

Pappano Conducts Chausson, a Foccroulle Premiere and Scriabin's Poem of Ecstasy

Thursday, May 6, 2027 · 19:00 · Barbican
Antonio Pappano, conductor · Sasha Cooke, mezzo-soprano · Stéphane De-
gout, baritone

TONIGHT'S PROGRAMME		MIN
1	CHAUSSON 1855–1899 <i>Poème de l'amour et de la mer, Op. 19</i>	26'
2	FOCCROULLE b. 1953 <i>UIESH</i>	22'
3	SCRIABIN 1872–1915 <i>The Poem of Ecstasy (Le Poème de l'extase), Op. 54</i>	24'
TOTAL MUSIC		72'

Ernest Chausson

1855–1899

26 minutes

Poème de l'amour et de la mer, Op. 19

WHAT TO LISTEN FOR

The piece lasts a little under half an hour and is closer to a symphony with a voice in it than to a set of songs. Listen for the caressing theme the orchestra plays at the very start. It becomes the work's main idea, takes a firmer shape when the beloved is first named, and comes back throughout as an image of her and of the singer's feeling for her.

The interlude, which opens with solos for bassoon and violin, turns that theme over quietly before the second part begins in a brighter, more open mood that does not last. The emotional hinge is the word 'l'oubli' (being forgotten): the orchestra brings the main theme forward again, a solo cello takes it up, and then, for the first time, so does the voice. From there the music moves

into 'Le Temps des lilas' and its refrain, 'the time of lilacs and the time of roses will not return this spring', set to a melody of plain, folk-like sadness after so much chromatic richness.

Bernard Foccroulle

22 minutes

b. 1953

UIESH

WHAT TO LISTEN FOR

Nobody outside the rehearsal room has heard this music yet, so there is little that can honestly be promised. What is known is the scale, about 22 minutes, the forces, solo voices with full orchestra, and the source: short, spare poems by an elder who spent her earliest years on the land with her family and has written much of her life in a city. Bacon's verse deals in few words and wide spaces, a long way from the perfumed abundance of Bouchor's lilacs in the Chausson. It will be worth noticing how a composer steeped in the organ repertoire, and in decades of running opera houses, handles that plainness, and how the words carry in English.

Alexander Scriabin

24 minutes

1872–1915

The Poem of Ecstasy (Le Poème de l'extase), Op. 54

WHAT TO LISTEN FOR

The opening is slow and languid. A flute has the first idea, which the composer associated with longing, and a clarinet answers over hazy strings with what he called a dream. Then a trumpet enters with a figure of short rising phrases. That trumpet theme is the one to hold on to: it stands for the will asserting itself, and it returns again and again, each time more insistent, against faster music full of trills and darting leaps.

The piece builds twice. The first climax, around the middle, collapses back into the languor of the opening. The second does not. The trumpets take over, the horns join them, bells and the organ are added underneath, and after pages of harmony that refuses to resolve the whole orchestra finally arrives on a blazing chord of C major. The LSO's own guide to the composer quotes markings from the score such as 'ever-increasing drunk-

eness' and 'almost deliriously'. Whether the ending sounds like transcendence or like a very loud chord is each listener's own business, but in the hall it is physically overwhelming.



CONCERT PROGRAMS

<https://concertprograms.eu/concerts/lso-2027-05-06-pappano>

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