



BERLIOZ

Harold en Italie

Rêverie et Caprice

Le carnaval romain

Benvenuto Cellini

Lise Berthaud, Viola

Giovanni Radivo, Violin

Orchestre National de Lyon

Leonard Slatkin

Hector Berlioz (1803-69)

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Hector Berlioz was born in the French province of Isère, the son of a doctor, in a family of some local substance. As a child he was taught principally by his father, and was swayed by various enthusiasms, including an overwhelming urge towards music that led him to compose, not for the piano, an instrument he did not play, but for a sextet that included his music-teacher's son, a horn-player, and the flute, which he played himself. He later took the opportunity of learning to play the guitar. At the insistence of his father, he embarked on medical studies, taking his first qualification at Grenoble, before moving to Paris. Three years later he abandoned medicine in favour of music, his enthusiasm increased still further by the opportunities offered in Paris by the Opéra and by the library of the Conservatoire, of which he was later to serve as librarian. In earlier years he had not been idle as a composer, but in Paris he prudently took lessons from Lesueur, whose Conservatoire class he entered in 1826.

In 1829 Berlioz saw Shakespeare's *Hamlet* for the first time, with Charles Kemble as the Prince and the Irish actress Harriet Smithson as Ophelia. The experience was overwhelming and in the season he had the opportunity to see much more, sharing in the popular adulation of Miss Smithson, with whom he fell violently in love, at first to be rejected, leading to his autobiographical *Symphonie fantastique*. It was only after his return from Rome, where final victory in the Prix de Rome had allowed him to spend two years, and when her popularity began to wane, that she agreed to be his wife, a match that brought neither of them much happiness.

In the following years Berlioz remained an outsider to the French musical establishment. He earned a living as a critic, while as a composer and conductor he won more distinction abroad. Both then and in later years he was seen as the very type of an individual genius, the romantic artist, driven to excess by enthusiasms and paranoid in reaction to criticism or opposition, as his *Mémoires* show. After the death of his wife in 1854 he was able to marry

the singer Marie Recio, with whom he had enjoyed a relationship already of some twelve years. Her sudden death in 1862 and that of his son Louis, a naval officer, in 1867, saddened his final years. He died in 1869.

Berlioz had diverse literary interests, often reflected in his compositions. Virgil's *Aeneid* inspired the opera *Les Troyens* (The Trojans), Shakespeare's *Much Ado About Nothing* gave rise to the opera *Béatrice et Bénédict*, *Romeo and Juliet* to a *symphonie dramatique* and *The Tempest* to a *Fantaisie dramatique*, while Goethe's *Faust* inspired *La damnation de Faust*. It was Byron's *Childe Harold* that suggested to Berlioz a symphony with a solo viola, *Harold en Italie*. This last was completed in 1834 and performed at the Paris Conservatoire in November of the same year, to be published only fourteen years later, in 1848. It was in December 1833 that Berlioz had met the great violinist Paganini, after a performance of the former's *Symphonie fantastique*. Paganini sought from Berlioz a concerto in which he might display to advantage a Stradivarius viola that he had acquired. Berlioz at first demurred, but set to work, nevertheless, on a work for viola and orchestra, only to have it rejected by Paganini, who required a true concerto, in which the solo viola would retain prominence throughout. Berlioz gives a graphic account of the vicissitudes that befell performances of the work, but his presentation of it in 1838 at a concert at which Paganini was present and heard the complete work for the first time brought the highest praise from the violinist, now near to death from the tuberculosis of the larynx that made speech difficult. He is said to have made clear to Berlioz his admiration of the work, kneeling before him and kissing his hand, and following this, the next day, by a present of 20,000 francs, brought to Berlioz by Paganini's young son, Achille.

In *Harold en Italie* Berlioz had not only drawn on the adventures of Byron's hero, but also on his own time in Italy as a winner of the Prix de Rome. The first of the four movements, *Harold aux montagnes; Scènes de mélancolie, de bonheur, et de joie* (Harold in the

mountains; Scenes of sadness, of happiness and of joy), opens with an *Adagio*, its sinister chromatic figuration treated fugally and reaching a dynamic climax, before the entry of the viola with the theme associated with Harold, a melody, derived from the discarded overture *Rob Roy*, that recurs throughout the work. The following symphonic *Allegro* brings rejoicing, with a development and recapitulation, including a return of the theme associated with Harold. The second movement, *Marche de pèlerins chantant la prière du soir* (March of pilgrims singing the evening prayer) brings a shift of key from G to E. The Harold theme is heard again, over the procession, to which the viola adds further comment, as its arpeggiated figuration, *sul ponticello*, accompanies a *canto religioso* and the steady march. The third movement, *Sérénade d'un montagnard des Abruzzes à sa maîtresse* (Serenade of a mountain-dweller of the Abruzzi to his mistress), in C major, a key already touched on in the preceding movement, brings a change of mood, with the return of Harold's theme in octaves and a final echo. The work ends with *Orgie de brigands; Souvenirs des scènes précédentes* (Orgy of brigands; Memories of the preceding scenes), a summary of what has gone before, starting in G minor. After the initial *Allegro frenetico*, there is a reminiscence of the opening, followed by the pilgrims' march, the serenade, and reminiscences of the first *Allegro* and the *Adagio*. As the movement continues, extending the brigands' orgy still further, the viola has less to add, eventually returning for a brief comment, before the work comes to a close.

The other three works recorded here are derived, in one way or another, from the opera *Benvenuto Cellini*. Berlioz's opera on the adventurous life of the sixteenth-century Florentine goldsmith and sculptor Benvenuto Cellini represented his third attempt to write for the Paris Opéra. His proposed *Les francs juges* of 1826, which he abandoned when the libretto was rejected, is represented by a surviving overture, published in 1836, while a proposed ballet from Goethe's *Faust* brought a very

different result. *Benvenuto Cellini* caused Berlioz a great deal of trouble, and he found much amiss in Habeneck's conducting of the work, when it was staged at the Paris Opéra in 1836, complaining of wrong notes, wrong tempi and wrong rhythms. It was briefly revived in 1839, to receive attention from Liszt in Weimar in 1852, with a less satisfactory revival in London the following year. The plot of the opera concerns Cellini's wooing of Teresa, daughter of the papal treasurer, Baldacci, who would prefer Teresa to marry Cellini's rival, the cowardly Fieramosca. When Cellini attempts to abduct Teresa at Carnival time, a fight ensues in which Cellini kills Fieramosca's hired assassin. Cellini disappears and returns under the cover of a monks' procession, to be arrested and later pardoned by the Pope only on the hurried completion of the commissioned statue of Perseus. Berlioz made further use of three elements of the opera, beginning with the overture *Benvenuto Cellini* and a brilliantly orchestrated concert overture, *Le carnaval romain* (The Roman Carnival), the latter using the carnival scene from the opera, with the love duet between Cellini and Teresa as a lyrical second theme.

In 1841 Berlioz retrieved a third element from *Benvenuto Cellini* by taking a discarded cavatina from the opera to create a concert work for violin and orchestra, the *Rêverie et Caprice*, dedicated to Joseph-Alexandre Artôt, uncle of Tchaikovsky's *innamorata*, the singer Désirée Artôt.

Berlioz mentions the work in his *Mémoires*, remarking on its elaborate orchestration and its success with the audience when it was played in Leipzig in 1843 with Ferdinand David as the soloist, and Mendelssohn as a pianist taking the place of a harpist. The work retains clear traces of its origin and served its purpose as a vehicle for soloists including Alard, Ernst, Wieniawski and Joachim, among others. The published version includes a spurious programme for the piece, attributed to the composer.

Keith Anderson

Hector Berlioz (1803-69)

Harold en Italie • Le carnaval romain • Rêverie et Caprice • Benvenuto Cellini

Hector Berlioz naquit dans le département français de l'Isère ; son père était médecin, et sa famille jouissait d'une certaine notoriété au niveau local. Durant son enfance, il fut principalement éduqué par son père, et s'enthousiasma pour plusieurs disciplines différentes, dont la musique, qui l'attirait irrésistiblement. C'est ainsi qu'il s'essaya à la composition, non pas pour le piano, instrument dont il ne jouait pas, mais pour un sextuor formé notamment par le fils de son professeur de musique, au cor, et par lui-même à la flûte. Avec le temps, il se mit aussi à la guitare. Sur l'insistance de son père, il entreprit des études de médecine, passant son premier examen à Grenoble avant de se fixer à Paris. Trois ans plus tard, il renonça à la médecine en faveur de la musique, son enthousiasme décuplé par les portes que lui ouvraient l'Opéra, mais aussi la bibliothèque du Conservatoire, où il allait d'ailleurs être employé. Il n'avait jamais vraiment arrêté de composer, mais à Paris, il eut la prudence de prendre des cours auprès de Lesueur, dont il intégra la classe au Conservatoire en 1826.

En 1829, Berlioz assista pour la première fois à une représentation du *Hamlet* de Shakespeare, avec Charles Kemble dans le rôle-titre et l'actrice irlandaise Harriet Smithson en Ophélie. Cette expérience le bouleversa, et au cours de la même saison, il eut l'occasion de voir bien d'autres pièces, partageant l'adulation du public pour Miss Smithson, dont il s'éprit éperdument. Elle commença par repousser ses avances, ce qui lui inspira sa *Symphonie fantastique* autobiographique. C'est seulement après son retour de la capitale italienne où, ayant fini par remporter le Prix de Rome, il avait pu passer deux ans, et alors que la popularité de la jeune femme commençait à marquer le pas, qu'elle consentit à devenir sa femme, union qui ne les rendit guère heureux l'un et l'autre.

Au cours des années qui suivirent, Berlioz demeura en marge de l'establishment musical français. Il gagnait sa vie en qualité de critique, tandis que ses activités de compositeur et de chef d'orchestre étaient plus reconnues à l'étranger. Tant à cette époque que pendant les années qui suivirent, on le considérait comme une sorte de franc-tireur génial, le type même de l'artiste romantique poussé

à tous les excès par ses emballements et enclin à la paranoïa quand il lui arrivait d'être critiqué ou contredit, ainsi qu'en attestent ses *Mémoires*. Après le décès de sa femme en 1854, il put épouser la cantatrice Marie Recio, avec qui il entretenait une liaison depuis une douzaine d'années. La mort subite de la jeune femme, survenue en 1862, et celle de Louis, le fils de Berlioz, qui était officier de marine, en 1867, jetèrent un voile de tristesse sur les dernières années du compositeur, qui s'éteignit en 1869.

Les goûts littéraires de Berlioz étaient très variés, ce qui ressort souvent de ses compositions. *L'Énéide* de Virgile lui inspira son opéra *Les Troyens*, *Beaucoup de bruit pour rien* de Shakespeare donna lieu à *Béatrice et Bénédicte*, *Roméo et Juliette* à une Symphonie dramatique et *La Tempête* à une Fantaisie dramatique ; quant au *Faust* de Goethe, il déboucha sur *La damnation de Faust*. C'est *Le pèlerinage de Childe Harold* de Byron qui inspira à Berlioz une symphonie avec alto solo, *Harold en Italie*. Celle-ci fut achevée en 1834 et donnée au Conservatoire de Paris en novembre de la même année, mais elle ne fut publiée que 14 ans plus tard, en 1848. En décembre 1833, Berlioz avait rencontré le grand violoniste Paganini, à l'issue d'une exécution de sa *Symphonie fantastique*. L'illustre virtuose commanda à Berlioz un concerto dans lequel il pourrait faire valoir les sonorités d'un alto de Stradivarius dont il avait fait l'acquisition. Berlioz se montra d'abord réticent, mais finit par se mettre à l'ouvrage ; il présenta une pièce pour alto et orchestre à Paganini, mais celui-ci la rejeta, car il exigeait un véritable concerto, faisant la part belle à l'alto du début jusqu'à la fin. Berlioz décrivit en détail les vicissitudes de son ouvrage, mais finalement, sa présentation en 1838 lors d'un concert auquel assistait Paganini – qui l'entendait intégralement pour la première fois – lui valut les louanges les plus chaleureuses de la part du violoniste. Celui-ci n'allait pas tarder à être emporté par la tuberculose qui lui bloquait le larynx et l'empêchait de parler distinctement. On raconte que Paganini exprima sans ambages son admiration pour l'ouvrage à Berlioz en s'agenouillant devant lui et en lui baisant la main ; le lendemain, il fit un don de 20 000 francs au compositeur, chargeant son

jeune fils Achille de lui remettre cette somme en mains propres.

Dans *Harold en Italie*, Berlioz ne s'est pas seulement inspiré des aventures du héros de Byron, mais il s'est aussi remémoré la période qu'il avait lui-même passée en Italie en sa qualité de lauréat du Prix de Rome. Le premier des quatre mouvements, *Harold aux montagnes* ; *Scènes de mélancolie, de bonheur, et de joie*, débute par un *Adagio*, ses sinistres dessins chromatiques traités en contrepoint et atteignant un apogée dynamique avant l'entrée de l'alto avec le thème associé à Harold, une mélodie dérivée de l'ouverture inachevée *Rob Roy* qui se fait entendre tout au long de l'ouvrage. L'*Allegro* symphonique qui suit est porteur de jubilation, avec un développement et une récapitulation, y compris un retour du thème de Harold. Le deuxième mouvement, *Marche de pèlerins chantant la prière du soir* introduit une modulation de sol majeur à mi majeur. On entend à nouveau le thème de Harold, surplombant la procession, à laquelle l'alto ajoute de nouveaux commentaires, tandis que ses traits d'arpèges *sul ponticello* accompagnent un *canto religioso* et la marche de facture classique. Le troisième mouvement, *Sérénade d'un montagnard des Abruzzes à sa maîtresse*, en ut majeur, tonalité que l'on avait effleurée au cours du précédent mouvement, apporte un changement d'atmosphère, avec le retour du thème de Harold par octaves et un écho final. L'ouvrage se conclut par une *Orgie de brigands* ; *Souvenirs des scènes précédentes*, résumé des péripéties antérieures qui commence en sol mineur. Après l'*Allegro frenetico* final intervient une réminiscence de l'ouverture, suivie de la marche des pèlerins, de la sérénade et de rappels du premier *Allegro* et de l'*Adagio*. A mesure que le mouvement se poursuit, intensifiant davantage l'orgie des brigands, l'alto se fait moins présent, et finit par revenir formuler un bref commentaire avant que l'ouvrage ne s'achève.

Les trois autres pièces enregistrées ici découlent, d'une manière ou d'une autre, de *Benvenuto Cellini*. Cet opéra de Berlioz sur la vie mouvementée de l'orfèvre et sculpteur florentin du XVI^e siècle constitua la troisième tentative du compositeur pour retenir l'attention de l'Opéra de Paris. *Les francs juges*, qu'il avait proposé en 1826 puis abandonné quand le livret fut rejeté, n'a survécu que sous la forme d'une ouverture, publiée en 1836, tandis

que ce qui devait être un ballet fondé sur le *Faust* de Goethe aboutit à un résultat tout à fait imprévu. *Benvenuto Cellini* donna à Berlioz bien du fil à retordre, et il apprécia peu la direction du chef d'orchestre Habeneck lorsque l'ouvrage fut monté à l'Opéra de Paris en 1836, lui reprochant ses fausses notes, ses tempi incohérents et ses erreurs rythmiques. Brièvement repris en 1839, l'opéra fut remarqué par Liszt à Weimar en 1852, puis connu une série de représentations moins satisfaisantes à Londres l'année suivante. On y voit Cellini faire la cour à Teresa, la fille de Baldacci, le trésorier du pape, mais celui-ci préférerait voir Teresa épouser le rival de Cellini, le lâche Fieramosca. Quand Cellini tente d'enlever la jeune fille pendant le carnaval, un combat s'ensuit au cours duquel Cellini tue l'assassin engagé par Fieramosca. Cellini s'échappe et revient à la faveur d'une procession de moines. Il est alors arrêté, et le pape ne consent à lui accorder son pardon que s'il achève rapidement la statue de Persée qui lui a été commandée. Berlioz réutilisa trois éléments de son opéra. Les deux premiers sont l'ouverture *Benvenuto Cellini* et une ouverture de concert brillamment orchestrée, *Le carnaval romain*, qui tire parti de la scène de carnaval de l'opéra, le duo d'amour entre Cellini et Teresa lui fournissant un second thème plus lyrique.

Berlioz exploita aussi un troisième élément de *Benvenuto Cellini* : en 1841, il réutilisa une cavatine qu'il n'avait pas retenue pour l'opéra afin d'en tirer une pièce de concert pour violon et orchestre, la *Rêverie et Caprice*, dédiée à Joseph-Alexandre Artôt, l'oncle de Désirée Artôt, cantatrice qui fut brièvement fiancée à Tchaïkovski.

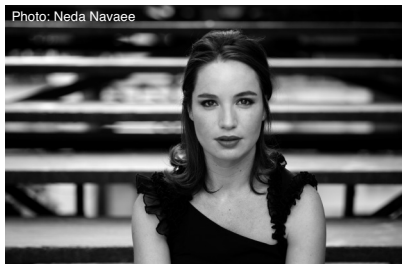
Berlioz mentionne cette œuvre dans ses *Mémoires*, relevant son orchestration raffinée et le succès qu'elle rencontra auprès du public quand elle fut jouée à Leipzig en 1843 avec Ferdinand David au violon et Mendelssohn au piano pour remplacer la harpe. La partition conserve des traces évidentes de son origine, et elle permit à toute une série de solistes de faire valoir leurs talents, notamment Alard, Ernst, Wieniawski et Joachim. La version publiée comprend un programme apocryphe attribué au compositeur.

Keith Anderson

Traduction française de David Ylla-Somers

Lise Berthaud

Photo: Neda Navae



Born in 1982, Lise Berthaud started studying the violin at the age of five before turning to the viola. She studied with Pierre-Henry Xuereb and Gérard Caussé at the Conservatoire National Supérieur de Paris and was a prize winner of the European Young Instrumentalists Competition in 2000. In 2005, she won the Hindemith Prize at the Geneva International Competition. She was short listed by the Victoires de la Musique Classique 2009 as "Révélation de l'Année" (Revelation of the Year). Praised as an outstanding rising figure on the music scene, Lise Berthaud is a frequent guest of various prestigious concert venues and festivals throughout Europe. She has appeared with such artists as Renaud Capuçon, Eric Le Sage, Augustin Dumay, Pierre-Laurent Aimard, Emmanuel Pahud, the Quatuor Ebène and

the Modigliani Quartet, among others. As a soloist, she has been a guest of numerous major orchestras in France with conductors such as Emmanuel Krivine, Sakari Oramo, Fabien Gabel, Paul McCreesh and Marc Minkowski. In 2010 she was invited to perform *Harold en Italie* with Marc Minkowski and Les Musiciens du Louvre for the opening night of the prestigious Berlioz Festival at La Côte-Saint-André in France. Lise Berthaud has worked with several major contemporary composers, including Philippe Hersant, Thierry Escaich, Henri Dutilleul, György Kurtág and Guillaume Connesson. In October 2013, her first recording as a soloist with pianist Adam Laloum was awarded several prizes including the sought after Diapason d'Or. In September 2013, she was selected to be part of BBC Radio 3's New Generation Artists Scheme and has been invited to perform with the BBC orchestras. Her début at the BBC Proms in September 2014 will be with BBC Symphony and Andrew Litton at the Royal Albert Hall. For more information please visit www.solea-management.com

Giovanni Radivo



Photo: David Puzos-Doris

Giovanni Radivo was born in Verona in 1969. After completing his studies in the Conservatory of his hometown with the highest honours, he graduated from the Geneva Conservatoire Supérieur under the guidance of Corrado Romano and from the Utrecht Hochschule where he studied with Philippe Hirschhorn. He enriched his musical education by studying with Salvatore Accardo, Giuliano Carmignola, Dora Schwartzberg, Victor Liberman, Charles-André Linale, Keiko Wataya and Hermann Krebbers. He has served as concertmaster of the Haydn Orchestra, Bolzano, the Orchestra del Teatro alla Scala, Milan, and the Orchestra del Maggio Musicale Fiorentino, Florence, where he worked with conductors such as Muti, Mehta, Giulini, Sawallisch, Chailly, Chung, Sinopoli and Pappano. He has worked as guest leader with the Orchestra of Santa Cecilia, Rome, and the Symphony Orchestra of the Gran Teatre del Liceu, Barcelona, among others. As a soloist he has performed with the Arena Orchestra, Verona, the Haydn Orchestra, Bolzano, the

Orchestra da camera di Padova e del Veneto, the Orchestre d'Auvergne, the Orchestre de chambre de Toulouse, and the Orchestre National de Lyon, of which last he has been concertmaster since 1999.

Orchestre National de Lyon



Photo: Niko Rodamel

Offspring of the Société des Grands Concerts de Lyon, founded in 1905, the Orchestre National de Lyon (ONL) became a permanent orchestra with 102 musicians in 1969, with Louis Frémaux as its first musical director (1969-1971). From then on the orchestra was run and supported financially by the City of Lyon, which in 1975 provided it with a concert hall, the Lyon Auditorium. Since the Opéra de Lyon Orchestra was founded in 1983, the ONL has devoted itself to symphonic repertoire. Taking over from Louis Frémaux in 1971, Serge Baudo was in charge of the orchestra until 1986 and made it a musical force to be reckoned with far beyond its home region. Under the leadership of Emmanuel Krivine (1987-2000) and David Robertson (2000-2004), the ONL continued to increase in artistic stature and to receive international critical acclaim. Jun Märkl took over from him in September 2005 as Music Director of the ONL. Leonard Slatkin has been its Music Director since the 2011-2012 season. For more information please visit www.auditorium-lyon.com

Leonard Slatkin



Photo: Donald Dietz

Internationally renowned conductor Leonard Slatkin began his tenure as Music Director of the Detroit Symphony Orchestra in the 2008-2009 season. He was recently named Music Director of the Orchestre National de Lyon, beginning with the 2011-2012 season. Additionally, he became Principal Guest Conductor of the Pittsburgh Symphony Orchestra in 2008-2009. He completed his twelfth and final season as Music Director of the National Symphony Orchestra, Washington, in June 2008, and finished his three-year commitment as Music Advisor to the Nashville Symphony Orchestra in June 2009. Slatkin continues as Principal Guest Conductor of the Royal Philharmonic Orchestra. Born in Los Angeles, where his parents, conductor-violinist Felix Slatkin and cellist Eleanor Aller, were founding members of the Hollywood String Quartet, he began his musical studies on the violin and studied conducting with his father, followed by training with Walter Susskind at Aspen and Jean Morel at The Juilliard School. After a successful tenure as Music Director of the Saint Louis Symphony from 1979 to 1996, he became Conductor Laureate. He served as Chief Conductor of the BBC Symphony Orchestra from 2000-2004 and Principal Guest Conductor of the Los Angeles Philharmonic at the Hollywood Bowl from 2004 to 2007. His over a hundred recordings have brought seven GRAMMY® Awards and more than sixty GRAMMY® Award nominations. He has received many other honours, including the 2003 National Medal of Arts, France's Chevalier of the Legion of Honour and the League of American Orchestras' Gold Baton for service to American music.

Drawing on the adventures of Byron's *Childe Harold* and the composer's own Italian experiences as a Prix de Rome winner, *Harold en Italie* was intended for the great violinist Paganini who, having initially rejected the work, later repented, giving it his highest praise. The brilliant concert overtures *Benvenuto Cellini* and *Le carnaval romain* are among Berlioz's most popular works. Quickly taken up by several celebrated violinists of the time, the elegant *Rêverie et Caprice* is his only work for solo violin and orchestra. Leonard Slatkin's Lyon recording of Berlioz's *Symphonie fantastique* (8.572886) has been acclaimed as "quite simply one of the best on disc" by *MusicWeb International*.

FESTIVAL



Hector
BERLIOZ
(1803-69)

Harold en Italie, Op. 16, H 68* 42:24

- 1 I. Harold aux montagnes. Scènes de mélancolie,
de bonheur, et de joie: Adagio – Allegro 15:12**
- 2 II. Marche de pèlerins chantant la prière du soir: Allegretto 8:13**
- 3 III. Sérénade d'un montagnard des Abruzzes à sa maîtresse:
Allegro assai – Allegretto 6:02**
- 4 IV. Orgie de brigands. Souvenirs des scènes précédentes:
Allegro frenetico – Adagio – Allegro – Tempo I 12:47**
- 5 Overture: Le carnaval romain, Op. 9, H 95 8:43**
- 6 Rêverie et Caprice, Op. 8, H 88** 8:44**
- 7 Overture: Benvenuto Cellini, Op. 23, H 76 10:49**

Lise Berthaud, Viola* • Giovanni Radivo, Violin**

Orchestre National de Lyon • Leonard Slatkin

Recorded live at the Auditorium de Lyon, France, on 24th and 26th October, 2013

Produced and engineered by Tim Handley • Booklet notes: Keith Anderson

Cover photo: *The fortress of Rocca Calascio (AQ), Italy* by Wessel Cirkel (Dreamstime.com)