



Orchestre Révolutionnaire et Romantique

John Eliot Gardiner

Conductor

National Youth Choir of Scotland

Christopher Bell / Artistic Director

Michael Spyres / Tenor

Ashley Riches / Bass-Baritone

Simon Callow / Narrator

Friday Evening, October 12, 2018 at 8:00

Hill Auditorium

Ann Arbor

Sixth Performance of the 140th Annual Season
140th Annual Choral Union Series

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Mr. Callow appears by arrangement with Dalzell and Beresford Ltd.

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PROGRAM

Hector Berlioz

Symphonie fantastique, Op. 14

Rêveries, Passions (Dreams, Passions)

Un Bal (A Ball)

Scène aux champs (Scene in the Country)

Marche au supplice (March to the Scaffold)

Songe d'une nuit du sabbat (Dream of a Witches' Sabbath)

Intermission

Berlioz

Lélio, ou Le retour à la vie, Op.14b

Le Pêcheur (The Fisherman)

Choeur d'ombres (Chorus of Shades)

Chanson de brigands (Brigands' Song)

Chant de bonheur (Song of Happiness)

La Harpe éolienne — Souvenirs (The Aeolian Harp — Memories)

Fantaisie sur la Tempête de Shakespeare (Fantasy on Shakespeare's
The Tempest)

Mr. Spyres, Mr. Riches, Mr. Callow, National Youth Choir of Scotland

NOW THAT YOU'RE IN YOUR SEAT...

Berlioz called *Lélio* or *The Return to Life* a “supplement” and “conclusion” to the *Symphonie fantastique* and insisted that the two works should be performed together. Yet while the *Fantastique* has become Berlioz’s most popular work and a staple of the repertoire, *Lélio* is hardly ever heard these days. This “sequel” has long puzzled commentators who weren’t sure what to make of this loose assemblage of six movements, which required a narrator reciting long, hyper-Romantic monologues, plus an orchestra and a chorus, two pianists, and two vocal soloists. (Berlioz actually suggested that the two tenor arias should be sung by two different singers, which mean that there would be *three* soloists, although he himself did not follow that practice). Yet these huge forces are never used all at the same time; the first movement is actually a song for voice and piano! And even though the famous *idée fixe* of the *Symphonie fantastique* does occasionally appear in the 1855 revision of *Lélio*, is that sufficient to connect the symphony to the “lyric monodrama” (or *mélologue*, as Berlioz initially called it, borrowing the term from Irish poet Thomas Moore)?

The real connection between the two works lies in the fact that in *Lélio*, we get to know the Artist — the symphony’s protagonist — in person. It is this “supplement and conclusion” that forces us to take the revolutionary innovation of the *Fantastique* — its extra-musical program — entirely seriously. What we are dealing with here is no longer simply a vividly illustrated story about an artist who is desperately in love and has visions, in turn tender and terrifying, about his beloved. Rather, we hear from the artist directly, and there is no doubt that he is a dramatized version of Berlioz himself: some passages in the monologues appear verbatim in Berlioz’s private correspondence. After experiencing the horrors of the scaffold and the witches’ sabbath, the artist needs to “return to life” precisely in order to devote himself to his art, and the last movement, the “Tempest” fantasy, is presented as the fruit of his labors. Berlioz effectively blurred the line between “art” and “life”: the narration mixes lyrical meditation with the composer’s critical thoughts about Shakespeare and his critics, and even with instructions and feedback given to the musicians (a nod to Hamlet, who figures prominently in the monologues as Berlioz’s alter ego.)

SYMPHONIE FANTASTIQUE, OP. 14 "EPISODE IN THE LIFE OF AN ARTIST" (1830)

Hector Berlioz

Born December 11, 1803 in La Côte-Saint-André, France

Died March 8, 1869 in Paris

UMS premiere: Detroit Symphony Orchestra conducted by Rudolf Siegel;
January 1932 in Hill Auditorium.

Snapshots of History...In 1830:

- Barthélemy Thimonnier is granted a patent for a sewing machine in France
- The Book of Mormon is published in New York
- The US Congress passes the Indian Removal Act, authorizing the President to negotiate with Native Americans in the US for their removal from their ancestral homelands

1830 was an extraordinary year in the political and cultural history of France. On February 25, the Comédie-Française premiered *Hernani* by the 28-year-old Victor Hugo, a drama that openly challenged the conventions of classical drama, and it came to an outright battle between the conservatives and the defenders of the new work. Then, in July, the fighting hit the streets as the revolution broke out. The Bourbon dynasty, overthrown in the Great Revolution of 1789 but restored to power in 1815, was finally ousted for good, and Louis-Philippe, the "Citizen King," assumed the throne to preside over an era of modernization. On December 5, Berlioz's *Symphonie fantastique* was performed for the first time at the Conservatoire.

The premiere was somewhat overshadowed by the political events, but the 27-year-old Berlioz's first large orchestral work, written in the wake of the *Hernani* scandal and

shortly before the July Revolution, clearly exudes the revolutionary spirit of the time.

Berlioz claimed to "take up music where Beethoven had left it off." The *Fantastique* is certainly indebted to Beethoven's Sixth Symphony ("Pastorale"), in which a fifth movement had been added to the usual four and each movement had a programmatic title. But Berlioz took the idea of program music much further than Beethoven had done. In addition to providing titles for the symphony as a whole ("Episode from the Life of an Artist") and its individual movements, Berlioz wrote an extensive literary program that he insisted should be distributed to the audience in the concert hall.

EPISODE IN THE LIFE OF AN ARTIST

In the first edition of 1845, the program read as follows:

The composer's intention has been to treat of various states in the life of an artist, insofar as they have musical quality. Since this instrumental drama lacks the assistance of words, an advance explication of its plan is necessary. The following program, therefore, should be thought of as if it were the spoken text of an opera, serving to introduce the musical movements and to explain their character and expression.

First Movement: Daydreams, Passions

The composer imagines that a young musician, troubled by that spiritual sickness which a famous writer* has called “le vague des passions,” sees for the first time a woman who possesses all the charms of the ideal being he has dreamed of, and falls desperately in love with her. By some strange trick of fancy, the beloved vision never appears to the artist’s mind except in association with a musical idea, in which he perceives the same character — impassioned, yet refined and diffident — that he attributes to the object of his love.

This melodic image and its model pursue him unceasingly like a double *idée fixe*. That is why the tune at

the beginning of the first *allegro* constantly recurs in every movement of the symphony. The transition from a state of dreamy melancholy, interrupted by several fits of aimless joy, to one of delirious passion, with its impulses of rage and jealousy, its returning moments of tenderness, its tears, and its religious solace, is the subject of the first movement.

Second Movement: A Ball

The artist is placed in the most varied circumstances: amid the hubbub of a carnival, in peaceful contemplation of the beauty of nature — but everywhere, in town, in the meadows, the beloved vision appears before him, bringing trouble to his soul.

Third Movement: Scene in the Country

One evening in the country, he hears in the distance two shepherds playing the *ranz des vaches***; this pastoral duet, the effect of his surroundings, the slight rustle of the trees gently stirred by the wind, certain feelings of hope which he has been recently entertaining — all combine to bring an unfamiliar peace to his heart, and a more cheerful color to his thoughts. He thinks of his loneliness; he hopes soon to be alone no longer... But suppose she deceives him!... This mixture of hope and fear, these thoughts of happiness disturbed by

*The “famous writer” is François-René Chateaubriand (1768–1848), whose *René* was widely read at the time. In this book, Chateaubriand defined “the vagueness of passion” as an emotional state that “precedes the development of great passions, when all the faculties, young, lively, and whole, but closed, have only acted on themselves, without aim and without object.”

**The *ranz des vaches* is “a type of Swiss mountain melody played on the alphorn by herdsmen to summon their cows.” (*Harvard Dictionary of Music*)

dark forebodings, form the subject of the *adagio*. At the end, one of the shepherds again takes up the *ranz des vaches*; the other no longer answers... Sounds of distant thunder... solitude... silence...

the sabbath... A roar of joy greets her arrival... She mingles with the devilish orgy... Funeral knell, ludicrous parody of the "Dies irae," sabbath dance. The sabbath dance and the "Dies irae" in combination.

Fourth Movement:

March to the Scaffold

The artist, now knowing beyond doubt that his love is not returned, poisons himself with opium. The dose of the narcotic, too weak to take his life, plunges him into a sleep accompanied by the most terrible visions. He dreams that he has killed the woman he loved, and that he is condemned to death, brought to the scaffold, and witnesses his own execution. The procession is accompanied by a march that is sometimes fierce and somber, sometimes stately and brilliant; loud crashes are followed abruptly by the dull thud of heavy footfalls. At the end of the march, the first four bars of the *idée fixe* recur like a last thought of love interrupted by the fatal stroke.

Fifth Movement:

Dream of a Witches' Sabbath

He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque: it is she who has come to

Anyone having read this program is likely to remember the witches, the execution, and the ball, but it is easy to forget the very first sentence, according to which these figures and events are represented “insofar as they have musical quality” (*dans ce qu’elles ont de musical*). In other words, the program isn’t entirely “extra-musical,” since it depends upon musical types such as dance, march, or plainchant, endowing them with concrete meanings. Music and program are strongly interdependent: the musical style of the symphony, with its many unusual features, would hardly make sense without the program, but the program itself is full of musical references.

Some of the dreams described in the program were undoubtedly Berlioz’s own (and we know that he had tried opium shortly before writing the symphony). There was a woman in real life who seemed to him to “possess all the charms of the ideal being”; this *idée fixe* was named Harriet Smithson, an Irish-born actress playing Shakespearean roles in an English company in Paris. Berlioz fell madly in love with Smithson after seeing her on stage just once, and his passion was burning for several years even though he had never met her in person.

The *Symphonie fantastique* reflects Berlioz’s intense feelings at the time of his infatuation with Harriet Smithson; yet some of the work’s themes came from earlier compositions. The tune of the opening *largo* was taken from a song of Berlioz’s adolescence, and parts of the *idée fixe* may be found in an early cantata. Most importantly, the fourth-movement march seems to have

come from Berlioz’s unfinished opera *Les Francs-Juges* (The Self-Appointed Judges, 1826), a tale about a band of vigilantes in medieval Germany (we have only indirect knowledge of this connection since the march does not survive in its original form). Some critics have argued that the presence of these self-borrowings diminishes the relevance of the program (after all, some of the music was originally composed with other ideas in mind), but in reality, the program and the new context effectively change the meaning of these borrowed themes which fit in perfectly with the newly composed materials.

To start at the beginning — the slow introduction to the first movement — there is so much more to it than that tune taken from a childhood essay. It contains some highly agitated passages where the conventional melody is suddenly swept away by utterly new sounds. The *allegro agitato* has been said to be a fairly regular sonata movement; yet the exposition is extremely brief and consists merely of the first appearance of the *idée fixe*, followed by what could be described as transition material (containing some truly hair-raising modulations). The development section is interrupted by a passage in which all thematic relationships are suspended: all we hear is ascending and descending chromatic scales in the strings, with frightening interjections from woodwinds and horns. Then, a three-measure general rest follows, after which all the rules of the sonata form are thrown overboard. It is at this point that we hear the only complete recapitulation of the *idée fixe* (but not

in the home key), followed by more development, including a wonderful counterpoint to the *idée fixe* played by the solo oboe (we are told that it was a compositional afterthought). The *idée fixe*, in varied form, is soon taken up by the whole orchestra, but by this time we are clearly in the coda of the movement. The first segment of the *idée fixe* and a series of C-Major and F-Major chords end the movement, to be played, according to Berlioz's instructions, "as soft as possible."

The second movement ("A Ball") had originally stood in third place, but Berlioz soon reversed the two movements, so that a central slow movement is now flanked by a dance and a march. The ball scene starts with a transition from the first movement's C Major to A Major, the key of the waltz that follows. The dance is twice interrupted by the *idée fixe* that appears in foreign keys to "disturb the artist's peace of mind."

The *ranz des vaches* that opens the third movement ("Scene in the Country") is a dialogue between the English horn and the oboe (the latter positioned, according to the instructions, behind the scene). It is not an actual quote from an alpine folksong; yet Robert Schumann found it so convincing that he wrote in his famous review of the symphony: "Just wander about the Alps and other shepherds' haunts and listen to the shawms and alphorns; that's exactly the way they sound." The movement's main theme is introduced by the flute and the first violins (the same combination that played the *idée fixe* for the first time!) and brought to a climax by the full orchestra. The *idée fixe* is then heard again in the flute and

the oboe. The meadow scene has a symmetrical structure; after the *idée fixe*, the main theme returns, followed by a coda in which we hear the *ranz des vaches* again.

The fourth movement, "March to the Scaffold," is one of the wonders of orchestration, with effects such as the *pizzicatos* (plucked strings) of the divided double basses and the innovative tremolos of the timpani. The movement's first idea is a seven-note descending scale figure superimposed on a six-note rhythmic pattern. Because of this discrepancy, the music never repeats itself exactly. The second idea is a regular march theme dominated by the distinctive sonority of the brass, especially the trombones and ophicleide (the ancestor of the tuba Berlioz used). At the end of this movement, the solo clarinet intones the *idée fixe*, as the artist's last thought before the guillotine comes down on him with a fatal blow.

It is perhaps in the last movement that Berlioz went the farthest in his innovations of both sound and musical form. The slow introduction to this movement with its special uses of percussion and novel wind effects creates an eerie suspense, into which bursts a cruel parody of the *idée fixe*, first scored for C clarinet, and then for the shrill-sounding small E-flat clarinet. It is the image of the artist's beloved turned into a witch and showing up at the sabbath! The "devilish orgy" begins with the Gregorian melody of the "Dies irae," the sequence from the Mass of the Dead, presented in slow notes by the bassoons and tubas, repeated in a faster tempo by the horns, and finally transformed into a dance tune by the woodwind. The witches begin a round

dance which is eventually combined with the “Dies irae” and brings the symphony to a truly blood-curdling close.

Many listeners in the 1830s were completely taken aback by the novelties of Berlioz’s symphony. The musicologist François-Joseph Fétis wrote a scathing review, but even as great a musician as Mendelssohn found it “utterly loathsome” and depressing, even though he had met Berlioz and found him a thoroughly likable person. It is all the more surprising that Schumann devoted one of the longest and most analytical of his critical essays to the *Fantastique*. Schumann had not heard the piece and knew it only from Liszt’s published piano transcription. His admiring review, written in response to Fétis’s attack and published in 1835, went a long way toward making the French composer’s name known in German musical circles and toward launching Berlioz’s international career.

LÉLIO, OU LE RETOUR À LA VIE, OP.14B (THE RETURN TO LIFE) (1831, REV. 1855)

Berlioz

UMS premiere: This piece has never been performed on a UMS concert.

Snapshots of History...In 1885:

- Michigan State University is established
- The Panama Railway becomes the first railroad to connect the Atlantic and Pacific Oceans
- Walt Whitman's *Leaves of Grass* is published

By the time the *Symphonie fantastique* was premiered, Berlioz was engaged, though not to Harriet Smithson, who refused to have anything to do with him at that point. His new *idée fixe* was named Camille Moke, a 19-year-old piano virtuoso. But Berlioz had had the bad luck of winning the Rome Prize, which required him to leave Paris and reside at the Villa Medici in the Eternal City. (In one of his letters, he referred to this sojourn as an “exile.”) It was there that he received the letter in which Camille (or, rather, her mother) broke off the engagement; the young woman was to marry the wealthy piano manufacturer Camille Pleyel. The story of how Berlioz left Rome in a fury, ready to murder both Camilles, has been told frequently. Abandoning his savage plans halfway through the long trip to Paris, the composer channeled his feelings into his art instead, just as “Lélio” did, and composed an overture after Shakespeare’s *King Lear* before embarking on what eventually became *The Return to Life*. It would not be entirely correct to say that he *wrote* this work during the summer of 1831, because all the

music was recycled, with revisions, from earlier compositions. Yet their juxtaposition, with the newly added connecting recitation, unifies these disparate movements in an original sequence, consisting of a ballad about a mysterious encounter; a spooky evocation of ghosts; a forceful expression of coarse masculinity; an outpouring of romantic love; a brief moment of introspection — all followed by the concluding Big Work, once again inspired by Shakespeare: the Fantasy on *The Tempest*. (The original title of the entire piece was simply *Le retour à la vie* [The Return to Life]; the name “Lélio,” taken from a novel by George Sand, was not added until 1855, when the work was published, following a repeat performance under Liszt in Weimar.) According to Berlioz’s instructions in the score, the orchestra, chorus, and soloists are supposed to be hidden, with only the actor-reciter standing onstage; but the work was never performed that way, not even during the composer’s lifetime.

If Shakespeare was one of Berlioz’s greatest heroes, the other was Goethe. (It is no coincidence that two

of Berlioz's greatest works from the 1830s and 1840s, *Roméo et Juliette* and *La damnation de Faust*, would pay tribute to these two giants.) So it is fitting that *Lélio* should begin — after the opening narration — with the setting of a Goethe ballad (in a French version by Albert du Boys, disguised in the monologues as Hamlet's friend Horatio). Surprisingly, the ballad — “The Fisherman” — is scored for tenor voice and piano alone (at one point, the first violins enter with the *idée fixe* from the *Fantastique*). Even though Berlioz chose not to orchestrate the song, the style of the music is rather theatrical: the vocal line, with its many high notes and elaborate melismas (groups of notes sung to the same syllable), is definitely operatic, and the final words (“he disappears”), almost whispered, create a powerful dramatic effect. (Compare the chamber-like intimacy of Schubert's *Der Fischer*, a setting of the same poem.)

The texts for the remaining musical movements, like those of the monologues, are by Berlioz himself. The “Chorus of Shades” came from Berlioz's *Mort de Cléopâtre*, a cantata written for the Rome Prize in 1829. This gloomy chorus abounds in startling harmonies and its orchestration, with soft brass chords, plucked strings, and eerie percussion sounds, was as radically modern as any music written at the time.

The “brigands” of the third movement (which may be based on an earlier “Pirate Song,” now lost) seem to be related to the men we will encounter in the (purely instrumental) finale of *Harold in Italy*, and perhaps

to the soldiers and students in *The Damnation of Faust* as well. The rough pleasures of a swashbuckling life are rendered musically by powerful rhythms, harmonies that refuse to bend to the rules, and a group of high-energy male voices.

Two gentle lyrical movements follow, adapted from Berlioz's cantata *La Mort d'Orphée* (1827). In “Song of Happiness,” for tenor solo (“the imaginary voice of Lélio,” Berlioz noted), it is once again the orchestration that demands our attention. The harp and the English horn play prominent solos against the lush sound of the strings, divided into 10 parts instead of the usual four. To lighten up the sonority, Berlioz omitted the double basses here. The brief “Aeolian Harp” movement that comes next echoes the melody of the “Song of Happiness,” as a distant memory of that bliss. The aeolian harp, an instrument whose strings vibrate in the wind, played an important role in the Romantic imagination, carrying associations of love as in a famous poem by Samuel T. Coleridge that Berlioz may have known in the French translation by Charles-Augustin Sainte-Beuve.

The main event of *Lélio*, the work for which the artist has returned to life, is his musical response to Shakespeare's *Tempest*, an adaptation of an earlier “Ouverture” on the same subject. Unsurprisingly in the present context, the movement is essentially a paean to Miranda and her pure love by a chorus of “airy spirits” (without bass voices) to a luminous accompaniment by piccolo, flutes, and a piano duet playing in a high register. Perhaps

to underscore the switch from brief, introductory character sketches to the actual work, the language changes from French to Italian here, a choice also influenced by Berlioz's sojourn in Rome. (Berlioz's Italian, by the way, was rather rudimentary). Caliban's dark shadow is evoked as Ariel's airy passages alternate with more "earthy," and occasionally menacing, sections. The movement ends with extended, ecstatic fanfares celebrating Miranda's wedding to the (unnamed) Ferdinand, but this is by no means the conclusion of the entire work. After the joyous sounds die down, the Artist dismisses the musicians to be left alone with his reveries as the violins play the *idée fixe* motif one last time.

When *The Return to Life* received its premiere at the Paris Conservatoire on December 9, 1832, it actually

overshadowed the *Symphonie fantastique* in terms of critical response. There was an abundance of positive reviews in the papers, and it was this concert that definitively established Berlioz as a composer to be reckoned with.

In the audience that night was Harriet Smithson, for whom Berlioz had reserved a box seat. As the composer related in his *Memoirs*, when Smithson realized that she was the "Juliet" and "Ophelia" the narrator was speaking about, she finally agreed to meet the composer face to face. Less than a year later, they were married; their only son, Louis, was born in August 1834. Unhappy ever after, they separated in 1843. Smithson died in 1854, a year before *Lélio* was published with a dedication to Louis Berlioz.

Program notes by Peter Laki.

TEXTS AND TRANSLATIONS

I. Le Pêcheur

L'onde frémit, l'onde
s'agite,
Au bord est un jeune pêcheur.
De ce beau lac le charme excite
Dans l'âme une molle langueur.
A peine il voit, à peine il guide
Sa ligne errante sur les flots,
Tout à coup sur le lac limpide
S'élève la nymphe des eaux.

Elle lui dit: Vois la lumière
Descendre dans mes flots d'azur,
Vois dans mes flots Phœbé se plaisir
Et briller d'un éclat plus pur!
Vois comme le ciel sans nuage
Dans les vagues paraît
plus beau!
Vois enfin, vois ta propre image
Qui te sourit du fond
de l'eau!

L'onde frémit, l'onde
s'agite,
Vient mouiller les pieds du pêcheur.
Il entend la voix qui l'invite,
Il cède à son charme trompeur.
Elle disait d'une voix tendre,
D'une voix tendre elle chantait.
Sans le vouloir,
sans se défendre,
Il suit la nymphe, il disparaît.

I. The Fisherman

The waves are trembling, the waves
are stirring,
A young fisherman is on the shore;
The charm of this beautiful lake
Arouses a soft languor in his soul.
He barely sees, he barely guides
His errant rod on the ripples.
Suddenly from the limpid lake
the water nymph emerges.

She spoke to him: "See the light
As it descends into my azure waves,
See how Phoebe enjoys herself here
And shines with the purest glow!
See how the cloudless sky
Appears even more beautiful among
the waves!
See your own image
Smiling at you from the bottom of the
water!"

The waves are trembling, the waves
are stirring,
They wet the fisherman's feet.
He hears the voice inviting him,
He yields to its deceitful charm.
She spoke in a tender voice,
In a tender voice she sang.
Without wanting it, without defending
himself,
He follows the nymph, and disappears.

*Text: Albert du Boys, after Johann
Wolfgang von Goethe*

II. Chœur d'ombres

Froid de la mort, nuit de la tombe,
Bruit éternel des pas du temps,
Noir chaos où l'espoir succombe,
Quand donc finirez-vous?
Vivants!

Toujours, toujours la mort vorace
Fait de vous un nouveau festin,
Sans que sur la terre on se lasse
De donner pâture à sa faim.

III. Chanson de brigands

J'aurais cent ans à vivre encore,
Cent ans et plus, riche et content,
J'aimerais mieux être brigand
Que pape ou roi que
l'on adore.

Franchissons rochers et torrents!
Ce jour est un jour de largesses,
Nous allons boire à nos maîtresses
Dans le crâne de leurs amants.

Allons, ces belles éplorées
Demandent des consolateurs,
En pleurs d'amour changeons ces
pleurs,
Formons de joyeux hyménées!
A la montagne, au vieux couvent
Chacun doit aller à confesse
Avant de boire à sa maîtresse
Dans le crâne de son amant.

Zora ne voulait pas survivre
A son brave et beau défenseur.
"Le Prince est mort, percez mon
cœur!
Au tombeau laissez-moi le suivre!"
Nous l'emportons au roc ardent!
Le lendemain, folle d'ivresse,
Elle avait noyé sa tristesse
Dans le crâne de son amant.

II. Chorus of Shades

Coldness of death, night of the grave,
Eternal stomping of the steps of time,
Black chaos where hope succumbs,
When, o when will you end? You, the
living!

Voracious death will always
Make a new feast of you,
And the earth will never tire
Of feeding its hunger.

Text: Hector Berlioz

III. Brigands' Song

Even if I had a hundred years to live,
A hundred and more, rich and happy,
I would rather be a brigand
Than a Pope or a King whom one
adores.

Let's go over rocks and torrents!
This is a day of generosity!
We shall drink to our mistresses
From the skulls of their lovers!

Why, these beautiful weepers
Need someone to console them:
Let's turn their tears into tears of love,
Let's form some happy unions!
Everyone should go to confession
On the mountain, at the old
monastery,
Before drinking to their mistresses
From the skulls of their lovers!

Zora did not want to outlive
Her brave and handsome protector.
"The Prince is dead, pierce my
heart!
Let me follow him to the grave!"
We will take her to the ardent rock,
The next day, mad with ecstasy,
She has drowned her sorrows
In the skull of her lover!

Fidèles et tendres colombes,
Vos chevaliers sont morts. Eh bien!
Mourir pour vous fut leur destin.
D'un pied léger foulez leur tombes!
Pour vous plus de tristes moments!
Gloire au hasard qui nous
rassemble!
Oui, oui, nous allons boire ensemble
Dans le crâne de vos amants.

Quittons la campagne!
Le vieil ermite nous attend.
Au couvent!
Capitaine, nous te suivons,
Nous sommes prêts.
Allons à la montagne!

IV. Chant de bonheur

Ô mon bonheur, ma vie, mon être tout
entier, mon Dieu, mon univers!
Est-il auprès de toi quelque bien que
j'envie?
Je te vois, tu souris,
les cieux me sont ouverts!

L'ivresse de l'amour pour nous est
trop brûlante,
Ce tendre abattement est plus
délicieux.
Repose dans mes bras, repose cette
tête charmante.
Viens! Viens! Ô ma rêveuse amante,
sur mon cœur éperdu, viens clore tes
beaux yeux!

You faithful and tender little doves,
Your knights are dead—ah well!
It was their fate to die for you,
Trample their graves with a light foot!
No more sad moments for you!
Glory to the stroke of luck that
brought us together!
Yes, yes, we are going to drink
From the skulls of your lovers!

Let's leave the countryside!
The old hermit is waiting.
To the monastery!
Captain, we follow you.
We are ready.
Let's go to the mountains!

Text: Hector Berlioz

IV. Song of Happiness

O my joy, my life, my whole being,
my God, my universe!
Is it some happiness at your side that
I desire?
I see you, you smile,
the skies are open to me!

For us, love's passion is
too intense,
this tender drowsiness brings more
delight.
Rest in my arms, rest your charming
head.
Come, come, my dreamy love,
to my anxious heart. Come, close your
lovely eyes.

VI. Fantaisie sur la Tempête de Shakespeare

Miranda! Miranda!
Vien chi t'è destinato sposo,
conoscerai l'amore.
D'un novello viver
l'aurora va spuntando per te.
Miranda, addio!

Miranda, è desso, è tuo sposo,
sii felice!

Caliban, orrido mostro,
temi lo sdegno d'Ariello!

O Miranda, ei t'adduce,
tu parti, o Miranda,
non ti vedrem ormai
delle piaggie dell'aura nostra sede,
noi cercarem invano
lo splendente e dolce fiore
che sulla terra miravan.
Addio, Miranda!

VI. Fantasy on Shakespeare's *The Tempest*

Miranda! Miranda!
Your betrothed is coming,
you shall know love.
The dawn of a new life
will break for you.
Miranda, farewell!

Miranda! It is him, your fiancé.
Be happy!

Caliban, horrid monster,
fear Ariel's wrath!

Oh, Miranda, he is taking you away,
you are leaving, oh Miranda,
we shall never see you again
on the shores of our golden country,
we shall look in vain
for the resplendent, sweet flower
that was so admired on earth.
Farewell, Miranda!

Text: Hector Berlioz

Translations by Peter Laki.

ARTISTS

Sir John Eliot Gardiner (*conductor*) is founder and artistic director of the Monteverdi Choir (MC), English Baroque Soloists (EBS), and Orchestre Révolutionnaire et Romantique (ORR), and a key figure both in the early music revival and as a pioneer of historically informed performances. He is a regular guest of the world's leading symphony orchestras and conducts repertoire from the 17th to the 20th century.

The extent of Maestro Gardiner's repertoire is illustrated in the extensive catalogue of award-winning recordings with his own ensembles and leading orchestras. Since 2005 the Monteverdi ensembles have recorded on their independent label, Soli Deo Gloria, established to release the live recordings made during Maestro Gardiner's Bach Cantata Pilgrimage in 2000. His many recording accolades include two Grammy Awards and he has received more *Gramophone* Awards than any other living artist.

Maestro Gardiner has also conducted opera productions at the Royal Opera House, Covent Garden; at the Vienna State Opera; and at Teatro alla Scala, Milan. From 1983–1988 he was artistic director of Opéra de Lyon, where he founded its new orchestra. Following the success in 2008 of Verdi's *Simon Boccanegra* at the Royal Opera House, Maestro Gardiner returned there in 2012 to conduct Verdi's *Rigoletto*, and in 2013 Mozart's *Le nozze di Figaro*, to coincide with the 40th anniversary since his Royal Opera House (ROH) debut. In 2015, he returned to ROH to conduct Gluck's *Orphée et Eurydice*, with the MC and EBS, co-directed by Hofesh Shechter and John Fulljames.

An authority on the music of J. S. Bach,

Maestro Gardiner's book, *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*, was published in October 2013 by Allen Lane, leading to the Prix des Muses award (Singer-Polignac). Among numerous awards in recognition of his work, including the Concertgebouw Prize in 2016, Maestro Gardiner holds several honorary doctorates and was awarded a knighthood for his services to music in the 1998 Queen's Birthday Honours List.

Maestro Gardiner and the Monteverdi ensembles recently celebrated the 450th anniversary of Monteverdi's birth with staged performances of his three surviving operas across Europe and in the US. Recordings in 2017 included two Bach releases with Soli Deo Gloria: *Magnificat in E-Flat* and *St. Matthew Passion*, along with a London Symphony Orchestra recording of Mendelssohn's *Symphony No. 2*.

Founded in 1989 by Sir John Eliot Gardiner, the **Orchestre Révolutionnaire et Romantique** (ORR) aims to bring the stylistic fidelity and intensity of expression of the renowned English Baroque Soloists to the music of the 19th and early-20th centuries.

From its inception, the ORR has won plaudits internationally, notably for its interpretation of the works of Beethoven, which it performed extensively and recorded for Deutsche Grammophon in the 1990s. The Orchestra has recently returned to this repertoire with successful tours of Beethoven symphonies and *Missa Solemnis* in Europe and the US, including a live recording of *Missa Solemnis* by the company's own record label, Soli Deo Gloria.

The Orchestra has also been acclaimed for its interpretations of all the major early

Romantic composers, starting with Hector Berlioz. The Orchestra performed and recorded his *Symphonie fantastique* in the hall of the old Paris Conservatoire, where the very first performance took place in 1830. In 1993, together with the Monteverdi Choir, the Orchestra gave the first modern performances of the newly rediscovered *Messe Solennelle*. They later joined forces to perform *L'Enfance du Christ* at the Proms as well as the first complete staged performances in France of Berlioz's masterpiece *Les Troyens*, given at the Théâtre du Châtelet in Paris.

Other critically acclaimed initiatives have included a project entitled *Schumann Revealed*, performed at the Barbican and including recordings of the complete Schumann symphonies and *Das Paradies und die Peri*. In 2007–08, *Brahms: Roots and Memory* was performed at the Salle Pleyel and the Royal Festival Hall, setting Brahms's four symphonies in the context of his most significant choral works and music of the 16th to 19th centuries that Brahms himself transcribed and conducted. Operas by Weber (*Oberon* and *Le Freyschütz*), Bizet (*Carmen*), Chabrier (*L'Etoile*), Verdi (*Falstaff*), and Debussy (*Pelléas et Mélisande*) have also been performed in new productions in France, Italy, and London.

Most recently, the ORR has been focusing again on Berlioz, performing Berlioz's *Symphonie fantastique* and Beethoven's *Symphony No. 5* at the BBC Proms in 2015, followed by performances at the Edinburgh International Festival and Festival Berlioz of Berlioz's *Lélio* and *Symphonie fantastique*. In 2016 the Orchestra returned to the Proms with Berlioz's *Roméo et Juliette* as part of Shakespeare 400. More recently, the Orchestra toured a program of Beethoven, Schubert, and Brahms with acclaimed

concert pianist Kristian Bezuidenhout. In 2017, the Orchestra focused on Berlioz with performances of *La Damnation de Faust* at the BBC Proms and Festival Berlioz.

Formed in 1996 by its artistic director and conductor Christopher Bell, the **National Youth Choir of Scotland** is an outstanding choir for young people aged 16–25. Membership is granted by annual auditions to singers born, residing, or studying in Scotland.

The National Youth Choir of Scotland has performed at events all over the UK and internationally, including the Edinburgh International Festival, BBC Proms, XX Commonwealth Games Opening Ceremony, Festival Berlioz, the Grant Park Music Festival, and Grand Teton Music Festival. The Choir has also toured internationally to Ireland (2000), Sweden (2001), the US (2004 and 2016), Hungary (2007), Germany (2010), and Central Europe (2013).

In 2012, the Choir became the first youth company to win a Royal Philharmonic Society Music Award in the Ensemble category, which was given in celebration of outstanding achievement over the previous year, including a critically acclaimed performance at the Edinburgh International Festival of Durufflé's *Requiem* with the Scottish Chamber Orchestra and Robin Ticciati, and a five-star Gala Concert performance of Walton's *Belshazzar's Feast* with the Royal Scottish National Orchestra.

In 2017, the Choir returned to the BBC Proms under Sir John Eliot Gardiner to perform Berlioz's *The Damnation of Faust*, and to the Lammermuir Festival in Scotland under Christopher Bell. The Choir also performed at the Passchendaele Centenary Commemorations in Ypres,

Belgium, broadcast live on the BBC. This year has seen the Choir in residence at the Edinburgh International Festival performing at the opening concert in Haydn's *Creation* and a special matinee concert conducted by Christopher Bell.

Michael Spyres (*tenor*) was born in Mansfield, Missouri where he grew up in a family of musicians. He began his studies in the US and continued them at the Vienna Conservatory. He first sprang to international attention in 2008 in the title role of Rossini's *Otello* at the Rossini in Wildbad Festival and as an ensemble member of Deutsche Oper Berlin where he made his debut as Tamino in *Die Zauberflöte*.

Since then he has appeared at many of the world's most prestigious opera theatres, concert halls, and festivals such as the Teatro alla Scala (Belfiore in *Il viaggio a Reims* and Rodrigo in *La donna del lago*), the Salzburg Festival (*Betulia Liberata*), the Royal Opera House Covent Garden (*La donna del lago*), the Liceu Barcelona (*Les Contes d'Hoffmann*), the Lyric Opera of Chicago (*Die Fledermaus* and *The Merry Widow*), La Monnaie Bruxelles (Arnold in *Guillaume Tell*, and *Mitridate, re di Ponto*), the Dutch National Opera (Libenskoff in *Il viaggio a Reims*), the Semperoper Dresden (Gianetto in *La gazza ladra*), the Théâtre des Champs-Élysées of Paris (*Mitridate*, Pirro in *Ermione*), Carnegie Hall (*Beatrice di Tenda* and *Missa solemnis*), Leipzig Gewandhaus (Mendelssohn's *Lobgesang*), the Bunka Kaikan Hall in Tokyo (*La damnation de Faust*), the Aix-en-Provence Festival (*Tempo in Il trionfo del tempo e del disinganno*), the Rossini Opera Festival Pesaro (Baldassare in *Ciro in Babilonia*, a solo recital, Rodrigo in *La donna del lago*, and the title role of Aureliano in *Palmira*),

the London Proms (*Missa Solemnis* conducted by Gardiner), and the Théâtre des Champs-Élysées Paris (*Mitridate, re di Ponto*).

Future seasons will see his debuts at the Metropolitan Opera, the Vienna State Opera, and Opera Philadelphia, as well as his return to the Opéra National of Paris and to the Zurich Opera House. Mr. Spyres has worked with conductors including Riccardo Muti, Sir John Eliot Gardiner, Sir Andrew Davis, Sir Mark Elder, Valery Gergiev, Fabio Luisi, Alberto Zedda, Michele Mariotti, Emmanuelle Haïm, Christophe Rousset, and Evelino Pidò.

Ashley Riches (*bass-baritone*) studied English at King's College, Cambridge where he sang in the Chapel Choir under Stephen Cleobury. From 2012–14 he was a member of the Jette Parker Young Artist Program at the Royal Opera House, where he made his debut in a duet with Robert Alagna and represented the house at a gala celebrating young artist programs at the Bolshoi Theatre. He is currently a BBC New Generation Artist.

Highlights of this season include Creon in Stravinsky's *Oedipus Rex* with Sir John Eliot Gardiner and the Berlin Philharmonic, Purcell's *The Fairy Queen* with Richard Egarr and the Academy of Ancient Music, a European tour of Bach's *Christmas Oratorio* with Masaaki Suzuki and the Orchestra of the Age of Enlightenment, Ferryman in Britten's *Curlew River* with the Britten Sinfonia at the new Elbphilharmonie in Hamburg, the Pirate King in Mike Leigh's production of *The Pirates of Penzance* at English National Opera, the title role in Mozart's *Don Giovanni* for Opera Holland Park, and with song recitals and recordings with Simon Lepper, Sholto Kynoch, Anna Tilbrook, and Joseph Middleton.

His song discography includes Poulenc's *Chansons Gaillardes* with Graham Johnson (Hyperion), the songs of Arthur Sullivan with David Owen Norris (Chandos), and a world-premiere recording of Shakespeare's *Sonnets of Mario Castelnuovo-Tedesco* with Emma Abbate (Resonus). He has also recorded Handel's *L'Allegro, il Penseroso ed il Moderato* with the Gabrieli Consort and Paul McCreesh (Gabrieli), Bach's *St. Matthew Passion* (bass arias, Pilate) with the Monteverdi Choir (Soli Deo Gloria), and Bach's *St. John Passion* (Jesus) with Crouch End Festival Chorus, the first recording in English for over 50 years.

Simon Callow (*narrator*) is an actor, author, and director. He studied at Queen's University in Belfast and then trained as an actor at the Drama Centre in London. He joined the National Theatre in 1979, where he created the role of Mozart in Peter Shaffer's *Amadeus*. His many one-man shows include *The Mystery of Charles Dickens*, *Being Shakespeare*, *A*

Christmas Carol, *Inside Wagner's Head*, *Juvenalia*, *The Man Jesus*, and *Tuesday at Tesco's*. He has appeared in many films including *A Room with a View*, *Four Weddings and a Funeral*, *Shakespeare in Love*, *Phantom of the Opera*, *The Man Who Invented Christmas*, and *Victoria & Abdul*. He directed *Shirley Valentine* in the West End and on Broadway, *Single Spies* at the National Theatre, and *Carmen Jones* at the Old Vic, as well as the film of *The Ballad of the Sad Café*. He has written biographies of Oscar Wilde, Charles Laughton, and Charles Dickens, and three autobiographical books: *Being An Actor*, *Love Is Where It Falls*, and *My Life in Pieces*. The third volume of his massive Orson Welles biography, *One Man Band*, appeared in 2016; *Being Wagner: The Triumph of the Will*, a short biography of Wagner, was published last year. Music is his great passion, and he has made many appearances with the London Philharmonic Orchestra, the London Symphony Orchestra, and the London Mozart Players.

UMS ARCHIVES

This evening's concert marks the third performances under UMS auspices by **Sir John Eliot Gardiner** and **Orchestre Révolutionnaire et Romantique**, following their UMS debuts in January 2004 as part of Hill Auditorium's Re-Opening Weekend. They most recently appeared under UMS auspices in January 2006 in Hill Auditorium with the Monteverdi Choir in a performance of Mozart's *Requiem* and *Mass in c minor*. UMS welcomes the **National Youth Choir of Scotland**, **Michael Spyres**, **Ashley Riches**, and **Simon Callow** as they make their UMS debuts this evening.

ORCHESTRE RÉVOLUTIONNAIRE ET ROMANTIQUE

Sir John Eliot Gardiner / *Conductor*

Violin I

Peter Hanson / *Leader*
Madeleine Easton
Miranda Playfair
Martin Gwilym-Jones
Beatrice Philips
Roy Mowatt
Rachel Rowntree
Clare Hoffman
Emil Chakalov
Davina Clarke
Fiona Stevens
Gabrielle Maas

Violin II

Lucy Jeal
Jayne Spencer
Julia Hanson
Iona Davies
Anne Schumann
Håkan Wikström
Nancy Elan
Gaëlle-Anne Michel
Alice Evans
Jenna Sherry

Viola

Oliver Wilson
Alexandru-Mihai Bota
Monika Grimm
Catherine Musker
Lisa Cochrane
Sophie Renshaw
Joe Ichinose
Mark Braithwaite

Cello

Robin Michael
Catherine Rimer
Olaf Reimers
Ruth Alford
Filipe Quaresma
Lucile Perrin
Daisy Vatalaro

Bass

Valerie Botwright
Cecelia Bruggemeyer
Markus Van Horn
Elizabeth Bradley
Jean Ané

Flute

Marten Root
Lina Leon

Oboe

Michael Niesemann
Rachel Chaplin

Clarinet

Nicola Boud
Fiona Mitchell

E-flat and Bass Clarinet

Fiona Mitchell

Bassoon

Veit Scholz
Thomas Quinquenel
Antoine Pecquer
Nathaniel Harrison

Harp

Gwyneth Wentink
Anne Denholm
Elizabeth Bass
Rachel Wick

Horn

Anneke Scott
Joseph Walters
Jeroen Billiet
Martin Lawrence

Trumpet/Cornet

Neil Brough
Robert Vanryne
Michael Harrison
Paul Sharp

Trombone

Adam Woolf
Miguel Tantos Sevillano
James Buckle

Ophicleide

Marc Girardot
Jeffrey Miller

Percussion

Robert Kendell
Tim Palmer
Nigel Bates
Steve Gibson
Tony Lucas

Piano

Mathieu Pordoy
Nathalie Steinberg

For Opus 3 Artists

David V. Foster / *President & CEO*
Leonard Stein / *Senior Vice President, Director,
Touring Division*
Bill Bowler / *Manager, Artists & Attractions*
Tania Leong / *Associate, Touring Division*
Kay McCavic / *Tour Manager*


Choir & Orchestras

NATIONAL YOUTH CHOIR OF SCOTLAND

Christopher Bell / *Artistic Director*

Soprano I

Carey Andrews
Christina Callion
Alison Croal
Hannah Miller
Beth Mitchell
Lorna Murray
Rosie Pudney

Soprano II

Rhona Christie
Lauren McKinney
Rachel McLean
Alison Ross
Kirsty Stirling

Alto I

Amy Bilsborough
Ava Dinwoodie
Karla Grant
Kirsty Hobkirk
Hannah Leggatt
Melissa McDonald
Abby McKinlay
Rebecca Pennykid
Ellen Smith

Alto II

Eilidh Bremner
Anna MacLeod
Carla Page

Tenor I

Lewis Gilchrist
Andrew Gough
Robert Guthrie
Matthew McKinney
Rory McLatchie
David Norris
Michael Scanlon
David Walsh

Tenor II

Daniel Doolan
Sonny Fielding
Archie Inns
Brandon Low
Fraser Macdonald
Scott McClure
Euan McDonald
Dmitri Olayzola
Sandy Rowland
Marcus Swietlicki

Bass I

Christopher Brighty
Ross Cumming
Nicol Halcrow
Cyro Logan
Cameron Nixon
Alan Rowland
Peter Saunders
Steven Warnock

Bass II

Daniel Barrett
Paul Ersfeld Mandujano
Gavin Findlay
Cameron Kehoe
Ross Macnaughton
Callum McCandless
Josh McCullough
Nicholas Springthorpe
Kenneth Thomson-Duncan
Conrad Watt

TONIGHT'S VICTOR FOR UMS:

Ilene H. Forsyth Choral Union Endowment Fund

*Supporter of this evening's performance by
Orchestre Révolutionnaire et Romantique.*

MAY WE ALSO RECOMMEND...

- 10/24 Yuja Wang and Martin Grubinger, Jr.
11/1 Czech Philharmonic Orchestra
2/9 Israel Philharmonic

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 10/19–20 Post-Performance Artist Q&A: Hubbard Street Dance Chicago
(Power Center Auditorium)
Must have a ticket to that evening's performance to attend.
- 10/20 You Can Dance: Hubbard Street Dance Chicago
(Ann Arbor Y, 400 W. Washington Street, 1:30 pm)
Registration opens 45 minutes prior to the start of the event.
- 10/22 Master Class: Yuja Wang and Martin Grubinger, Jr.
(Hankinson Rehearsal Hall, Earl V. Moore Building, 1100 Baits Drive,
7:00 pm)
- 10/24 Pre-Show Lobby Takeover Performances: *Rite of Spring*
(Hill Auditorium Mezzanine Lobby, 6:30 and 7:00 pm)
*Must have a ticket to the Yuja Wang and Martin Grubinger, Jr.
performance to attend.*

Educational events are free and open to the public unless otherwise noted.