

Georges Prêtre (1924–2017) was a renowned French conductor known for his interpretations of opera and symphonic repertoire. He had a long and distinguished career, conducting major orchestras and collaborating with prestigious opera houses around the world.

Prêtre's musical talents were recognized at a young age, and he studied at the Paris Conservatoire. He gained prominence in the 1950s and 1960s, establishing himself as a leading conductor of French opera. He served as the music director of the Opéra de Marseille, Opéra National de Paris, and Vienna Symphony Orchestra.

Prêtre was known for his passionate and expressive conducting style, bringing a sense of drama and vitality to his performances. He had a particular affinity for the works of French composers, including Bizet, Berlioz, Massenet, Debussy, and Ravel. His interpretations of Italian operas, especially those of Verdi and Puccini, were also highly regarded.

Throughout his career, Prêtre conducted renowned orchestras such as the Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, and New York Philharmonic, among others. He collaborated with many distinguished soloists and singers, leaving behind a substantial discography of recordings.

Georges Prêtre's contributions to the world of classical music were widely recognized, and he received numerous honors and awards for his achievements. His passionate and dynamic interpretations continue to inspire audiences and remain highly regarded among music lovers worldwide.

# FRANCIS P OULENC

**GLORIA**  
for **soprano, choir**  
and **orchestra**  
**ROSANNA CARTERI**

French Radio & Television Chorus  
directed by **Yvonne Governé**

WORLD PREMIERE RECORDING UNDER THE  
SUPERVISION OF FRANCIS POULENC

**CONCERTO**  
FOR **ORGAN,**  
**STRINGS**  
AND **TIMPANI**  
**MAURICE DURUFLÉ**  
**ORGANIST**

FRENCH NATIONAL RADIO AND TELEVISION ORCHESTRA

**GEORGES PRÊTRE**

CONDUCTOR

The "Gloria" by Francis Poulenc is a choral-orchestral composition that is considered one of his most celebrated works. Poulenc composed the "Gloria" between 1959 and 1960, and it premiered in Boston in 1961.

The "Gloria" is a setting of the traditional Latin text of the Gloria, which is part of the Catholic Mass. Poulenc's composition is known for its vibrant and joyful character, blending elements of both sacred and secular music. It showcases Poulenc's distinctive musical style, characterized by lush harmonies, expressive melodies, and a juxtaposition of solemnity and playfulness.

The work is scored for soprano soloist, mixed choir, and orchestra. It consists of six movements: "Gloria," "Laudamus te," "Domine Deus," "Domine Fili unigenite," "Domine Deus, Agnus Dei," and "Qui sedes ad dexteram Patris." Each movement explores different moods and musical ideas, ranging from exuberant and jubilant passages to moments of introspection and reverence.

Poulenc's "Gloria" is highly regarded for its expressive power and its ability to captivate audiences with its emotional depth. It remains a significant work in the choral-orchestral repertoire and continues to be performed and enjoyed by musicians and listeners alike.

The "Concerto for Organ, Strings, and Timpani" by Francis Poulenc is a notable composition in the organ repertoire. Poulenc composed the concerto in 1938 and dedicated it to the memory of his friend, Swiss composer and organist Maurice Duruflé.

The concerto is structured in three movements:

**Andante:** The opening movement begins with a lyrical and introspective theme played by the solo organ, accompanied by gentle strings. It gradually builds in intensity, showcasing the expressive capabilities of the organ. Poulenc's characteristic harmonies and melodies are evident, combining moments of tenderness with dramatic climaxes.

**Allegro giocoso:** The second movement is lively and playful, characterized by rhythmic drive and virtuosic exchanges between the organ and the orchestra. Poulenc's wit and light-heartedness shine through in this movement, creating a spirited and energetic atmosphere.

**Subito andante moderato:** The final movement starts with a mournful and melancholic theme played by the strings, while the organ provides a haunting and ethereal counterpoint. The movement evolves into a more animated section, with the organ engaging in dialogues with the orchestra. The concerto concludes with a powerful and triumphant ending.

Poulenc's "Concerto for Organ, Strings, and Timpani" is known for its emotional depth, rich harmonies, and contrasting moods. It combines elements of sacred and secular music, showcasing Poulenc's unique blend of spirituality and playfulness.

The composition demands technical virtuosity from the solo organist, as well as tight ensemble playing from the string orchestra and precise coordination with the timpani. It has become a beloved and frequently performed work in the organ repertoire, appreciated for its expressive range and distinctive musical language.

# Poulenc Gloria

and

## Concerto For Organ, Strings And Timpani

Georges Prêtre - French National Radio Orchestra  
French National Radio Chorus

**Gloria In G Major For Soprano Solo, Mixed Chorus A Capella & Orchestra**

1 Gloria 3:08

2 Laudamus 3:04

3 Domine Deus 4:32

4 Domine Fili Unigenite 1:25

5 Domine Deus, Agnus Dei 6:52

6 Qui Sedes Ad Dexteram Patris 6:53

**7 Concerto In G Minor for Organ, String Orchestra, and Timpani 22:39**

The European premiere, starring the forces heard on this record, occurred in Paris on February 14, 1961, and the recording, under Poulenc's personal supervision, was made the following day.

The Organ Concerto was recorded in the Church of St. Etienne du Mont, Paris



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