

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's The White Seal. I have always loved animation (the early Disney films; Looney Tunes; everything Pixar makes) and I couldn't believe that I might get a chance to work in that grand tradition on such great material.

The White Seal is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called The Seal Lullaby).

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make Kung Fu Panda instead."

So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) And a few years later the Towne Singers graciously commissioned this arrangement of it. I'm grateful to them for giving it a new life. "

Faure Requiem :

Gabriel Fauré composed his Requiem in D minor, Op. 48, between 1887 and 1890. The choral-orchestral setting of parts of the Roman Catholic Mass for the Dead is the best known of his large works.

Fauré's reasons for composing the work are unclear, but do not appear to have had anything to do with the death of his parents in the mid-1880s. He composed the work in the late 1880s and revised it in the 1890s, finishing it in 1900. A short requiem lasting 35 minutes. It consists of seven movements; most famous is the central soprano aria

- I. Introit et Kyrie
- II. Offertoire
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei et Lux aeterna
- VI. Libera me
- VII. In Paradisum

We would like to thank Roger Cleverdon for, one again, accompanying us this evening.

Moor Harmony

gabrigabriel faure :

Madrigal Op 35

Whitacre - Seal Lullaby

Requiem in D minor Op 48

11th April, 7.30pm, St Andrew's Church, South Tawton

25th April, 7.30pm, The Ockment Centre, Okehampton

Admission : Adults £5.00, 13yrs & under free
Raising funds for Macmillan Cancer Support
Refreshments available.



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Madrigal Op.35

Fauré's Op. 35 setting of Armand Silvestre's poem is not widely known but is lovely. It was composed as a wedding present to André Messager in 1883

Inhumaines qui, sans merci
Vous raillez de notre souci

Refrain : Aimez quand on vous aime, aimez quand on vous aime

Ingrats qui ne vous doutez pas,
Des rêves éclos sur vos pas

Sachez ô cruelles beautés
Que les jours d'aimer sont comptés

Sachez, amoureux inconstants
Que le bien d'aimer n'a qu'un temps !

Un même destin nous poursuit
Et notre folie est la même

C'est celle de fuir qui nous aime
C'est celle d'aimer qui nous fuit

Gabriel Urbain Fauré; 12 May 1845 – 4 November 1924) was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Among his best-known works are his Pavane, Requiem, nocturnes for piano and the songs "Après un rêve" and "Clair de lune". Although his best-known and most accessible compositions are generally his earlier ones, Fauré composed many of his most highly regarded works in his later years, in a more harmonically and melodically complex style.

Fauré was born into a cultured but not especially musical family. His talent became clear when he was a small boy. At the age of nine, he was sent to a music college in Paris, where he was trained to be a church organist and choirmaster. Among his teachers was Camille Saint-Saëns, who became a lifelong friend. After graduating from the college in 1865, Fauré earned a modest living as an organist and teacher, leaving him little time for composition. When he became successful in his middle age, holding the important posts of organist of the Église de la Madeleine and director of the Paris Conservatoire, he still lacked time for composing; he retreated to the countryside in the summer holidays to concentrate on composition. By his last years, Fauré was recognised in France as the leading French composer of his day. An unprecedented national musical tribute was held for him in Paris in 1922, headed by the president of the French Republic. Outside France, Fauré's music took decades to become widely accepted, except in Britain, where he had many admirers during his lifetime.

Fauré's music has been described as linking the end of Romanticism with the modernism of the second quarter of the 20th century. When he was born, Chopin was still composing, and by the time of Fauré's death, jazz and the atonal music of the Second Viennese School were being heard. The Grove Dictionary of Music and Musicians, which describes him as the most advanced composer of his generation in France, notes that his harmonic and melodic innovations influenced the teaching of harmony for later generations. During the last twenty years of his life, he suffered from increasing deafness. In contrast with the charm of his earlier music, his works from this period are sometimes elusive and withdrawn in character, and at other times turbulent and impassioned.



Eric Whitacre (born January 2, 1970) is a Grammy-winning American composer and conductor, known for his choral, orchestral and wind ensemble music. He is also known for his "Virtual Choir" projects, bringing individual voices from around the globe together into an online choir.

The Seal Lullaby : *In his own words* : ...

"In the spring of 2004 I was lucky enough to have my show Paradise Lost: Shadows and Wings presented at the ASCAP Musical Theater Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (Wicked, Godspell), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally.

Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.