

LSO

London Symphony Orchestra
Living Music



Fri 1 & Tue 12 Nov 2013 7.30pm
Barbican Hall

HAROLD IN ITALY

Berlioz

Overture: Benvenuto Cellini
The Death of Cleopatra
Harold in Italy

Valery Gergiev conductor
Karen Cargill mezzo-soprano
Antoine Tamestit viola

1 Nov supported by the
Royal Philharmonic Society

12 Nov broadcast live on **BBC Radio 3**

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RADIO



BERLIOZ: FANTASY, REALITY, IMAGINATION

RECOMMENDED BY
CLASSIC FM

Concert finishes approx 9.30pm

London's Symphony Orchestra

barbican

Resident
Orchestra

Welcome to tonight's concert



In tonight's concert, the LSO and Principal Conductor Valery Gergiev continue their exploration of Berlioz's choral and orchestral music, a major series that takes in eight concerts at the Barbican and a European tour. Gergiev's international performances of Berlioz have garnered much critical acclaim, and we're delighted to have this opportunity to explore the composer's music in depth with him.

Tonight's concert features one of Berlioz's best known orchestral works, *Harold in Italy*, with soloist Antoine Tamestit returning after a highly successful debut in 2012 playing the Walton Viola Concerto. We're very pleased that he is performing with the Orchestra again and that London audiences will be able to hear his interpretation of this major work. I would also like to welcome mezzo-soprano Karen Cargill, the soloist for *The Death of Cleopatra*; she joins us again on 14 November for the beautiful song cycle *Les nuits d'été*.

I would like to thank the Royal Philharmonic Society, who support the 1 November concert as part of RPS200, their bicentenary celebrations.

Thank you also to Classic FM, who support the entire Berlioz series, and BBC Radio 3, who will broadcast the 12 November concert live.

I hope you enjoy tonight's concert, and will join us again for more performances in this exciting series, which continues at the Barbican until 14 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 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.

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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 a group from **The Mariinsky Theatre Trust**.

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Music in Colour

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An exploration of Scriabin's vivid,
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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 L'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 Les offrandes oubliées

Chopin Piano Concerto No 2

Scriabin Symphony No 3 ('The Divine Poem')

with **Daniil Trifonov** piano

OTHER EVENTS

Wed 20 Nov 7.30pm

DAS LIED VON DER ERDE

Schubert Symphony No 5

Mahler Das Lied von der Erde

Daniel Harding conductor

Sun 1 Dec 7.30pm

LSO ON FILM: CELEBRATING THE MUSIC OF PATRICK DOYLE

A 60th birthday celebration of Patrick Doyle featuring a selection of his film scores, including *Hamlet*, *Henry V*, *Harry Potter and the Goblet of Fire*, *Eragon* and *Rise of the Planet of the Apes*.

Frank Strobel conductor
 with guest appearances by

Derek Jacobi and

Emma Thompson

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Sun 12 Jan 7.30pm

THE CREATION

Haydn The Creation

Richard Egarr conductor

London Symphony Chorus

Thu 13 Feb 7.30pm

UBS SOUNDSCAPES: LSO ARTIST PORTRAIT YUJA WANG

Debussy La mer

Prokofiev Piano Concerto No 2

Ravel Daphnis and Chloé – Suites I & II

James Gaffigan conductor

Yuja Wang piano

 UBS

RECOMMENDED BY
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Hector Berlioz (1803–69)

Overture: Benvenuto Cellini Op 23 (1836–38)

BENVENUTO CELLINI (1500–1571)

was a Renaissance goldsmith and sculptor, based in Florence, Italy, whose colourful life was recorded in a legendary autobiography. Berlioz's opera tells a dramatic story set in Rome during Carnival, as Cellini is commissioned to create a statue for the Pope, while also attempting to triumph over his romantic rival.

LISTEN TO THE FULL OPERA ON LSO LIVE

Hear the full opera on this award-winning LSO Live recording, produced in 2007 and conducted by Sir Colin Davis.



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Reading through the score of his opera *Benvenuto Cellini*, not long before Liszt revived it at Weimar, Berlioz was struck by its 'variety of ideas, vitality and zest and brilliance of colour, such as I shall perhaps never find again, and that deserved a better fate'.

These qualities had been the work's undoing when it was first given twelve years earlier at the Paris Opéra. *Benvenuto Cellini* failed partly because of the unfashionably colloquial style of its libretto and because Berlioz, as music critic of the pro-government *Journal des débats*, was a natural target for the regime's opponents, but above all because of its extreme technical difficulty. Its rhythmic complexity, constantly changing pulse and syncopation of colour, and the sheer speed at which things happen – part of his way of evoking the vitality of Renaissance Rome and the agitated life of his hero – are, even today, not easy to master. In 1838 they were unprecedented and made too great demands on all concerned.

These qualities are in evidence right at the beginning of the overture, in the exuberant G major gesture, its cross-rhythms underlined by dynamics and orchestration. The slow section that follows the opening flourish features two themes from the opera: the first – announced by pizzicato cellos and basses – associated with the Pope, who has commissioned from Cellini a statue of Perseus, the second a version of Harlequin's tune from the singing competition in the Act 1 finale.

A crescendo over a dominant pedal (the fifth note of the scale sustained in the bass) heralds the return of the Allegro, which is made up of two themes: the fiery opening gesture, worked out with abundant cross-rhythms and vivid scoring, and a swift-moving but lyrical melody from the Act 1 trio 'Demain soir, mardi gras'. The fortissimo reprise of the main allegro theme leads to a quickening of the tempo, with further energetic syncopations, and then to the Pope's theme, superimposed by unison brass on the whirling momentum of strings and timpani.

'... that bandit of genius'.

Berlioz, writing in a letter, on Benvenuto Cellini

EXPLORE MORE

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

Hector Berlioz

The Death of Cleopatra (1829)

PERFORMER'S PERSPECTIVE

KAREN CARGILL

'*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.'

KAREN CARGILL MEZZO-SOPRANO

Berlioz's difficulties as a young composer trying to establish himself came to a head with *The Death of Cleopatra*, his cantata for the Prix de Rome competition in 1829. The prize, awarded by the august Académie des Beaux-Arts (Academy of Fine Arts), symbolised all he regarded as reactionary in official Parisian art. But it meant money, which he badly needed. The winner received a grant for five years, as well as a gold medal which, when sold, paid his rent until he left for Rome. Berlioz's nature was opposed to compromise. Compromise, however, was the key to the prize. The Academy favoured safe mediocrity.

This posed a serious dilemma for an artist with the conviction of having something new to say. His 1827 cantata *The Death of Orpheus*, his first attempt to win the prize, was too bold to stand a chance. In 1828, with *Herminie*, he had been more circumspect and had won second prize, and was expected to win in 1829. The knowledge was fatal. Hating the thought of writing the Academy's kind of music, he resolved to write his own. *The Death of Cleopatra* demanded nothing less. Not surprisingly, it proved too much for the judges to stomach. Even the quotation from Shakespeare's *Romeo and Juliet* which he wrote above Cleopatra's invocation to the Pharaohs was considered a rebellious gesture, an open declaration of Romanticism. No first prize was awarded. But thanks to his temerity we have in *The Death of Cleopatra* an unpolished but authentic product of his originality as a music dramatist.

From the first, the orchestra reels like a thing distraught, subverting stable tonality in its evocation of the turmoil of Cleopatra's mind. The opening aria combines Classical opera and Romantic rhetoric in a curious mixture. But the subsequent *Méditation*

(Berlioz's own title), with its grand progressions and cavernous sonorities of deep bassoons, clarinets and trombones over an unusual rhythm on plucked strings, is a fully realised idea, worthy of the subject: Cleopatra wondering with dread how the Pharaohs at rest in their pyramids will receive her guilty soul in the kingdom of the dead.

After that things move swiftly to the violent denouement. The poem's last four stanzas were supposed to constitute one continuous, clearly defined aria. Instead, having set the first stanza as a broad largo (the *Méditation*), Berlioz breaks into an agitated allegro which in turn merges into recitative (with much alteration of the prescribed text). In the final pages he stretches the language of music to its limits and beyond. Prix de Rome cantatas were meant to conclude with the full orchestra. Instead, after a last outburst we hear, in the violins, the hectic beating of Cleopatra's heart as she nerves herself to clasp the 'vile reptile' to her breast, the moment of agony (fortissimo piccolos and high strings), the poison coursing through her (chromatically descending string tremolos), the rhythmic pulse faltering as she half whispers her dying words, the seething blood and last spasm, and finally an unharmonised double-bass cadence, a single pizzicato on the cellos, and silence.

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

The Death of Cleopatra: Libretto

C'en est donc fait! Ma honte est assurée.
 Veuve d'Antoine et veuve de César,
 Au pouvoir d'Octave livrée,
 Je n'ai pu captiver son farouche regard.
 J'étais vaincue, et suis déshonorée.
 En vain, pour ranimer l'éclat de mes attraits
 J'ai profané le deuil d'un funeste veuvage;
 En vain, en vain, de l'art épuisant les secrets
 J'ai caché sous des fleurs les fers de l'esclavage;
 Rien n'a pu du vainqueur désarmer les decrets.
 A ses pieds j'ai traîné mes grandeurs opprimées,
 Mes pleurs même ont coulé sur ses mains répandus
 Et la fille des Ptolémés a subi l'affront des refus.

Ah! qu'ils sont loin ces jours, tourment de ma mémoire,
 Où sur le sein des mers, comparable à Vénus,
 D'Antoine et de César réfléchissant la gloire,
 J'apparus triomphante aux rives du Cydnus!
 Actium m'a livrée au vainqueur qui me brave;
 Mon sceptre, mes trésors ont passé dans ses mains;
 Ma beauté me restait, et les mépris d'Octave
 Pour me vaincre ont fait plus que le fer des Romains.
 Ah! qu'ils sont loin ces jours, *etc*
 En vain de l'art épuisant les secrets, *etc*
 Mes pleurs même ont coulé, sur ses mains répandus,
 J'ai subi l'affront des refus –
 Moi! qui du sein des mers, comparable à Vénus
 M'élançai triomphante aux rives du Cydnus!

Au comble des revers, qu'aurais-je encor à craindre?
 Reine coupable, que dis-tu?
 Du destin qui m'accable est-ce à moi de me plaindre?
 Ai-je pour l'accuser les droits de la vertu?
 J'ai d'un époux déshonoré la vie.
 C'est par moi qu'aux Romains l'Égypte est asservie,
 Et que d'Isis l'ancien culte est détruit.
 Quel asile chercher? Sans parents, sans patrie,
 Il n'en est plus pour moi que l'éternelle nuit!

So all is over! My shame is certain.
 Widow of Antony and widow of Caesar,
 delivered to the power of Octavius,
 I have failed to captivate his cruel gaze.
 I was defeated, I am now dishonoured.
 In vain, to kindle once again the lustre of my charms
 have I profaned my sombre widow's weeds,
 In vain, in vain searched out all secrets known to art,
 and hidden with flowers the fetters of my slavery –
 nothing could bend the conqueror's decrees.
 I dragged my shattered greatness at his feet,
 my flowing tears, my tears ran down his hands,
 and the daughter of the Ptolemies has endured the insult of refusal.

Ah, how far those days that torment my memory,
 when Venus-like on the bosom of the sea,
 in the reflected fame of Antony and of Caesar,
 I appeared in triumph on Cydnus' banks!
 Actium delivered me to the conqueror who rejects me;
 my sceptre and my treasure passed into his hands;
 I still had my beauty – and Octavius' scorn
 has done more than Roman steel to vanquish me.
 Ah, how far those days, *etc*
 In vain I searched out all secrets *etc*
 My flowing tears, my tears ran down his hands,
 I have endured the insult of refusal –
 !! Who Venus-like from the bosom of the sea
 Sprang in triumph upon Cydnus' banks!

In this extreme disaster, what have I left to fear?
 Guilty queen, what do you say?
 Is it for me to protest at the fate that crushes me?
 Have I the right that virtue gives to complain?
 I dishonoured a husband's life.
 Because of me Egypt is enslaved to the Romans,
 and Isis' ancient worship is destroyed.
 What refuge can I seek? With no family, no country,
 nothing remains for me but everlasting night!

Méditation

Grands Pharaons, nobles Lagides
 Verrez-vous entrer sans courroux,
 Pour dormir dans vos pyramides,
 Une reine indigne de vous?

Non! de vos demeurs funèbres
 Je profanerais la splendeur.
 Rois, encore au sein de ténèbres
 Vous me fuiriez avec horreur.
 Du destin qui m'accable est-ce à moi de me plaindre?
 Ai-je pour l'accuser, ai-je le droit de la vertu?
 Par moi nos Dieux ont fui (les murs) d'Alexandrie,
 Et d'Isis le culte est détruit.
 Grands Pharaons, nobles Lagides,
 Vous me fuiriez avec horreur.
 Du destin qui m'accable, *etc*
 Grands Pharaons, noble Lagides, *etc*
 Non, j'ai d'un époux déshonoré la vie.
 Sa cendre est sous mes yeux, son ombre me poursuit.
 C'est par moi qu'aux Romains l'Egypte est asservie,
 Par moi nos dieux ont fui les murs d'Alexandrie,
 Et d'Isis le culte est détruit.

Osiris proscrit ma couronne.
 A Typhon je livre mes jours!
 Contre l'horreur qui m'entourne
 Un vil reptile est mon recours.
 Dieux du Nil, vous m'avez trahie!
 Octave m'attend à son char.
 Cléopâtre, en quittant la vie,
 Redevient digne de César!

Text by Pierre-Ange Vieillard

Meditation

Great Pharaohs, noble Ptolemies,
 will you without anger see her enter here
 to sleep within your Pyramids,
 a queen unworthy of you?

No, I should profane
 the splendour of your burial-place.
 Kings, in the very heart of darkness
 you would with horror shun me.
 Is it for me to protest at the fate that crushes me?
 Have I the right that virtue gives to complain?
 Because of me our gods have fled (the walls) of Alexandria,
 and Isis' worship is destroyed.
 Great Pharaohs, noble Ptolemies,
 you would with horror shun me.
 Is it for me to protest, *etc*
 Great Pharaohs, noble Ptolemies, *etc*
 No, I have dishonoured a husband's life.
 His ashes are before my eyes, his shade pursues me.
 Because of me Egypt is enslaved to the Romans,
 because of me our gods have fled the walls of Alexandria,
 and Isis' worship is destroyed.

Osiris proscribes my crown.
 To Typhon I consign my days!
 Against the horror that besets me
 a vile reptile is my resource.
 Gods of the Nile, you have betrayed me!
 Octavius awaits me at his chariot.
 Cleopatra, in leaving life,
 becomes once again worthy of Caesar!

Translation © David Cairns

Hector Berlioz

Harold in Italy Op 16 (1834)

- 1 HAROLD IN THE MOUNTAINS. SCENES OF MELANCHOLY, HAPPINESS AND JOY: ADAGIO – ALLEGRO
- 2 MARCH OF PILGRIMS SINGING THE EVENING PRAYER: ALLEGRETTO
- 3 ABRUZZIAN MOUNTAIN-DWELLER'S SERENADE TO HIS MISTRESS: ALLEGRO ASSAI – ALLEGRETTO
- 4 BRIGANDS' ORGY. REMINISCENCES OF EARLIER SCENES: ALLEGRO FRENETICO

ANTOINE TAMESTIT VIOLA

The differences between Berlioz's music and that of his German contemporaries are much more striking than the affinities. Except occasionally, when it recalls Weber or Beethoven, it doesn't sound anything like them. Its separation of timbres and clarity of texture are far removed from the piano-suffused sonorities of Wagner and Schumann. Berlioz's formal procedures, too, are different. His symphonic movements rarely follow Viennese sonata practice. Their roots in his French (or adopted French) forebears – Méhul, Spontini, Cherubini, Le Sueur – become clearer the more we get to know their work.

'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

IN BRIEF

Inspired by Beethoven and Byron's poem *Childe Harold's Pilgrimage*, in *Harold in Italy* Berlioz depicts a dreamy protagonist's wanderings through the Italian countryside.

The first movement gives a musical portrait of Harold in the mountains, evoking the landscapes of Italy. In the following movements, Harold encounters a procession of pilgrims, *pifferari* (wandering wind players) and a romantic serenade, before he comes across a gang of brigands, who bring the work to a tumultuous conclusion.

SYMPHONIE FANTASTIQUE

(1830) was Berlioz's first symphony, a bold, innovative work that tells the story of an idealistic artist's 'hopeless love' and hallucinogenic nightmare.

Yet his music – if not its sound or structure, then the ideals behind it, the ethos, the poetic assumptions – would be unthinkable without Beethoven's Fifth, Sixth and Ninth symphonies and Weber's *Der Freischütz*. Berlioz's discovery of Beethoven and Weber (paralleling his discovery of Shakespeare and

Goethe) had a radical effect on the young musician brought up on a diet of French opera. A new world opened before him.

The influence of Beethoven

Beethoven, in particular, revealed the symphony as an undreamed of medium for personal drama: music, by means of the modern orchestra, was free to say what it liked how it liked, nothing in human experience or in nature was alien, and musical form was a living thing, no longer rule-bound and pre-ordained but created afresh in response to the needs of the work in question. From now on Berlioz looked to Germany as the sacred homeland of music. Nothing in his career pleased him more than to be received by German musicians as one of them, and to feel that, in return for what he had received, he was giving them something back – a process that began with Liszt being influenced by the *Symphonie fantastique* (and making a piano reduction of it), and that continued, through Wagner and the profound effect on him of the *Romeo and Juliet* symphony, at least as far as Mahler.

The influence of Beethoven, however, could only be general, not specific. It was a matter of inspiration, not of 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 him as a model. The Berliozian dramatic symphony comes out of Beethoven but doesn't copy him. And there is, each time, a fresh approach. *Harold in Italy*, his second such work, has movement titles, like the *Symphonie fantastique*, but no written programme. And though, as with the *Symphonie fantastique*, there is a recurring melody, it is used in a quite different way.

CHILDE HAROLD'S PILGRIMAGE

(1812–18) is a narrative poem by Lord Byron. It follows the travels of a disillusioned protagonist who leaves behind 'his house, his home, his heritage, his lands'. Berlioz was inspired by both the character of Harold and his own wanderings through the Abruzzi in Italy.

Berlioz used the phrase **IDÉE FIXE** ('fixed idea') to describe a musical motif that recurs throughout a work. In *Harold in Italy*, the theme represents the character of Harold and can be heard in each movement

The Byron connection

How close is the Byronic connection assumed by the title of the work? Identification with the author of *Childe Harold's Pilgrimage* was common among the French Romantics. Yet the title which Berlioz chose for the symphony composed after his return from his year in Italy as winner of the Prix de Rome was more than just a gesture to fashion. It reflected a preoccupation that permeated his experience of Italy. That experience began under the auspices of Byron, with an encounter with a Venetian sea-captain who claimed to have commanded the poet's corvette on his journeys through the Adriatic and the Greek islands. In the months that followed, Berlioz's imagination would often give a Byronic slant to what he did or thought. During the dog days in Rome, to escape the unbearable heat, he liked to go to St Peter's, taking with him a volume of Byron, and, 'settling myself comfortably in a confessional, enjoy the cool of the cathedral in a religious silence unbroken by any sound but the murmur of the two fountains in the square outside, wafting in as the wind stirred momentarily. I would sit there absorbed in that burning verse ... I adored the extraordinary nature of the man, at once ruthless and of extreme tenderness, generous-hearted and without pity'.

Paganini's commission

Harold originated in a request from Paganini, the legendary violinist and violist, for a piece featuring the Stradivari viola he had recently acquired. But when the first idea had been abandoned and replaced by a symphonic work inspired by Berlioz's wanderings in the foothills of the Abruzzi, the solo viola, cast in a less soloistic role, became (in Berlioz's words) 'a kind of melancholy dreamer in the style of Byron's *Childe Harold*' – an observer standing apart.

The 'Harold' theme preserves its identity unchanged throughout (in this it differs from the *idée fixe* in the *Symphonie fantastique*). At the same time, it is through the consciousness of this observer that the scenes of Italian nature and life are presented: the theme, as well as recurring constantly, is the source from which much of the work's thematic material is derived. The different sections are linked, not merely at the surface level of a 'motto' theme but organically.

**FIRST MOVEMENT
Harold in the mountains**

The first movement opens with a darkly chromatic fugato, beginning on cellos and basses, with a plaintive bassoon and oboe counter-subject. Woodwind add a melancholy tune which will be revealed as a minor-key version of the 'Harold' theme. The music rises to a grand, cloudy fortissimo, after which the fugato resumes. It culminates in a flourish, whereupon the texture clears, G minor becomes G major with the effect of sudden sunshine breaking through, and harp arpeggios introduce the soloist. The viola's statement of the main theme – an open-hearted melody with a touch of melancholy – runs to some 30 bars. The theme is then restated in slightly shorter form and in canon, richly scored. This leads to the Allegro, in 6/8 time and with an easy, swinging gait (speed is reserved for the coda). The sprightly second theme only feints at the orthodox dominant key; and, once the exposition of the musical material has run its course, the formal elements (development, recapitulation, coda) are merged in a continuous process in which the cross-rhythms and metrical superimpositions that are a feature of the work are prominently displayed.

continued overleaf ...

Hector Berlioz

Harold in Italy (continued)

PERFORMER'S PERSPECTIVE

ANTOINE TAMESTIT

Harold in Italy is one of the masterpieces of the French Romantic period. But for violists, it is also one of the most important and special pieces; you could say that it is a kind of 'must' in our repertoire. I've been playing it for more than ten years and my interpretation has evolved enormously, especially through working with different orchestras and conductors.

But what always stays in my mind, and the thing that I find most interesting as a performer and a listener, is that it is a truly theatrical piece, with a clear story. One of the reasons that the solo viola part is so interesting is because its role keeps changing: sometimes it's the main character, sometimes it's in conversation with the orchestra and sometimes it becomes a kind of commentator. I always feel the solo violist should become a real actor, ready to play different parts, and this is an aspect of *Harold in Italy* that I particularly relish.

SECOND MOVEMENT

Pilgrims' March

The Pilgrims' March moves in a single arc (extremely quiet to loud and then back to extremely quiet again) which contains three musically developed ideas: the procession's approach across the stretched-out evening landscape and its disappearance into the dusk, the gradual change from day to night, and the curve of feeling in the solitary observer of the scene, from contentment to angst and isolation. The musical materials are a broad E major theme repeated many times in differing forms, variously harmonised, above a trudging bass; two bell-like sonorities which recur constantly (a tolling C natural on horns and harp and a thinner, brighter sounding B on flute, oboe and harp); a fragment of chorale for woodwind alternating with muted strings; and the comments of the solo viola, first with the 'Harold' theme, then as a series of arpeggios played on the bridge of the instrument. In a long final diminuendo the bell notes and the march theme (pizzicato strings) grow fainter and fainter till only the viola is left.

THIRD MOVEMENT

Serenade

The idea for the third movement came from the *pifferari*, strolling wind players whom Berlioz encountered during his stay in Italy. A rapid, skirling tune on oboe and piccolo above a drone bass, accompanied by a persistent rhythm on the orchestral violas, gives way to an Allegretto half the speed, whose cor anglais melody is embellished by the other woodwind and then combined with the (thematically related) 'Harold' theme. The brief Allegro is then repeated, after which the music and tempos of the two sections are combined while, high above, the 'Harold' theme rings out on flute and harp.

FOURTH MOVEMENT

Brigands' Orgy

The finale begins with a brusque call to order, full of vigorous syncopations. Then the themes of the previous movements are reviewed in turn and rejected, after the manner of the finale of Beethoven's Ninth, though for opposite reasons: Beethoven's is to clear the way for a new element, the human voice, Berlioz's to remove the soloist. Harold's theme is the last to go, becoming gradually more indistinct before the gathering onslaught of the brigands. Rhythm, with the percussion unleashed, is now dominant, and brilliant orchestral colour. Towards the end the orchestral momentum is halted, and we hear in the distance (two violins and one cello offstage) an echo of the Pilgrims' March. The solo viola is stirred to momentary response. Then its nostalgic comments merge once again in the tumult of the orchestra, and the orgy resumes and carries the movement *con fuoco* ('with fire') to its headlong conclusion.

Programme Notes © David Cairns

Valery Gergiev Conductor

'A memorable performance of huge theatricality and vividness.'

The Guardian



Principal Conductor

London Symphony Orchestra

Music Director

Mariinsky Theatre

Principal Conductor

World Orchestra for Peace

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 Durufle 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.

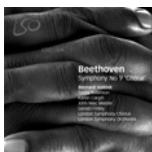
In 2013 Karen was appointed Associate Artist of the Scottish Chamber Orchestra. Past performances together have included Berlioz's *The Death of Cleopatra*, *L'enfance du Christ* and *Les nuits d'été*, Mahler's *Das Lied von der Erde* and Wagner's *Wesendonck Lieder*. Their recent Linn Records recording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



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Antoine Tamestit Viola

'His sound full, his touch light, soloist Antoine Tamestit revelled in his instrument's mellow fruitiness.'

Evening Standard



Antoine Tamestit has achieved that rare thing as a violist of playing at the highest level with the orchestra and being constantly in demand as a chamber musician and recitalist. He was born in Paris and following his studies there, he went on to study with Jesse Levine at Yale University and with Tabea Zimmermann. Antoine Tamestit was the recipient of several coveted prizes which launched his career and gave him exposure in the US and in Europe – the William Primrose Competition and the first prize at the Young Concert Artists (YCA) International Auditions, BBC Radio 3's New Generation Artists Scheme, Borletti-Buitoni Trust Award and the Credit Suisse Young Artist Award in 2009.

Tamestit's repertoire ranges from the Baroque period to the contemporary, and he has performed and recorded many world premieres. He played George Benjamin's *Viola, Viola* with Tabea Zimmermann at the Feldkirch Festival before recording it in 2003 for Nimbus Records, and premiered the Concerto for two violas by Bruno Mantovani written for Tabea Zimmermann and himself with the Orchestre Philharmonique de Radio France and the WDR Cologne. In 2009, the Austrian composer Olga Neuwirth wrote a concerto for Tamestit which he premiered in Vienna, Berlin, and Tokyo.

As a soloist, Antoine Tamestit has worked twice with the Vienna Philharmonic and with the London Symphony Orchestra, Leipzig Gewandhaus Orchestra, Bavarian Radio Symphony Orchestra, Deutsches Sinfonie-Orchester Berlin, with major French orchestras including the Orchestre de Paris and Orchestre Philharmonique de Radio France and with the several BBC orchestras. He has also played in the opening concerts of the Mostly Mozart Festival in New York together with Louis Langrée and Christian Tetzlaff.

Chamber music is an important element of Antoine Tamestit's work and life and he is a regular guest in both chamber music and recital in major halls across the world. He plays as a string trio with Frank-Peter Zimmermann and Christian Poltera and last season they appeared at the Salzburg and Edinburgh Festivals and recorded Mozart's Divertimento and Beethoven Trio Op 9 for Bis Records. He is a regular guest at the Verbier Festival and plays in chamber music with Leonidas Kavakos, Gautier Capuçon, Emmanuel Ax and also performs with Gidon Kremer, Christian Tetzlaff, Emmanuel Pahud, Nicholas Angelich, the Ebène and the Hagen Quartets, Cédric Tiberghien and Francesco Piemontesi. In November 2006, he performed at New York's Lincoln Center – the first time the Center has programmed a viola recital.

Together with Nobuko Imai, Antoine Tamestit is co-artistic director of the Viola Space Festival in Tokyo, focusing on the development of viola repertoire and proposing education programmes.

Antoine Tamestit has a distinguished discography. His recording of three of the Bach Suites on Naïve Records, released in November 2012, was described as 'enchanting' by *BBC Music Magazine* and his recording of Berlioz's *Harold in Italy* with Marc Minkowski and Les Musiciens du Louvre, also on Naïve, was 'CD of the week' and praised by the *Telegraph*. The next recording to be released is a disc of Hindemith solo and concertante works recorded with the Frankfurt Radio Symphony Orchestra and Paavo Järvi as part of the 50th anniversary of the composer's death.

Antoine Tamestit is professor at the Conservatoire Supérieur de Paris. He plays a 1672 Stradivarius viola loaned by the Habisreutinger Foundation.

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 Albermann
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 Caravassiliis

DOUBLE BASSES

Joel Quarrington
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

CLARINETS

Andrew Marriner
Christopher Richards
Chi-Yu Mo

BASS CLARINET

Lorenzo Iosco

BASSOONS

Daniel Jemison
Joost Bosdijk
Dominic Morgan
Christopher Gunia

HORNS

Timothy Jones
Benjamin Jacks
Jonathan Durrant
Nicolas Fleury
Jonathan Lipton

TRUMPETS

Philip Cobb
Roderick Franks
Gerald Ruddock
Robert Smith
Paul Mayes
Joe Sharp

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONE

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas
Antoine Bedewi
Christopher Thomas

PERCUSSION

Neil Percy
David Jackson
Sam Walton

HARP

Bryn Lewis

Your views Inbox



Neil Wallington Superb rendition of Shostakovich 15 tonight by @londonsymphony. Again, it was the control during the slower movements that really impressed.
on the LSO with Bernard Haitink (15 Oct 2013)



Paul Davies Thanks for brilliant Mozart Piano Concerto No 27 with Emanuel Ax tonight – and for unforgettable Shostakovich 15th – both with Maestro Haitink. Truly stupendous and we (the audience) were grateful to eavesdrop on the music and observe your interaction in this intensely personal work.
on the LSO with Bernard Haitink and Emanuel Ax (15 Oct 2013)



Gavin Ramsay Last night's concert was probably the greatest performance of a symphony I've heard live since Haitink and the LSO did Brucker 9 in Jan. An outstanding performance of a masterpiece.
on the LSO with Bernard Haitink (10 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:
Fidelio Charitable Trust
The Lefever Award
Musicians Benevolent Fund

Taking part in the Scheme for these concerts were: Morane Cohen Lamberger (Violin), Elitsa Bogdanova (Viola), Kristina Chalmovska (Cello).

**London Symphony Orchestra
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EC2Y 8DS**

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Royal Philharmonic Society 200 Years at the Heart of Music



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adj. devoted to music; music loving

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'For centuries the RPS has been the beating heart and conscience of British musical life.'

Richard Morrison, The Times

The UK's orchestral tradition started in 1813 when the Philharmonic Society of London mounted the first public season of concerts. 200 years on and this unique organisation is still at the heart of music: supporting and working creatively with talented young performers and composers, championing excellence, and encouraging audiences to listen to, and talk about, great music.

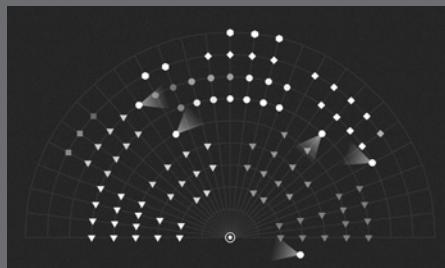
New music has always been central to the RPS, and tonight's concert reminds us that both Berlioz's Overture to *Benvenuto Cellini* and *The Death of Cleopatra* were first introduced to the UK at Philharmonic Society concerts in 1841 and 1908 respectively. Sadly the English audiences received Berlioz's work with little favour – the premiere of the Overture to *Benvenuto Cellini* was hissed at, and the full operatic performance only ran for one night in Covent Garden in 1853. Taking advantage of Berlioz's stay in London, the Society engaged him to conduct a selection of his works, and on 30 May 1853 he conducted *Harold in Italy*, an aria from *Flight into Egypt* and the *Roman Carnival* overture. On 6 November, the LSO will also perform Berlioz's *Romeo and Juliet*, which received its UK premiere at a Philharmonic Society concert in 1881 in a monumental programme including music by Beethoven, Rossini, Weber and Schumann.

The RPS is for everyone who loves music – join us today!

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