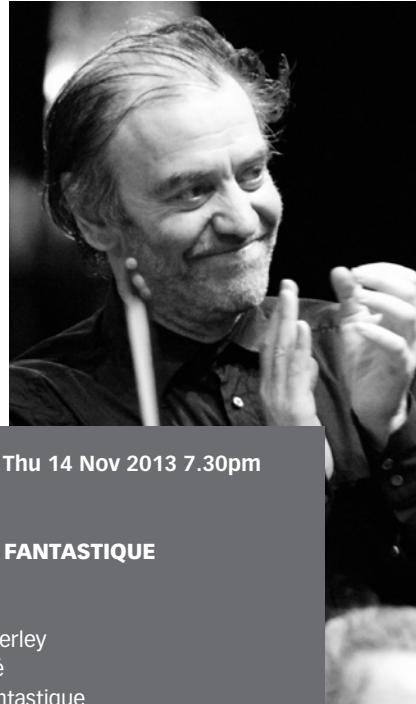


LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Thu 31 Oct & Thu 14 Nov 2013 7.30pm
Barbican Hall

SYMPHONIE FANTASTIQUE

Berlioz
Overture: Waverley
Les nuits d'été
Symphonie fantastique

Valery Gergiev conductor
Karen Cargill mezzo-soprano

RECOMMENDED BY
CLASSIC *f*M

Concert finishes approx 9.45pm

Thu 14 Nov filmed by Mezzo for future
broadcast across Europe

mezzo

Welcome to tonight's concert



This evening forms part of an eight-concert series and European tour dedicated to the music of Hector Berlioz, led by the Orchestra's Principal Conductor Valery Gergiev. A major exploration of the French composer was one of the very first ideas that Gergiev brought to the LSO; his Berlioz interpretations have met with acclaim internationally, and he conducted a memorable performance of *Symphonie fantastique* in this year's BMW LSO Open Air Classics at Trafalgar Square. We're delighted that this exciting series is now taking place, and that we have the opportunity to bring these performances not only to audiences in London, but also to concert halls throughout Europe.

In tonight's concert, we hear three of Berlioz's most imaginative works: the *Symphonie fantastique*, the less well-known *Waverley* overture, and the song cycle *Les nuits d'été*, performed by returning soloist Karen Cargill.

The concert on 31 October also forms part of the first nationwide Family Arts Festival, a fortnight of events for all generations – from music and theatre to art and dance. This evening we welcome a group of over-12s and their families, who have joined us for a creative workshop on *Symphonie fantastique*.

I would like to thank our media partner Classic FM, for their support of this series, and our filming and broadcast partner Mezzo, who will be recording the 14 November concert for later broadcast.

I hope you enjoy tonight's concert, and that you will join us as the series continues throughout November.

Kathryn McDowell CBE DL Managing Director

Living Music In Brief

LSO PLAY

See a different side of the London Symphony Orchestra through LSO Play, an innovative online platform that allows you to immerse yourself in an orchestral concert. Watch Valery Gergiev conduct Ravel's *Boléro*, control views of the performance from within the different sections of the orchestra, and learn more about the instruments and players.

play.iso.co.uk

LSO LIVE SALE ON ITUNES

This month, iTunes is holding a world-wide campaign discounting the entire LSO Live catalogue. Get up to 40% off your favourite recordings by the London Symphony Orchestra, including the best-selling Holst *The Planets*, award-winning Prokofiev *Romeo and Juliet* and the monumental Berlioz *Grande Messe des morts*. Sale ends 26 November.

itunes.com/lsolive

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of 10+ including 20% off standard ticket prices, a dedicated booking phone line and, for bigger groups, free hot drinks and the chance of a private interval reception. At these two concerts we are delighted to welcome:

The Mariinsky Theatre Trust, Hertford U3A, Berkhamsted Music Society, UCL Orchestra, St Olave's Grammar School, NST, Trinity Catholic High School, Judith Haim & Friends, and David Stewart & Friends.

iso.co.uk/groups

Coming soon Concerts at the Barbican and LSO St Luke's



Music in Colour Valery Gergiev conducts Scriabin

An exploration of Scriabin's vivid, ecstatic orchestral music.

THE POEM OF ECSTASY

Sun 30 Mar 7.30pm

Scriabin Symphony No 1

Liszt Piano Concerto No 2

Scriabin Symphony No 4 ('The Poem of Ecstasy')

with **Denis Matsuev** piano

London Symphony Chorus

PROMETHEUS, POEM OF FIRE

Thu 10 Apr 7.30pm

Messiaen The Ascension

Scriabin Symphony No 5
(‘Prometheus, Poem of Fire’)

Scriabin Symphony No 2

with **Denis Matsuev** piano

Supported by LSO Patrons

THE DIVINE POEM

Sun 13 Apr 7.30pm

Messiaen The Forgotten Offerings

Chopin Piano Concerto No 2

Scriabin Symphony No 3 ('The Divine Poem')

with **Daniil Trifonov** piano

OTHER EVENTS

Thu 28 Nov 7.30pm

TRISTAN & ISOLDE

Schubert Symphony No 8

Wagner Act Two from 'Tristan and Isolde'

Daniel Harding conductor

Wed 22 Jan 8pm, LSO St Luke's

UBS SOUNDSCAPES:

ECLECTICA

AN EASTERN VIGIL

In a rare trip to London, the Estonian Philharmonic Chamber Choir performs music by Rachmaninov, Arvo Pärt, Schnittke and Estonian composer Cyrillus Kreek, plus a new collaboration with saxophonist Gilad Atzmon.

Daniel Reuss conductor

Gilad Atzmon saxophone

Estonian Philharmonic Chamber Choir

UBS

Sun 2 Feb 7.30pm

SIR PETER MAXWELL DAVIES

Elgar In the South ('Alassio')

Britten Violin Concerto

Sir Peter Maxwell Davies

Symphony No 10

(world premiere, LSO commission)

Sir Antonio Pappano conductor

Maxim Vengerov violin

Markus Butter baritone

London Symphony Chorus

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Iso.co.uk

Hector Berlioz (1803–69)

Overture: *Waverley* Op 1 (1827–8)

SIR WALTER SCOTT (1771–1832)

was a Scottish writer, whose novels, plays and poems were popular with contemporary readers all over the world. Berlioz read French translations of his works, which inspired the composer's *Waverley* and *Rob Roy* overtures.

WAVERLEY (1814), the first of

what later became known as the *Waverley Novels*, is set in Scotland in 1745, and tells the story of a dreamy, romantic soldier named Edward Waverley, who gets caught up in the Jacobite uprising.

In June 1827 Berlioz wrote to his sister Nancy and asked about her reading: he is sure, he says, that 'you know your Walter Scott inside out – Scott, that giant of English literature' (Berlioz's discovery of Shakespeare was still three months ahead). By then he certainly knew his Scott inside out; but he will have identified particularly with the eponymous hero of *Waverley* – the young dreamer whose imagination in adolescence was so strong that 'he would exercise for hours that internal sorcery by which past or imaginary events are presented in action, as it were, to the eye of the musér'.

The title page of the overture's manuscript (probably dating from the first half of 1827), is covered with quotations, in Berlioz's hand, from the French edition of *Waverley*, describing, successively, the hero's love of melancholy reverie, his embracing the family profession of soldier, his dancing with Flora McIvor to the music of the bagpipe, his feelings on the battlefield of Prestonpans, and the Highlanders' victorious charge.

We don't know to what extent the overture was intended to depict any of this – the long cello solo in the larghetto introduction perhaps suggesting *Waverley's* love of reverie, the allegro's lively second subject the music of the bagpipe, the rousing conclusion the Highlanders' charge – and in any case the quotations were later crossed out. But what were not crossed out, and appeared at the head of the full score when it was published, are two lines from the poem written by the young Edward Waverley and cited in an early chapter of the novel: 'Dreams of love and lady's charms/ Give place to honour and to arms'. These words can be said to sum up the content of the piece – the 23-year-old Berlioz's first essay in orchestral music.

LSO

TILSON THOMAS' RUSSIANS



Two Russian Masters
Two Fifth Symphonies
Two Piano Concertos

Thu 12 Dec 7.30pm
TCHAIKOVSKY'S FIFTH

Liszt Mephisto Waltz
Prokofiev Piano Concerto No 1
Tchaikovsky Symphony No 5

Michael Tilson Thomas conductor
Simon Trpčeski piano

Thu 19 Dec 7.30pm
PROKOFIEV'S FIFTH

Rimsky-Korsakov Dubinushka
Tchaikovsky Piano Concerto No 1
Prokofiev Symphony No 5

Michael Tilson Thomas conductor
Evgeny Kissin piano

Supported by the Atkin Foundation

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RECOMMENDED BY
CLASSIC FM

Hector Berlioz

Les nuits d'été Op 7 (1841, orch 1856)

- 1 VILLANELLE
- 2 LE SPECTRE DE LA ROSE
- 3 SUR LES LAGUNES (LAMENTO)
- 4 ABSENCE
- 5 AU CIMETIÈRE (CLAIR DE LUNE)
- 6 L'ÎLE INCONNUE

KAREN CARGILL MEZZO-SOPRANO

Originally written in about 1841 for solo voice and piano accompaniment, the six songs of *Les nuits d'été* ('Summer Nights') were arranged for chamber orchestra at various times during the following 15 years, and the full score published in 1856, just before Berlioz began working on his opera *The Trojans*. By that time his career as conductor was nearing its end. Only two of the songs, 'Le spectre de la rose' and 'Absence', ever figured in his own concerts. He never performed the complete work.

THÉOPHILE GAUTIER (1811–72)

The French writer and critic Théophile Gautier was a contemporary and friend of Berlioz; he described the composer as 'the most literary musician in existence'. Gautier wrote poetry, plays, novels and criticism on a wide range of subjects, and proved a powerful influence on later artistic movements and writers.

An anatomy of romantic love

Because of this, and because the full score specifies different voice-types for the various songs – mezzo-soprano, contralto, tenor, baritone – it has been argued that he did not think of the work as a cycle. The idea of an orchestral song cycle (a group of songs designed to be heard together as a complete work) was certainly a novelty at that date; if there were any examples from an earlier time they have not survived in the repertoire.

Yet Berlioz, whatever his first intention, surely came to regard it as one work, not as a collection of separate pieces published together for convenience. Not only are the songs linked by recurring musical figures, phrase-patterns and intervals, the structure of the whole, the progression from one song to another, is consciously shaped. The order finally

settled on describes a clear sequence of idea and mood. *Les nuits d'été* is palpably a cycle: not a quasi-narrative cycle like Schubert's *Die schöne Müllerin* and *Winterreise* but, like Mahler's, a grouping of separate numbers around a common subject. The work is an anatomy of romantic love, shown in different aspects: light-hearted and extrovert in the first and last songs, more intense and passionate in the middle four.

The work is an anatomy of romantic love ... light-hearted and extrovert in the first and last songs, more intense and passionate in the middle four.

Quite possibly, when he first chose some poems by his friend, Théophile Gautier to set to music, Berlioz did not have a precise scheme in his mind. At one point it consisted of four songs, not six, with the same beginning and end as in the final version but with 'Absence' preceding 'Le spectre de la rose', and 'Sur les lagunes' and 'Au cimetière' still to come. It may have been that the circumstances of his personal life – the collapse of his once happy marriage to actress Harriet Smithson – moved him to add those two songs, both of them concerned with loss: one a seascape, like the final song (but a tragic one, with the bereaved lover doomed to travel alone over the empty sea), the other an evocation of a moonlit graveyard where the dead still have power to possess the living.

continued overleaf ...

Hector Berlioz

Les nuits d'été (continued)

THE SONGS

The first song, **Villanelle**, already carries a hint of melancholy beneath the skittish surface, conveying it by variations of harmony which heighten the tension from verse to verse, implying that the idyll in the woods and the lover's whispered 'for ever' are not all they seem.

The much grander **Le spectre de la rose**, with its long, seductive melodic spans and its textures at once rich and sparkling, retains something of the playfulness of 'Villanelle', as well as having a delicate fragrance apt to its poetic 'conceit': the ghost of a rose which returns to haunt the dreams of the young woman who wore it at her first ball. At the same time the music's largeness of style anticipates the third song.

Sur les lagunes is constructed around a characteristic Berlioz rhythmic and melodic ostinato, a rocking three-note figure which, recurring almost invariably at the same pitch, suggests both the boat's movement across the calm water and the obsessive grief of the lover who must set out on the journey bereft of love. The loneliness of the end, after the last impassioned climax, is palpable, as the sea swell in the bass subsides and the harmony hangs suspended, unresolved.

'Sur les lagunes', the most dramatic piece in the cycle, is the only one in a minor key. Berlioz is just as likely to express loss by means of the major mode, as the fourth song, **Absence**, shows. Here it is separation from a living beloved that is evoked in a major-key refrain of the barest simplicity, enclosing two minor-key verses in which the sense of unbridgeable apartness rises each time to a cry of pain.

In the fifth song, **Au cimetière**, stepwise movement in the voice combines with the accompaniment's shifting, somnambulistic chords to create a mood of morbid fascination. Like 'Le spectre de la rose', the music is haunted by a ghostly presence. The poet lingers at dusk, held against his will, hearing in the moaning of a dove the lament of the dead beneath his feet, while the Berliozian flattened sixth grates against the major-key harmonies.

This claustrophobic atmosphere is abruptly dispelled by the bright sounds and salty rhythms of **L'île inconnue**. The final song looks back to the mood of the opening, mocking the romantic assumptions and gestures of the intervening four. Yet there is a difference, reflecting all that has been lived through in between. In the end the music half-succumbs to the same illusion: that the enchanted shore where one loves forever is there, just over the horizon, and, though it will never be found, must be forever sought.

INTERVAL – 20 minutes

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on the Stalls and Circle level.

Why not tweet us your thoughts on the first half of the performance @londonsymphony, or come and talk to LSO staff at the Information Desk on the Circle level.

Hector Berlioz

Les nuits d'été: Libretto

1 Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.
Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des amants béni;
Et l'oiseau satinant son aile
Dit des vers au rebord du nid.
Oh! viens donc, sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
'Toujours!'

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;
Puis chez nous, tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons, rapportant des fraises
Des bois.

When the new season comes,
When the cold weather has gone,
The two of us, my beauty, will go
And pick lily-of-the-valley in the woods.
Our feet scattering the glittering
Pearls of morning dew,
We'll go and listen to the blackbirds
Whistle.

Spring has come, my beauty,
The month blessed by lovers;
The bird preening its wings
Speaks poetry from the edge of its nest.
Oh! come and sit on this mossy bank
And talk of our beautiful love,
And say to me in your soft voice:
'For ever!'

Far, far away, our footsteps straying,
We'll startle the rabbit from its hiding,
And the deer admiring its great antlers
Mirrored in the stream;
Then home all happy and contented,
Fingers entwined, return
Carrying baskets of wild
Strawberries.

2 Le spectre de la rose

Soulève ta paupière close
Qu'effleure un songe virginal;
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosoir,
Et parmi la fête étoilée
Tu me promenas tout le soir.

O toi, qui de ma mort fut cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
A ton chevet viendra danser.
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis.
Ce léger parfum est mon âme
Et j'arrive du paradis.

Mon destin fut digne d'envie,
Et pour avoir un sort si beau
Plus d'un aurait donné sa vie.
Car sur ton sein j'ai mon tombeau,
Et sur l'albâtre où je repose

Un poète avec un baiser
Ecrivit: 'Ci-gît une rose
Que tous les rois vont jalouser'.

Lift up your tight-shut eyelids
That glow with a maiden dream;
I am the ghost of a rose
You wore last night at the ball.
You took me still moist and glistening
From the gardener's spray,
And through the sparkling scene
You walked me with you all evening.

Oh you who were cause of my death,
Without your being able to escape it,
Night after night my fragrant ghost
Will come to dance at your pillow.
But do not be afraid, I exact
No mass or De Profundis.
This delicate perfume is my soul
And it's from paradise I come.

My destiny was one to be coveted;
To have so fine a fate
Many a man would have given his life.
For my tomb is on your breast,
And on the marbled whiteness
where I rest
A poet with a kiss
Wrote, 'Here lies a rose
That kings will envy'.

Hector Berlioz

Les nuits d'été: Libretto (continued)

3 Sur les lagunes (Lamento)

Ma belle amie est morte.
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.
Dans le ciel sans m'attendre
Elle s'en retourna.
L'ange qui l'emmena
Ne voulut pas me prendre.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

La blanche créature
Est couchée au cercueil;
Comme dans la nature
Tout me paraît en deuil.
La colombe oubliée
Pleure et songe à l'absent;
Mon âme pleure et sent
Qu'elle est dépareillée.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

Sur moi la nuit immense
S'étend comme un linceul.
Je chante ma romance
Que le ciel entend seul.
Ah, comme elle était belle
Et comme je l'aimais!
Je n'aimerais jamais
Une femme autant qu'elle.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

My fair one is dead.
I will weep for ever;
She has taken with her to the tomb
My soul and all my love.
She did not wait for me
But returned to heaven.
The angel that took her back
Would not take me too.
How bitter is my fate!
Ah, without love to set forth on the sea!

Her white body
Sleeps in the grave;
And now all nature
Seems to me in mourning.
The forsaken dove weeps
And broods on the departed;
My soul weeps and feels
Torn in two.
How bitter is my fate!
Ah, without love to set forth on the sea!

Over me the vast night
Spreads like a shroud.
I sing my song
Which only heaven hears.
Ah, how beautiful she was
And how I loved her!
Never shall I love
A woman as I loved her.
How bitter is my fate!
Ah, without love to set forth on the sea!

4 Absence

Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil
La fleur de ma vie est fermée
Loin de ton sourire vermeil.

Entre nos coeurs quelle distance!
Tant d'espace entre nos baisers!
O sort amer, o dure absence,
O grands désirs inapaisés!

Reviens, reviens, etc

D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
A laisser le pied des chevaux!

Reviens, reviens, etc

5 Au cimetière (Clair de lune)

Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe
Triste et seule au soleil couchant
Chante son chant:

Un air maladivement tendre
A la fois charmant et fatal
Qui vous fait mal
Et qu'on voudrait toujours entendre;
Un air comme en soupire aux cieux
L'ange amoureux.

Come back, come back, beloved!
Like a flower far from the sun
My life's flower is closed up
Far from your rosy smile.

Between our hearts what distance lies!
So great a gulf between our kisses!
Oh bitter fate, oh cruel absence,
Mighty desires unsatisfied!

Come back, come back, etc

From here to there what plains,
What towns and villages,
What valleys and hills,
To weary the horses' hooves!

Come back, come back, etc

Do you know the white gravestone
Which a yew tree's shade
Touches with a sigh?
On the yew a solitary white dove
As the sun goes down
Sings its sad song:

An achingly tender air
At once enchanting and full of doom
Which pains you and which
One would like to listen to forever;
Like a song sighed out to heaven
By a love-lorn angel.

On dirait qua l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

Sur les ailes de la musique
On sent lentement revenir
Un souvenir.
Une ombre, une forme angélique
Passe dans un rayon tremblant
En voile blanc.
Les belles de nuit demi-closes
Jettent leur parfum faible et doux
Autour de vous;
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
'Tu reviendras!'

Oh, jamais plus, près de la tombe
Je n'irai, quand descend le soir
Au manteau noir,
Ecouter la pâle colombe
Chanter sur la pointe de l'if
Son chant plaintif!

One would imagine the awakened soul
Wept under the earth
In tune with the song,
And from pain at being forgotten
Complained in a soft murmur
Like the moaning of a dove.

You feel that a memory,
Recalled by the music,
Is floating back.
A shade, a shimmering form
Brushes past you
Shrouded in white.
From the half-open Amaryllis flowers
A faint sweet perfume
Surrounds you;
And the phantom whispers,
Softly stretching out its arms:
'You will come back!'

Oh never again, when evening
Comes darkly down,
Will I go near the grave
And hear the pale dove
Sing from the top of the yew
Its plaintive song!

6 L'île inconnue

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.
L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin.
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, la jeune belle, *etc*

Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l'île de Java?
Ou bien est-ce en Norvège,
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?

Dites, la jeune belle, *etc*

Menez-moi, dit la belle,
A la rive fidèle
Où l'on aime toujours.
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.
Où voulez-vous aller?
La brise va souffler.

Tell me, young beauty,
Where would you like to go?
The sail is spreading its wings,
The breeze is getting up.
The oar's of ivory,
The flag's of silk,
The helm of finest gold.
For ballast I've an orange,
For sail an angel's wing,
For ship's boy a seraph.

Tell me, young beauty, *etc*

Is it to the Baltic?
To the Pacific Ocean?
To the island of Java?
Or is it to Norway,
To gather snowflowers,
Or the flowers of Angsoka?

Tell me, young beauty, *etc*

Take me, beauty replies,
To the faithful shore
Where love lasts for ever.
That shore, my dear,
Is little known
In the land of love.
Where would you like to go?
The breeze is getting up.

Text by Théophile Gautier (1811–72)

Translation © David Cairns

Hector Berlioz

Symphonie fantastique Op 14 (1830)

- 1 DAYDREAMS – PASSIONS:
LARGO – ALLEGRO AGITATO E APPASSIONATO ASSAI
- 2 A BALL: WALTZ – ALLEGRO NON TROPPO
- 3 SCENE IN THE COUNTRY: ADAGIO
- 4 MARCH TO THE SCAFFOLD: ALLEGRETTO NON TROPPO
- 5 DREAM OF A WITCHES' SABBATH:
LARGHETTO – ALLEGRO – DIES IRAE – RONDE DU SABBAT

A leap into unknown territory

It became the springboard for a leap into unknown territory. The influence of Beethoven could only be general, not specific; it was a matter of inspiration, not imitation. So, though Berlioz is deeply concerned with issues of musical architecture, he works out his own salvation. Though he will learn from Beethoven's technique of thematic transformation, he will not use it as a model. He composes in melodic spans rather than in motifs. The work's recurring melody, the *idée fixe*, is 40 bars long and its repetition two-thirds of the way through the first movement represents not a sonata reprise but a stage in the theme's evolution from monody (a solo line) to full orchestral statement.

No one had composed symphonic music or used the orchestra like this before.

'The most remarkable First Symphony ever written'

No one had composed symphonic music or used the orchestra like this before. As music critic Michael Steinberg wrote, 'no disrespect to Mahler or Shostakovich, but this is the most remarkable First Symphony ever written'. It was typical of Berlioz's boldness and freedom of spirit that his first major orchestral work should comprise a mixture of genres analogous to what the Romantic dramatists were attempting after the example of Shakespeare, and that in doing so he should override the normal categories of symphonic discourse and, in response to the demands of the musical drama, create his own idiosyncratic version of Classical form and bring the theatre into the concert hall.

IN BRIEF

The discovery of Beethoven – and the full expressive possibilities of the symphony – had a profound influence on Berlioz. The composer poured this, and his personal experience of unrequited love, into the bold, innovative *Symphonie fantastique*. In the first movement, the dreamy protagonist's thoughts move between dejection and imagined happiness. In the second, he encounters his beloved amidst a ball, before the third movement takes him to a pastoral scene, where he overhears a shepherd song, before a storm sets in. Finally, in a hallucinogenic dream, he imagines his own march to the scaffold, execution and funeral, a demonic witches' sabbath.

With all its innovations – including the introduction of instruments, textures, rhythms and gestures new to symphonic music – the *Symphonie fantastique* has its roots in other music, past and present. It was influenced by the music of Gluck and Spontini, which was for several years Berlioz's main diet and whose melodic style he absorbed into his innermost being when he first came to Paris in 1821, a boy of 17 who had never heard an orchestra. A few years later, the discovery of Weber, and, still more, of Beethoven at the Conservatoire concerts in 1828 (paralleling the impact of Goethe and Shakespeare) had an even more profound effect upon the young musician, who had, until then, been reared on French Classical opera. The *Symphonie fantastique* is unthinkable without Beethoven's 'Pastoral' and Fifth, and without Weber's *Der Freischütz*. Above all, the revelation of the symphony as a dramatic form par excellence, and of the orchestra as an expressive instrument of undreamed of richness and flexibility, opened before Berlioz a new world, which he must at all costs enter and inhabit.

'Beethoven opened before me a new world of music, as Shakespeare had revealed a new universe of poetry.'

Berlioz on his first encounter with Beethoven

Berlioz used the phrase **IDÉE FIXE** ('fixed idea') to describe a musical motif that recurs throughout a work. In the case of the *Symphonie fantastique*, the *idée fixe* is a melody first stated in the opening movement that reappears throughout the work in various guises.

Berlioz's first encounter with actress **HARRIET SMITHSON** took place in 1827, when he saw her playing Ophelia in a performance of Shakespeare's *Hamlet*. He quickly developed an intense infatuation with the actress, later pouring his feelings into the *Symphonie fantastique*. Although she was alarmed by Berlioz's attentions at first, they eventually married in 1832.

Yet the score given at the Conservatoire Hall in December 1830 was, to him, a logical consequence of the Beethovenian epiphany that he had experienced two years earlier in the same hall. It was addressed to the same eager young public and performed by many of the same players, under the same conductor, François-Antoine Habeneck. It might embody autobiographical elements: not just his much-publicised unrequited passion for the Shakespearean actress Harriet Smithson, but his whole emotional and spiritual existence up until then. As he wrote at the front of the manuscript, quoting a poem by Victor Hugo, 'All I have suffered, all I have attempted ... The loves, the labours, the bereavements of my youth ... my heart's book inscribed on every page'. But, for him, all this was not essentially different from what Beethoven had done in his Fifth and Sixth symphonies.

'The loves, the labours, the bereavements of my youth ... My heart's book inscribed on every page.'

Carrying on from Beethoven, he could use intense personal experience, and movement titles, to bring music's inherent expressivity still further into the open and at the same time extend its frame of reference and blur still more the distinction between so-called 'pure music' and music associated with an identifiable human situation. All sorts of extra-musical ideas could go into the composition, yet music remained sovereign. It could describe the course of one man's hopeless passion for a distant beloved and still be, as Beethoven said of the 'Pastoral', 'expression of feeling rather than painting'.

Berlioz's 'instrumental drama'

The literary programme offered to the Conservatoire audience gave the context of the work; it introduced the 'instrumental drama' (to quote Berlioz's prefatory note) whose 'outline, lacking the assistance of speech, needs to be explained in advance'. But it is not this that holds the symphony together and makes it a timeless record of the ardours and torments of the young imagination: the music does that.

THE FIVE MOVEMENTS

Daydreams – Passions

Slow introduction; sadness and imagined happiness, creating an image of the ideal woman, represented (*Allegro*) by the *idée fixe*: a long, asymmetrically phrased melodic span, first heard virtually unaccompanied, then gradually integrated into the full orchestra. The melody, in its alternate exaltation and dejection, forms the main argument. At the end, like a storm that has blown itself out, it comes to rest on a series of solemn chords.

A Ball

The beloved is present. Waltz, at first dream-like, then glittering, finally garish. Middle section with the *idée fixe* assimilated to the rhythm of the dance.

Scene in the Country

A shepherd pipes a melancholy song, answered from afar by another. Pastoral scene: a long, serene melody, with similarities of outline to the *idée fixe* and, like it, presented as a simple melody by flute and first violins, then in progressively fuller textures. Agitated climax, precipitated by the *idée fixe*, which later takes on a more tranquil air (without its characteristic sighing fourth). Dusk, distant thunder.

Hector Berlioz

Symphonie fantastique Op 14 (continued)

The first shepherd now pipes alone. Drums and solo horn prepare for:

March to the Scaffold

The artist imagines he has killed the beloved and is being marched through the streets to execution. The dreams of the first three movements are now intensified into nightmare and the full orchestral forces deployed: massive brass and percussion, prominent and grotesque bassoons. The *idée fixe* reappears forlornly on solo clarinet, but is cut off by the guillotine stroke of the whole orchestra.

Dream of a Witches' Sabbath

Strange mewings, muffled explosions, distant cries. The executed lover witnesses his own funeral. The beloved melody, now a lewd distortion of itself, joins the revels. *Dies irae*, parody of the church's ritual of the dead. Witches' Round Dance. The climax, after a long crescendo, combines round dance and *Dies irae* in a tour de force of rhythmic and orchestral virtuosity.

The **DIES IRAE** ('Day of Wrath') is a medieval Latin poem set to music, which forms part of the Roman Catholic Requiem Mass. Berlioz was not the only composer to reference the *Dies irae* in his music; quotations can be found in secular works by Gounod, Liszt, Mahler, Holst, Rachmaninov, Tchaikovsky and Shostakovich, among others.

Programme Notes © David Cairns

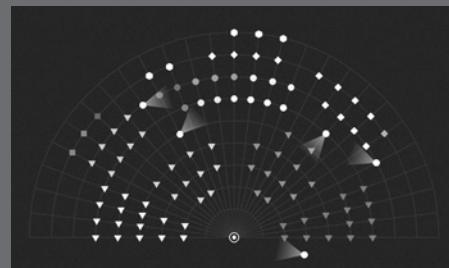
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Find out more about Berlioz, watch videos and read interviews with the artists, including Valery Gergiev, Karen Cargill and Antoine Tamestit, at Iso.co.uk/berlioz



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Valery Gergiev Conductor

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Artistic Director

Stars of the White Nights Festival

Artistic Director

Moscow Easter Festival

A prominent figure in all the world's major concert halls, Valery Gergiev is the Artistic and General Director of the Mariinsky Theatre, St Petersburg, and since 1988 has taken the Mariinsky ballet, opera, and orchestra ensembles to more than 45 countries, garnering universal acclaim. Gergiev's 25 years of leadership has also resulted in The Mariinsky Concert Hall (2006) and the new Mariinsky II (May 2013) alongside the classic Mariinsky Theatre.

Principal Conductor of the London Symphony Orchestra since 2007, Gergiev performs with the LSO at the Barbican, BBC Proms, and Edinburgh International Festival, as well as on extensive tours of Europe, North America, and Asia. In July 2013 he led the debut international tour of the National Youth Orchestra of the United States of America, an orchestra founded by Carnegie Hall's Weill Music Institute, and in 2016 he will assume the post of Principal Conductor of the Munich Philharmonic. He is also founder and Artistic Director of the Stars of the White Nights Festival and New Horizons Festival in St Petersburg, Moscow Easter Festival, Rotterdam Philharmonic Gergiev Festival, Mikkeli Music Festival, Red Sea Classical Music Festival in Eilat, Israel, as well as Principal Conductor of the World Orchestra for Peace.

Gergiev's recordings on LSO Live and the Mariinsky Label continually win awards in Europe, Asia and America. His recent releases on LSO Live include Szymanowski's *Stabat Mater* and the composer's entire symphonic works, and Brahms' First and Second Symphonies, his *Tragic Overture*, and the *Variations on a Theme of Haydn*. Earlier releases include the symphonies of Tchaikovsky and Mahler, as well as Prokofiev's *Romeo and Juliet* and Strauss' *Elektra*.

Mariinsky Label releases this past summer and this autumn include Prokofiev's *The Gambler* on DVD, Wagner's *Das Rheingold*, Shostakovich's Symphony No 8 and Strauss' *Die Frau ohne Schatten*, also on DVD.

Gergiev has led numerous composer-centred concert cycles in New York, London and other international cities, including Brahms, Dutilleux, Mahler, Prokofiev, Shostakovich, Stravinsky, and Tchaikovsky, and Wagner's *Ring* cycle. He has introduced audiences around the world to several rarely performed Russian operas. He also serves as Principal Conductor of the World Orchestra for Peace (founded by Sir Georg Solti), Chair of the Organisational Committee of the International Tchaikovsky Competition, Honorary President of the Edinburgh International Festival and Dean of the Faculty of Arts at the St Petersburg State University.

Gergiev's many awards include the title of People's Artist of Russia, the Dmitri Shostakovich Award, the Polar Music Prize, Netherland's Knight of the Order of the Dutch Lion, Japan's Order of the Rising Sun and the French Order of the Legion of Honour.

Karen Cargill Mezzo-soprano

'Karen Cargill has a remarkably beautiful voice, full of sunny delicacy and warmth.'

BBC Music Magazine



Scottish mezzo-soprano Karen Cargill studied at the Royal Conservatoire of Scotland, University of Toronto and the National Opera Studio, London and was the winner of the 2002 Kathleen Ferrier Award.

Past and future highlights with her regular recital partner Simon Lepper include appearances at the Wigmore Hall London, Concertgebouw Amsterdam, Kennedy Center Washington, and her New York recital debut at the Carnegie Hall, as well as regular recitals live on BBC Radio 3.

Concert plans this season and beyond include Verdi's Requiem with the Rotterdam Philharmonic and Yannick Nézet-Séguin and at the Edinburgh International Festival with the BBC Scottish Symphony Orchestra and Donald Runnicles; Schoenberg's *Gurrelieder* with the Berlin Philharmonic and Sir Simon Rattle; and the Durufié Requiem in Stockholm and Munich with Robin Ticciati. On the opera stage she will return to the Metropolitan Opera, New York, to sing Magdalene in *Die Meistersinger von Nürnberg*; Dryade in *Ariadne auf Naxos* for the Royal Opera, Covent Garden; Waltraute in *Götterdämmerung* for the Canadian Opera Company; and, in concert, Beatrice in Berlioz's *Beatrice and Benedict* with the Scottish Chamber Orchestra and Ticciati.

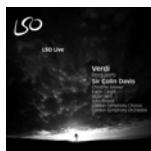
Karen regularly sings with the Boston, Rotterdam, Seoul and Berlin Philharmonic Orchestras, the Chamber Orchestra of Europe, and the London Symphony and Philharmonic Orchestras, with conductors including James Levine, Yannick Nézet-Séguin, Myung-Whun Chung, Bernard Haitink, Sir Simon Rattle, Robin Ticciati and the late Sir Colin Davis. Opera highlights have included roles with the Royal Opera, Covent Garden, Metropolitan Opera, New York, and Deutsche Opera, Berlin.

In 2013 Karen was appointed Associate Artist of the Scottish Chamber Orchestra. Past performances together have included Berlioz's *The Death of Cleopatra*, *L'enfance du Christ* and *Les nuits d'été*, Mahler's *Das Lied von der Erde* and Wagner's *Wesendonck Lieder*. Their recent Linn Records recording of *Les nuits d'été* and *The Death of Cleopatra* with Robin Ticciati was *Gramophone* magazine's recording of the month in June 2013.

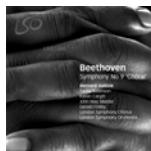
An early highlight was singing Mendelssohn's *Elijah* with Kurt Masur and the London Philharmonic Orchestra at the BBC Proms, and since then, Karen's regular relationships with the BBC Symphony and Scottish Symphony Orchestras have taken her back to the Proms to sing Mahler's Symphony No 3 and *Das Lied von der Erde*, and the role of Waltraute in *Götterdämmerung*, as well as Constant Lambert's *The Rio Grande* at a 'Last Night'.

Karen Cargill Performer's Perspective

KAREN CARGILL on LSO LIVE



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What are you most looking forward to about performing with the LSO and Valery Gergiev?

It will be wonderful to be back with the LSO. The Orchestra believed in me from the very start of my career and I have many wonderful memories of concerts with them. They showed me what was possible in this wonderful world of music. It will be my first time working with Maestro Gergiev and I'm excited to collaborate with him.

You've performed a lot of Berlioz recently; what is it about his music that you enjoy?

I'm quite passionate about the music of Berlioz. His musical language is so immediate that you are thrown into the story from the start and that is so important for the journeys that his characters take, be they operatic or symphonic. My first journey with his music was when I was a student and studied *Symphonie fantastique* – how can you not smile through 'Un Bal'?! The lightness just shines through. One of his most ravishing compositions for me is the duet between Hero and Ursule from *Béatrice et Bénédicte*, so honest and beautiful.

Is *The Death of Cleopatra* challenging to sing? Does *Les nuits d'été* require a different approach?

The Death of Cleopatra is a monumental work, grand in drama, orchestration and vocally challenging. The scope of the piece is huge, not only emotionally – it has a vocal range of over two octaves within only a few pages, ultimately quite operatic in delivery. Pacing the work is a huge part of performing it, allowing the character to recollect, reflect and ultimately act. The death scene is so wonderfully written, so simple and real.

Les nuits d'été is a different prospect as it requires each song to have a distinct emotional flavour. I like to think of the work as a whole, the turbulent love life of someone who loses an incredible love and who is devastated by the loss yet manages to come through the grief to live life to the full again. Vocally each song requires a variety of colours to convey the degrees of grief. Particular favourites are 'Absence', a desperate desire to turn back time and be reacquainted with happier times and 'L'île inconnue' where we return to sunnier climes and the possibilities the next stage of life may offer.

When did you decide that you wanted to be a professional singer?

Singing has always been a huge part of my life but I don't remember a particular defining moment where I decided it was a career path. My addiction to making music is what has spurred me on and I'm grateful for all of the wonderful experiences I had. Listening to Bach will continue to be my place of serenity and a reminder of how amazing music can be.

What are your career highlights so far?

Having the chance to work with Sir Colin Davis so often in my early career continues to be an inspiration to me. An incredible musician, a brilliant mind but most importantly a generous human being. Making music with him was always about humanity.

How do you spend your free time?

I love to cook and my kitchen is my first port of call when I return home after a trip away. There's nothing better than a family meal to recover and be with the ones you love.

London Symphony Orchestra On stage

FIRST VIOLINS

Roman Simovic *Leader*
Carmine Lauri
Lennox Mackenzie
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Claire Parfitt
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Ian Rhodes
Sylvain Vasseur

SECOND VIOLINS

David Alberman
Sarah Quinn
Miya Vaisanen
David Ballesteros
Matthew Gardner
Belinda McFarlane
Philip Nolte
Paul Robson
Julian Gil Rodriguez
Naomi Bach
William Melvin
Hazel Mulligan

VIOLAS

Edward Vanderspar
Malcolm Johnston
German Clavijo
Lander Echevarria
Anna Green
Robert Turner
Jonathan Welch
Julia O'Riordan
Fiona Dalglish
Caroline O'Neill

CELLOS

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Mary Bergin
Noel Bradshaw
Daniel Gardner
Hilary Jones
Amanda Truelove
Eve-Marie Caravassili

DOUBLE BASSES

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Colin Paris
Nicholas Worters
Patrick Laurence
Matthew Gibson
Thomas Goodman
Jani Pensola

FLUTES

Gareth Davies
Adam Walker
Alex Jakeman

PICCOLO

Sharon Williams

OBOES

Fabien Thouand
Michael O'Donnell

COR ANGLAIS

Christine Pendrill

OFF-STAGE OBOE

Joseph Sanders

CLARINETS

Andrew Marriner
Christopher Richards
Chi-Yu Mo

E-FLAT CLARINET

Chi-Yu Mo

BASSOONS

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Joost Bosdijk
Dominic Morgan
Christopher Gunia

HORNS

Timothy Jones
Benjamin Jacks
Jonathan Durrant
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Roderick Franks
Gerald Ruddock
Robert Smith

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Dudley Bright
James Maynard

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Paul Milner

TUBAS

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TIMPANI

Nigel Thomas
Antoine Bedewi

PERCUSSION

Neil Percy
David Jackson
Sam Walton
Christopher Thomas

HARPS

Bryn Lewis
Karen Vaughan

Your views Inbox



Edward Davey Great evening with Ax and Haitink: the Mozart a blissful antidote to the haunting, bleak and exhilarating Shostakovich Symphony No 4. *on the LSO with Bernard Haitink and Emanuel Ax (10 Oct 2013)*



Allison Allen What an absolutely stunning concert last night. Thank you LSO, you are all amazing. *on the LSO with Gianandrea Nosedà (29 Sep 2013)*



Sarah Smalley Enjoyed all three performances in this concert, but *The Firebird* was particularly memorable with great solo moments from the wind principals. Thank you! *on the LSO with Daniel Harding (3 Oct 2013)*



Richard Coleman Lovely concert with @londonsymphony tonight. When the French horn kicks in for the final section of *The Firebird* it is simply magical! *on the LSO with Daniel Harding (3 Oct 2013)*

LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 20 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

The Scheme is supported by:
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Taking part in the Scheme for the concert on 31 October were: Julia Pushker (first violin), Ricardo Gaspar (viola), Raphael Lang (cello) and Siret Lust (double bass).

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