertoire but also many of her great operatic roles, including Purcell's *Dido* under Harnoncourt, Dorabella under Levine, Cherubino under Muti, Hansel under Colin Davis, Sextus under Harnoncourt and Donna Elvira under Solti.

Her operatic engagements have taken her to Hamburg, Dresden, Brussels, Paris, Berlin, Cologne, Zurich, Amsterdam, the Chicago Lyric Opera and the Metropolitan Opera, New York. At La Scala, Milan her roles have included Donna Elvira, Sextus, Dorabella and Cherubino under Muti. For the Bavarian State Opera, Munich she has sung Cherubino, Dorabella, Sextus, Elvira, the Composer, Octavian, Xerxes, Ariodante, Giulio Cesare and Rinaldo; at the Vienna State Opera Idamantes, Cherubino, Charlotte, Rosina, Octavian and the Composer; and at the Salzburg Festival Cecilio and Sextus under Cambreling, La Cenerentola under Chailly, Nicklausse and Cherubino under Levine, Dorabella and Donna Elvira under Muti and Octavian under Maazel.

More recent opera engagements have included return visits to English National Opera (*Pilgrim's Progress* and *The Turn of the Screw*), Welsh National Opera (Countess, *Pique Dame*), the Royal Opera (*Hansel und Gretel*, *Le nozze di Figaro* and *La Fille du Regiment*), the Opera de Paris (*Le nozze di Figaro*), the Metropolitan Opera, New York (*Le nozze di Figaro* and *La Fille du Regiment*), the Glyndebourne Festival (*Le nozze di Figaro*), Los Angeles Opera (*The Turn of the Screw*) and the Salzburg Festival (*Le nozze di Figaro*).

In 1997 Ann Murray was made an Honorary Doctor of Music by the National University of Ireland, in 1998 she was made a Kammerängerin of the Bavarian State Opera and in 1999 an Honorary Fellow of the Royal Academy of Music. In the 2002 Golden Jubilee Queen's Birthday Honours she was appointed an honorary Dame Commander of the Most Excellent Order of the British Empire. In 2004 she was awarded the Bavarian Order of Merit.

SARAH FOX

Born in Yorkshire, Sarah Fox is one of the leading English sopranos of her generation. She was educated at Giggleswick School, London University and the Royal College of Music. A former winner of the Kathleen Ferrier Award and the John Christie Award, she is also an Honorary Fellow of Royal Holloway College, London University. She is equally at home in many musical genres including opera, folksong and musical theatre.

Roles at the Royal Opera House, Covent Garden have included Micaela/*Carmen*, Asteria (*Tamerlano*), Zerlina (*Don Giovanni*) and Woglinde (*Der Ring des Nibelungen*). Other highlights include Asteria in Munich and Barcelona (opposite Domingo); Zerlina at Glyndebourne and in Cincinnati; Woglinde for Salzburg & Aix-en-Provence Festivals; Susanna (*Le Nozze di Figaro*) for Glyndebourne & The Royal Danish Opera; Ilia (*Idomeneo*) with De Vlaamse Opera; and Mimi (*La Boheme*) for Opera North.

Her prestigious concert career has taken her worldwide. Highlights have included engagements in Denver, Minneapolis, New York, San Francisco, Tel Aviv and Tokyo, as well as tours throughout the UK, Europe & Scandinavia. She has worked with many of the world's leading orchestras including the Berlin Philharmonic, City of Birmingham Symphony Orchestra, Concerto Cologne, Colorado Symphony Orchestra, Hallé, John Wilson Orchestra, Minnesota Orchestra, Philharmonia, the San Francisco Symphony and the Vienna Tonkünstler Orchestra with conductors including Elder, Hickox, Maazel, Mackerras, Pappano & Rattle. She has appeared several times at the BBC Proms, the Edinburgh Festival & the Three Choirs Festival and is a regular guest at London's Wigmore Hall. She is also a highly accomplished recitalist with a particular affinity for French Song. Other highlights include BBC Radio 2's "Friday Night is Music Night" and a series of concerts with Rufus Wainwright in Europe. She was a judge on the second series of BBC TV's "The Choir : Sing While You Work" with Gareth Malone.

Her discography includes Mahler's *Fourth Symphony* (Philharmonia/Mackerras and Philharmonia/Maazel) both for Signum; The Cole Porter Songbook for Signum Classics; *Vaughan Williams' Third Symphony* (Halle/Elder) for the Halle label; *Vaughan Williams' Dona Nobis Pacem* (Colorado Symphony Orchestra/Litton) and Poulenc Songs (with Graham Johnson) for Hyperion; "That's Entertainment" (John Wilson Orchestra) for EMI classics; and "Cole Porter in Hollywood" (JWO) for Warner Classics.

LISA FRIEND *Flute*

As soloist, Lisa Friend has performed with the Philharmonia Orchestra, Prague Philharmonic, Virtuosi Pragenses Chamber Orchestra, Liverpool Philharmonic and toured throughout the UK, Europe and Asia.

Solo broadcasts include Classic FM, BBC Radio 3 and BBC London. Lisa has also performed solo works for the SHOA Foundation with Steven Spielberg, a concert for the Royal family at Buckingham Palace, a recital at the LG Arts Centre-Seoul and alongside Liza Minnelli for the Holocaust UK Trust.

She has recorded as a solo artist for Silver Screen, Universal, Champs Hill and Signum Records (*Deep in My Soul*, her debut album for flute & piano). Lisa's recent disc, *Luminance - Solo and duo works for flute and piano* was chosen as Classic FM CD of the Weekend (Jan 2014) and broadcast on BBC Radio 3, BBC Radio 2 and Classic FM.

She is a former student of Renee Siebert of the New York Philharmonic Orchestra, Susan Milan of the RCM and Alain Marion of the Paris Conservatoire. She has also given extensive masterclasses in the UK, Spain and South Korea.

Lisa is an Ambassador for The Prince's Trust. Highlights in 2015 include a Wigmore Hall recital, and a Mozart concerto with the Oxford Philomusica.

www.lisafriend.com

JULIAN BLISS *Clarinet*

Julian Bliss is one of the world's finest solo clarinetists excelling as concerto soloist, chamber musician, jazz artist, masterclass leader and tireless musical explorer. He has inspired a generation of young players, as guest lecturer and creator of the Leblanc Bliss range of affordable clarinets, and introduced a large new audience to his instrument. He has appeared with many of the world's leading orchestras, including the London Philharmonic Orchestra, BBC Symphony Orchestra, City of Birmingham Symphony Orchestra and the Academy of St Martin in the Fields, and performed chamber music with Joshua Bell, Hélène Grimaud, Steven Isserlis, Steven Kovacevich and other great interpreters.

Born in St Albans (UK), Julian began playing at the age of four. Julian's prodigious early career included performances at the prestigious Gstaad, Rheingau and Verbier festivals, and critically acclaimed debuts at London's Wigmore Hall and New York's Lincoln Center. His first album for EMI Classics' Debut series was greeted by five-star reviews. Released on Signum Classics in September 2014, Julian's live recording of the Mozart Clarinet Concerto with the Royal Northern Sinfonia was Classic FM disc of the week upon release. The release was accompanied by a performance at Classic FM Live at the Royal Albert Hall, London.

Julian stands today among the finest musicians of his generation. He launched the Julian Bliss Septet in 2012 at Wigmore Hall and Ronnie Scott's Jazz Club in London and fronted their debut disc, Benny Goodman – The King of Swing. This programme has gone on to be performed across the world, including a sell-out performance at the Concertgebouw.

www.julianbliss.com

JAREK AUGUSTYNIAK *Bassoon*

Jarosław Augustyniak began his journey with the bassoon at the age of 12; he graduated with distinction from the Academy of Music in Łódź, Poland with a masters degree in bassoon and chamber music. He was a laureate in the XXI Competition of Young Instrumentalists in Włoszakowice and won a special award from Wielkopolska Symphony Orchestra.

His professional life had lead him to move from Poland, through Portugal, Spain and Denmark to the United Kingdom where, in 2004, he was appointed as Principal Bassoonist of the BBC National Orchestra of Wales. He has been given the opportunity to play in over 300 venues across the world, including Wien Konzerthaus, Madrid Auditorio Nacional, London Royal Albert Hall, Berlin Konzerthaus, Amsterdam Concertgebouw, Buenos Aires Teatro Colon and Beijing National Centre for the Performing Arts. Jarek has fostered an active solo career, including tours with Nova Filarmonia Portuguesa, Basque National Orchestra and BBC National Orchestra of Wales and solo appearances in Centre Pompidou in Paris. Jarek is regularly invited to perform with prestigious Orchestras and Chamber Ensembles, including European Camerata, Royal Philharmonic Orchestra, BBC Philharmonic, Philharmonia Orchestra London, Hallé Orchestra, Orchestra of the Royal Opera House Covent Garden and London Symphony Orchestra.

He is a keen chamber musician. He recorded a CD with Quintillion Ensemble and as a soloist in *Sinfonia Sacra* by Francisco Escudero with the Basque National Orchestra and *Edward Elgar – Romance* with BBC National Orchestra of Wales for BBC Radio 3.

As a passionate teacher Jarek has established “Ventus Optimus”, an annual summer course in Poland for young woodwind players.

SIMON DESBRUSLAIS *Trumpet*

Simon Desbruslais is a British trumpet soloist, whose performances have been critically acclaimed as ‘steel-lipped’, ‘musically compelling’ and possessing ‘supreme confidence and flair’. He came to international prominence with the first ever recording of Hertel's Third Trumpet Concerto on the natural trumpet. This was followed by new trumpet concertos from John McCabe, Robert Saxton and Deborah Pritchard, all recorded for Signum Classics, and David Bednall's groundbreaking Christmas Cantata, for solo trumpet, choir and organ. Simon has given live broadcasts and recordings of contemporary British music for BBC 1 Television and BBC Radio 3 & 4 to millions of viewers and listeners worldwide.

In the 2013–14 season, Simon gave concerto performances in China and Brazil, and appeared as soloist with Royal Northern Sinfonia, Orchestra of the Swan, Charivari Agréable, Ensemble ISIS and London Concertante. Continuing his pioneering work with British composers, he premiered new compositions by Edwin Roxburgh, John McCabe, John Trill, Deborah Pritchard, Tomas Yardley and Tom Armstrong, and organised many works in progress. He gave solo performances at the Ryedale, Wymondham, Bangor New Music and Deal festivals, and appeared as a concerto soloist on the natural trumpet at the Wigmore Hall.

Simon was educated at King's College London and the Royal College of Music, winning numerous prizes and scholarships. He was also a private student of Eric Aubier in the Conservatoire à Rayonnement Régional de Rueil-Malmaison. Keen to expand on the relationship between performance and musicology, Simon holds a doctorate from Christ Church, Oxford, on the music theory of Hindemith, which will soon be published as his first monograph. He is Lecturer in Music at the University of Hull, and has lectured at the universities of Bristol, Nottingham, King's College London and Surrey. He continues to give regular international performance workshops and master classes.

PHIL WHITE *Trombone*

Phil attended the Royal College of Music where he was taught by John Iveson and Arthur Wilson. Having left he freelanced both in the UK and Abroad. He was appointed sub principal trombone with the RPO in 2000. In 2010 he moved to the same position with the Philharmonia Orchestra where he remains today. Phil is principal trombone of Milton Keynes City Orchestra and The Hanover Band. His orchestral CV includes, BBCSO, BBCCO, BSO, CBSO, Royal Liverpool Philharmonic, LSO and the Royal Northern Sinfonia. He has deputised on many West End Shows including *Lion King* and *Charlie and the Chocolate Factory*, and worked at both Covent Garden and English National Opera. He is Professor of Trombone at Trinity Laban Conservatoire and works in Education for both the Philharmonia, RPO and on individual projects.

TAMSIW WALEY-COHEN *Violin*

Born in London in 1986, Tamsin enjoys an adventurous and varied career. In addition to concerti with the RPO, LPO, BBCCO, and others, she has been associate artist with Orchestra of the Swan, and works with conductors including Andrew Litton, Jose Serebrier and Tamas Vasary. She enjoys a duo partnership with Huw Watkins, whose *Concertino* she premiered, and together they have recorded for Champs Hill and Signum Records, for whom she is a 'Signum Classics Artist'. Her love of chamber music led her to start the Honeymeade Festival, and she is also Artistic Director of the Sunday Series at London's Tricycle Theatre, for which she was named one of the Evening Standards 1000 most influential Londoners. She studied at the RCM with Itzhak Rashkovsky, where she won all available awards, and where she now teaches.

GEMMA ROSEFIELD *Cello*

Winner of the prestigious Pierre Fournier Award at Wigmore Hall in 2007, Gemma Rosefield made her concerto debut at the age of sixteen, when she won First Prize in the European Music for Youth Competition in Oslo, playing a televised performance of the Saint-Saëns Concerto with the Norwegian Radio Symphony Orchestra.

Described by The Strad as "a mesmerising musical treasure", by the London Evening Standard as "a phenomenal talent", and featured in BBC Music Magazine as "one to watch", Gemma has made her solo debut in the Concertgebouw, Amsterdam and in the Diligentia, The Hague, in the New Masters International Recital Series. On BBC Radio 3 she performed Michael Ellison's Concerto for cello, Turkish instruments and orchestra with the BBC Symphony Orchestra.

Gemma Rosefield has released a CD of Stanford's cello music with the BBC Scottish Symphony Orchestra and Andrew Manze in Autumn 2011 and a CD of Arensky Piano Trios with her trio the Leonore Piano Trio in March 2014, both for Hyperion Records.

Recent highlights include performances of Saint-Saëns Cello Concerto with the Brighton Philharmonic and Barry Wordsworth, of Dvorak Cello Concerto with the Estonian National Opera Orchestra and Vello Pähn and the première of a new work by Cecilia McDowall at Westminster Abbey.

THE BADKE QUARTET

The Badke Quartet, formed in 2002, is widely recognised as one of Britain's finest string quartets. The Quartet has received widespread acclaim for its energetic and vibrant performances.

The Badke Quartet regularly performs at concert halls and festivals in the UK and abroad, including the Aldeburgh, Aix-en-Provence and Verbier Festivals, West Cork Chamber Music Festival, London's Wigmore Hall, Kings Place, Concertgebouw in Amsterdam and the Musikverein in Vienna. No strangers to the airwaves, the Badke Quartet has frequently broadcast live on BBC Radio 3 as well as on Classic FM, Lyric FM (Ireland), ABC Classic FM (Australia) and for the European Broadcasting Union. In 2007, the Quartet won First prize and Audience Prize at the 5th Melbourne International Chamber Music Competition.

The Quartet play on a fine set of instruments facilitated by Nigel Brown's Stradivari Trust and by private donors.

DAVID CORKHILL *Percussion*

In a varied career as a player David has taken part in performances from Panufnik's *Concertino for Percussion* with Evelyn Glennie to Stockhausen's *Refrains* and *Zyklus* at the Aldeburgh Festival, and he was invited by Sir George Solti to perform, film, and record for CBS Bartok's *Sonata for Two Pianos and Percussion* with Solti, Murray Periah and Evelyn Glennie, a recording that subsequently won a coveted Grammy award. David also played in Britten's chamber opera *The Turn of the Screw* under the composer's baton, the composer subsequently adding a specially composed timpani and percussion part to his cantata *Rejoice in the Lamb* for him as well as the timpani part his last opera *Death in Venice*.

David teaches timpani and conducting at London's Guildhall School of Music and Drama, and between times continues as a busy composer and arranger: he recently completed the score of incidental music for the University of Southern California's production of Shakespeare's *Twelfth Night*, and 2011 saw the Italian and UK premieres of his *St. Francis* for ensemble and narrator, commissioned by Southbank Sinfonia.

Now David is also equally well-known as a conductor. Amongst many other ensembles he has directed the English Chamber Orchestra, the Chamber Orchestra of South Africa and the London Concert Orchestra, as well as conducting an ensemble for Maestro Christoph von Dohnányi at Vienna's Musikverein and at La Scala, Milan, and he is looking forward to a return later this year to the Edinburgh Fringe to conduct the Edinburgh Festival Ensemble. In addition he is Staff Conductor at the Guildhall School of Music, Assistant Conductor Southbank Sinfonia, and Musical Director of Orchestra of the Arts.

This recording was made with generous support from Simon Yates and Kevin Roon.

Dedicated by all the artists with affection and admiration to the late John West.

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STEINWAY & SONS

Vocalise, Banalites and *Quatre poemes de Guillaume Apollinaire*
Recorded at St Michael and All Angels in Summertown, Oxford, from 6-10 September 2010.

Le Bal Masque, Rapsodie Negre, Le Bestiaire and *Quatre Poemes de Max Jacob*
Recorded at All Saints Church, East Finchley, London, from 1-3 June 2011.

Producer – John West

Recording Engineer – Andrew Mellor

Editing – Andrew Mellor and Clarie Hay

Design – Darren Rumney

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