

# LANCINO

## Violin Concerto

### Prelude and Death of Virgil

Isabelle Faust, Violin • Matteo de Monti, Baritone

Orchestra Philharmonique du Luxembourg • Arturo Tamayo

Orchestre National de France • Gerard Schwarz



## Thierry Lancino (b. 1954)

### Violin Concerto • Prelude and Death of Virgil



French composer Thierry Lancino was born in 1954. He studied at the University of Poitiers, and then at the Paris Conservatory, where he was awarded prizes in composition and electro-acoustics (1972-77). He was a Lavoisier Scholar and recipient of the *Villa Médicis hors les Murs*

award (French Foreign Ministry, 1979-81, 1983-84). He continued his research work at Stanford University, becoming a specialist in computer sound synthesis, before being offered a position at the Pompidou Centre's Institute for Research and Coordination in Acoustics/Music (IRCAM) where, between 1981 and 1988, he taught, composed and furthered his research. Lancino considers these years a period of particularly intense and thorough apprenticeship. Eager to broaden and develop his aesthetic vision, he left Paris for Rome, as a fellow of the French Academy at the Villa Medici (formerly "Prix de Rome", 1988-90). After undertaking a series of extended residencies as a composer, he settled in Manhattan, where he still lives today. In 2007, he was awarded a prestigious Koussevitzky Music Foundations Commission. While Lancino initially focused his creative energies on experimenting with sound phenomena, taking a combined artistic and scientific approach to his work, he has more recently been concentrating on lyrical, colourful and bold writing, with a freedom of style that embraces ideas of both seduction and spirituality. His works have been commissioned by major festivals and leading orchestras in Europe and the United States. Recordings are available on Wergo, K617, Adès-MFA and Naxos. [www.lancino.org](http://www.lancino.org)

### Violin Concerto (2005)

I began writing the *Violin Concerto* in September 2004 and completed it in June 2005. The entire process of composition took place at night – standard practice for me.

The project took several years to develop and mature and, although none of the material from my early sketches remains in the final version, this long gestation period explains the speed with which I eventually composed the concerto. It was clear from the beginning that my choice of a generic title was a statement of intent. I had no plan to write any kind of programmatic music, or to tell a story, or even to conjure up any specific feelings. All I wanted was to express my own music, my inner experience, and to present it as an abstract construction.

Wholeheartedly embracing concerto form, I made it my own, using it as the ideal structure within which to indulge all sorts of extravagant impulses. The thought of a little piece of wood (in reality, a 1704 Stradivarius), played by Isabelle Faust, confronting a gigantic machine (the full orchestra) was extremely stimulating and fired up my imagination. Writing for such disparate forces was a real challenge. All along, I had it in mind that "con-certo" comes from "certare", meaning to fight fiercely, or do battle. But the process of composition involved an even fiercer confrontation: the material and I found ourselves in violent opposition to one another. Throughout the work I expose it, twist it, hit it, shake, contradict, exasperate and flip it, burst, cherish and order it, render it volatile, burn, freeze, hammer and sing it...

Having followed my own guiding thread, I now ask listeners to follow me on a journey full of twists and turns and consisting of three stages of unequal length (16min – 12min – 7min):

Movement I: Modéré – Accélééré/Glissé –  
(Cadenza) – Choral – Accélééré  
Movement II: Lent (Attacca)  
Movement III: Vif – Fugato

The *Violin Concerto* was commissioned by Musique Nouvelle en Liberté for Isabelle Faust and the Orchestre Philharmonique du Luxembourg. Arturo Tamayo conducted the première in 2005 at the Théâtre du Châtelet, Paris. The work is dedicated to Isabelle Faust.

### Prelude and Death of Virgil (2000)

Within western culture, Virgil stands as an artist elevated to mythical stature. Little is known about his life, however, and successive generations have projected their own ideal of artistic creation on to his name. When he died, this daunting genius left behind an unfinished masterpiece, the *Aeneid*, which he had apparently wanted destroyed, as he was unhappy with its faults and imperfections – a subject taken up in Hermann Broch's novel *The Death of Virgil*, in which the writer is dissuaded from burning his manuscript by the emperor Augustus.

This scene of historical impact – the death of the monumental poet – inspired my librettist and me to begin work on an operatic project of vast dimensions. The opera

was never completed, but has given rise to various vocal and orchestral pieces, including *Prelude and Death of Virgil*, for baritone and orchestra.

I added the following epigraph to the score: "*This ends like a star whose light I have not succeeded in extinguishing, but which I have pushed so far away that I can no longer see it, '... not yet and yet already ...' A star I know is still shining there, but whose light no longer reaches me. It is a fine dissonance that remains suspended and whose gradual extinction occurs at a rhythm decided by Time. It is vibrating, but I can no longer feel it; I only know it is still there, and that it will fade away into the consonant radiance of oblivion.*"

*Prelude and Death of Virgil*, for baritone and orchestra, was premièred by Matteo di Monti and the Orchestre National de France, conducted by Gerard Schwarz, at Radio France's Olivier Messiaen Hall in Paris in December 2000. It was commissioned by the Radio France Présences Festival. The work is dedicated to my father.

**Thierry Lancino**

## Marc Gautron (b. 1953)

Marc Gautron, the librettist of *Prélude et Mort de Virgile*, studied and then taught philosophy before devoting himself to writing and producing scripts for film and television, as well as writing poetry, fiction, and plays.

## Isabelle Faust



After winning the prestigious Leopold Mozart and Paganini competitions at an early age, Isabelle Faust was soon invited to appear with the world's leading orchestras, including the Berlin Philharmonic, the Orchestra of the Age of Enlightenment, the Boston Symphony Orchestra, and the NHK Symphony Orchestra, Tokyo. She performs repertoire ranging from the works of J.S. Bach to contemporary composers such as Ligeti, Lachenmann, and Widmann, and is equally at home as a chamber musician or as a soloist with major orchestras or period ensembles. Over the course of her career she has had the opportunity regularly to perform or record with such conductors as Claudio Abbado, Frans Brüggen, Mariss Jansons, Giovanni Antonini, Philippe Herreweghe and Daniel Harding. She has made several recordings for Harmonia Mundi with her recital partner Alexander Melnikov, including the complete Beethoven *Sonatas for Piano and Violin*. This recording was awarded the Diapason d'Or and the Gramophone Award. Her CDs of J.S. Bach's *Sonatas and Partitas* for solo violin won a Diapason d'Or de l'Année. Isabelle Faust's recording of the Beethoven and Berg concertos, conducted by Claudio Abbado, was highly acclaimed by the international press and awarded a further Diapason d'Or, the Echo Klassik Prize, the

Gramophone Award and the Academy Award in 2012. She plays the 'Sleeping Beauty' Stradivarius (1704), kindly lent to her by the L-Bank Baden-Württemberg.

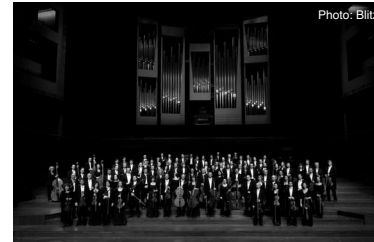
## Matteo de Monti



Matteo de Monti was born in Amsterdam and studied voice with Denis Dowling und Otakar Kraus in London. He is well known for his great variety of repertoire, ranging from Figaro and Papageno to Wozzeck and Dr Schön. Several composers have written especially for him, and he has sung the leading rôle in numerous premières. He has given *Lieder* recitals throughout Austria, France, Germany, Holland, Italy, the USA and Israel, notably those of Schubert, which have been received with great critical acclaim. He has recorded for many television and radio stations, such as the ORF, ARD, ZDF, ARTE, Bayerischer Rundfunk, the Israel Broadcasting Authority, the BBC and Radio France. Israel Broadcasting Authority

## Orchestre Philharmonique du Luxembourg

Music Director: Emmanuel Krivine



The orchestra of the Grand Duchy, the Orchestre Philharmonique du Luxembourg (OPL), represents a dynamic part of its country's culture. Since its high-profile début in 1933 under the aegis of Radio Luxembourg (RTL), the orchestra has performed throughout Europe. Publicly administered since 1996, the OPL has been in residence at the Philharmonie Luxembourg since 2005. Since January 2012 both institutions have formed one and the same entity. The precision and musicality of its music director, Emmanuel Krivine, and the orchestra's close collaboration with first-rate musical personalities have consolidated the orchestra's reputation, and its standing has been confirmed by an impressive list of prizes awarded for the orchestra's recordings in recent years. The 98 musicians are

active throughout the Greater Region with numerous concerts and activities. Tours take the orchestra to many music venues in Europe as well as in Asia and the United States. OPL concerts are regularly broadcast by Radio Luxembourg 100.7 and internationally by the European Broadcasting Union (EBU). The OPL is subsidised by the Ministry of Culture of the Grand Duchy and receives further support from the City of Luxembourg.

## Orchestre national de France

Music Director: Daniele Gatti



The Orchestre national de France was founded in 1934 to create a means of serving French music and symphonic repertoire. This ambitious project, combined with radio broadcasts of the orchestra's concerts, has contributed to its continuing prestige. The list of its conductors and of the soloists it has accompanied offers further proof, were that necessary, of its commitment to excellence. Since 2008 Daniele Gatti has been the orchestra's music director. He and the orchestra have explored the entire symphonic repertoire, from major pieces by French composers such as Debussy and Ravel, to the Austro-German repertoire of Brahms, Beethoven and Mahler, performing the latter's complete symphonies and *Lieder*. They are renowned for their exploration of Italian lyric repertoire, and particularly for their

interpretation of Verdi's *Falstaff*. Among other activities, they are in residency each season at Vienna's Musikverein.



## Arturo Tamayo



Arturo Tamayo was born in Madrid and studied music at the Madrid Conservatory and conducting in Basel with Pierre Boulez and in Vienna with Witold Rowicki. He also studied composition at the Freiburg Musikhochschule with Klaus Huber and Wolfgang Fortner. Arturo Tamayo divides his activities as a conductor between the concert hall and the opera house, in a repertoire ranging from the Baroque to the contemporary. He has regularly conducted throughout Europe, America and Japan, and appeared at a number of major opera houses, including Covent Garden, the Deutsche Oper Berlin, the Vienna State Opera, Opéra de Paris, Teatro Real in Madrid, Rome Opera House, and many others. Tamayo has recorded for Deutsche Grammophon, Capriccio, Claves, BIS, Timpani, and several other labels.

## Gerard Schwarz



Internationally recognized for his innovative programming and extensive catalogue of recordings, American conductor Gerard Schwarz serves as Music Director of the All-Star Orchestra and the Eastern Music Festival and is Conductor Laureate of the Seattle Symphony. The All-Star Orchestra features a handpicked ensemble of star players from America's leading orchestras who come together for an eight episode American Public Television series designed to encourage a greater understanding and enjoyment of classical music. They are featured on three Naxos DVDs [2.110348, 49 and 50]. Some 350 recordings with leading orchestra from all over the world testify to his achievement. Schwarz began his professional career as co-principal trumpet of the New York Philharmonic and has held leadership positions with the Mostly Mozart

Festival, the Royal Liverpool Philharmonic, the Los Angeles Chamber Orchestra and the New York Chamber Symphony. As a guest conductor in both opera and symphonic repertoire, he has worked with many of the world's finest orchestras and opera companies. A renowned interpreter of nineteenth-century German, Austrian and Russian repertoire, in addition to his noted work with contemporary American composers, Gerard Schwarz completed his final season as music director of the Seattle Symphony in 2011 after an acclaimed 26 years, a period of dramatic artistic growth for the ensemble. In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honours and accolades including Emmy Awards, GRAMMY® nominations, ASCAP Awards and the Ditson Conductor's Award. He was the first American named Conductor of the Year by *Musical America* and has received numerous honorary doctorates. Most recently, the City of Seattle named the street alongside the Benaroya Hall "Gerard Schwarz Place".

## Thierry Lancino (né en 1954)

### Concerto pour violon • Prélude et Mort de Virgile

Né en 1954, le compositeur Thierry Lancino étudie à l'Université de Poitiers et au Conservatoire de Paris, où il obtient le prix de composition et électroacoustique (1972-77). Il est également titulaire d'une bourse d'excellence Lavoisier et reçoit le prix de la *Villa Médicis hors les murs* (Ministère français des affaires étrangères, 1979-81, 1983-84). A l'Université de Stanford, il poursuit ses recherches musicales et se spécialise dans les techniques de synthèse sonore par ordinateur. Il est invité à rejoindre l'équipe de l'Institut de Recherche et de Coordination Acoustique/Musique du Centre Pompidou (IRCAM), où il expérimente, enseigne et compose de 1981 à 1988. Il considère ces années comme une période d'apprentissage approfondi de son art. Impatient d'élargir et de mûrir son univers esthétique, Lancino quitte l'Institut parisien et il est nommé "*pensionnaire*" de l'Académie de France à Rome (anciennement Prix de Rome), et séjourne deux ans à la Villa Médicis (1988-90). Après diverses résidences prolongées en qualité de compositeur, il se fixe à Manhattan, où il demeure actuellement. En 2007, il reçoit la prestigieuse Commande des Fondations Koussevitzky pour la musique. Si Lancino a d'abord consacré son parcours créatif à des expériences sur les phénomènes sonores – avec une double approche artistique et scientifique –, il s'attache désormais davantage à une écriture lyrique, colorée et audacieuse, avec une liberté stylistique ouverte à la séduction et à la spiritualité. Il collabore avec les plus grands festivals et orchestres d'Europe et des Etats-Unis. Des enregistrements de ses œuvres sont disponibles dans les catalogues des labels Wergo, K617, Adès-MFA et Naxos.

[www.lancino.org](http://www.lancino.org)

### Concerto pour violon

La composition du *Concerto pour violon* débuta en septembre 2004 et fut terminée en juin 2005. La composition se déroula entièrement la nuit, comme à mon habitude.

Le projet s'est développé et a mûri pendant plusieurs années. Quoiqu'il ne reste aucune esquisse ancienne dans la version finale de l'œuvre, cette profonde gestation explique la rapidité avec laquelle l'œuvre fut écrite. Il était clair depuis le début, que le titre – concerto – était une déclaration d'intention. Je n'avais aucun dessein de m'engager dans une musique à programme, ni de raconter une histoire, ou même de provoquer des sentiments spécifiques. Plutôt, il s'agissait pour moi d'exprimer ma propre musique, mon expérience intérieure. Et de la faire apparaître au plein jour dans sa construction abstraite.

J'embrasse pleinement la forme concerto. Je m'en empare. J'utilise cette enveloppe splendide qui m'autorise toutes les folies. Imaginer ce petit morceau de bois (en fait un Stradivarius de 1704) joué par Isabelle Faust, faisant face à une machine gigantesque (un orchestre au complet) était très stimulant et déclencha le bouillonnement de mon imagination. Ecrire pour des masses en tel déséquilibre était un vrai pari. Je gardai en tête la notion que "con-certo" vient du verbe "certare", lutter féroce. Mais la confrontation était encore plus vive au cours de la composition : le matériau musical et moi-même – le compositeur – nous sommes opposés violemment l'un à l'autre. Au cours de l'œuvre, ce matériau, je l'expose, le tords, je le frappe, je secoue, contrarie, expaspère, je le retourne, j'éclate, je chérie, je l'ordonne, volatilise, brûle, congèle, martèle, chante...

J'ai suivi un fil conducteur, et je demande de l'auditeur qu'il me suive dans ce voyage plein de péripéties. Il est organisé en trois étapes de proportions inégales (16mn – 12mn – 6mn) :

Mouvement I : Modéré – Accéléré/Glissé –  
(Cadence) – Choral – Accéléré  
Mouvement II : Lent (Attacca)  
Mouvement III : Vif – Fugato

Le concerto pour violon est une commande de « Musique Nouvelle en Liberté » pour Isabelle Faust et l'Orchestre Philharmonique du Luxembourg. La création, dirigée par Arturo Tamayo, fut donnée en 2005 au théâtre du Châtelet à Paris. Le *Concerto pour violon* est dédié à Isabelle Faust.

### Prélude et Mort de Virgile

Pour notre culture, Virgile représente une figure de l'artiste hissée au niveau du mythe. Pourtant rien n'est connu sur sa vie ; et des générations ont projeté sur son nom leur propre idéal de création artistique. Nous sommes en face d'un génie intimidant. Or Virgile laisse une œuvre interrompue par la mort, l'*Enéide*. La tradition veut que, la trouvant imparfaite, mensongère, il ait voulu la détruire et que l'empereur Auguste l'en ait dissuadé.

Cette scène historique fondatrice – la mort du monumental poète – nous inspira, à mon librettiste et à moi-même, un opéra de vastes dimensions. Si l'œuvre

lyrique ne fut jamais terminée, elle donna cependant naissance à plusieurs œuvres vocales et instrumentales. *Prélude et Mort de Virgile* est l'une de ces œuvres.

J'ai ajouté à la partition l'épithète : *“Cela se termine comme une étoile que je n'ai pas réussi à éteindre, mais que j'ai repoussée si loin que je ne la vois plus, ... pas encore, mais déjà ...”*. Une étoile que je sais briller, là-bas, mais dont la lumière ne me parvient plus. Elle est une fine dissonance qui reste en suspens et dont le temps rythme l'extinction progressive. Elle vibre, mais je ne la sens plus: je sais seulement qu'elle est là et qu'elle va se résoudre dans l'éclat consonant de l'oubli.”

*Prélude et Mort de Virgile*, pour baryton et orchestre, a été créé par Matteo di Monti et l'Orchestre National de France sous la direction de Gerard Schwarz, dans l'auditorium Olivier Messiaen de Radio France en décembre 2000. C'est une commande du Festival Présences de Radio France. L'œuvre est dédiée à mon père.

Thierry Lancino

### Prelude and Death of Virgil

Texte de Marc Gautron

#### 4] Prélude

#### 6] Mort de Virgile

Hé, attends, ne me laisse pas seul... avec eux, seul.  
Loin d'eux... Loin de moi...  
Si je pouvais dormir comme eux,  
Mêlé aux plantes et aux bêtes  
Dans la grande nuit d'avant la création...  
Ou bien plonger dans la lumière,  
Me dissoudre dans la grande spirale d'or.  
Sortir du temps, par l'illumination ou l'abrutissement...

### Prelude and Death of Virgil

Text by Marc Gautron

#### 4] Prelude

#### 6] Death of Virgil

Hey, wait, don't leave me alone... with them, alone.  
Far away from them... Far away from myself...  
If only I could sleep like they do,  
Mingling with the plants and the beasts  
In the great night before the creation...  
Or plunge into the light,  
And dissolve into the great golden spiral.  
Step outside time, through enlightenment or mindlessness...

Va-t'en!  
Chien hideux,  
Mangeur de charogne...  
Ah si seulement je pouvais  
Ramasser un caillou pour te le jeter,  
Faire éclater ton crâne grimaçant!  
Surtout, ne pas te quitter des yeux...  
Tu en profiterais pour mordre,  
Pour m'arracher un membre,  
Fouiller mon ventre...  
Je ne crie pas assez fort pour que tu m'entendes.  
Alors tu rôdes, lévrier de la mort!  
Tu n'es pas seul,  
Je vois des ombres traverser le ciel...  
Allez-vous en!  
Allez-vous en!  
Vautours déplumés,  
Arracheurs de visières...  
Ah si j'étais debout,  
Un seul geste vous éloignerait à tout jamais  
Comme un mauvais rêve!  
Allez-vous en!  
Dévoreurs de cadavres,  
Laissez-moi seul  
Attendre la venue de votre Reine...

Est-ce la nuit qui revient?  
Est-ce toi? déjà?  
Je vois ta silhouette pâle avancer.  
Tu viens pour un autre!  
Un qui savait chanter...  
Pas encore! Non, pas moi!  
Attends! J'abandonne ma voix!  
Tu veux davantage?  
Emporte mes visions,  
Prends tout!  
Le diamant pur de mon esprit.  
Arrache-le!  
Ce n'est pas assez?  
Tu veux l'orgueil? Tiens!  
La dignité? Voilà!  
Dépouille-moi du nom de créature humaine.

Go away!  
Hideous dog,  
Carion eater...  
If only I could pick up a stone  
To throw at you,  
And make your grimacing skull explode!  
Above all, I mustn't lose sight of you...  
Else you would use the opportunity to bite,  
Tear off one of my limbs,  
Gouge out my belly...  
My voice isn't loud enough for you to hear me.  
So, grim reaper, you're lurking!  
And you're not alone,  
I can see shadows in the sky...  
Go away!  
Go away!  
Featherless vultures...  
Gougers of entrails...  
If only I could stand up,  
One sweep of my arms would drive you away for ever  
Like a bad dream!  
Go away!  
Devourers of corpses,  
Leave me alone  
To wait for the arrival of your Queen...

Is this the night returning?  
Is it you? Already?  
I see your pale silhouette approaching.  
You came for another.  
One who knew how to sing...  
Not yet! No, not me!  
Wait! I could abandon my voice!  
You want more?  
Take my visions,  
Take everything!  
The pure diamond of my spirit.  
Rip it from me!  
It's not enough?  
You want my pride? Have it!  
My dignity? It's yours!  
Strip me of the name of human creature.

Et du souvenir d'avoir aimé;  
Et du souvenir d'avoir existé,  
Mais laisse mon cœur battre encore un peu.  
Tu ne veux pas marchander?

Les bêtes sont parties, mais je sens une morsure...  
Oh, ce n'est pas mon corps qui souffre!  
Ce n'est pas toi, ma vieille étrave, qui te brises,  
Mais c'est là-haut, dans la mâture,  
Dans les vergues de l'âme  
Qui tremblent au vent glacé de l'inconnu,  
Dans le linceul déroulé des voiles qui tressaillent,  
C'est là qu'on me tient!

Ni ciel, ni terre,  
Ni corps, ni âme...  
Rien qu'un vomissement du néant,  
Vers le néant.  
La lumière qui veillait encore va se noyer.  
Est-ce le jour qui revient?  
Est-ce toi?  
Ah! Me dissoudre dans le lait de ma semence,  
Souille infiniment pure.  
J'ai entendu un cri il y a longtemps.  
C'était ailleurs, il faisait sombre...

À présent, il ne reste plus de contours,  
Plus de ténèbres ni de lumière,  
Mais une spirale,  
Une spirale faite de nombreux visages.  
Sans yeux, ils regardent,  
Sans voix, ils chantent,  
Sans mémoire, ils se souviennent,  
J'étais là-bas...  
Je battais si loin  
De mon cœur...  
Je reviens...  
Je reviens...  
Je ...

**7 Postlude**

And of the memory of having loved;  
And of the memory of having existed.  
But let my heart beat a little longer.  
Aren't you willing to haggle?

The beasts have left, but I feel a bite...  
Oh, it's not my body that's suffering!  
It's not you, my old hull, that's breaking up,  
It's aloft, among the masts,  
Among the spars of the soul  
That tremble in the icy wind of the unknown,  
In the unfurled shroud of the quivering sails,  
That's where I'm being held!

Neither heaven, nor earth,  
Neither body, nor soul...  
Only a disgorgement from nothingness,  
Towards nothingness.  
The light that watched over me is about to go out.  
Is this the light of day returning?  
Is it you?  
Oh, to dissolve in the milk of my own seed,  
That stain of infinite purity!  
I heard a cry a long time ago.  
It was somewhere else, it was dark...

Now, there are no more turns,  
No more darkness, no more light,  
But a spiral,  
A spiral made up of many faces.  
Without eyes, they watch,  
Without voices, they sing,  
Without memories, they remember,  
I was there...  
I was beating so far away  
From my heart...  
I am returning...  
I am returning...  
I am...

**7 Postlude**



Isabelle Faust and composer Thierry Lancino preparing for the *Violin Concerto* première in Berlin, August 2005.

Thierry Lancino's background includes extensive periods of research at IRCAM and elsewhere, but his recent work concentrates on a lyrical and bold freedom of style embracing ideas of both seduction and spirituality. Inspired by a scene of historical impact, his *Prelude and Death of Virgil* dramatizes the demise of a daunting genius. Lancino writes of his *Violin Concerto* that his imagination was fired by 'the thought of a little piece of wood (in reality a 1704 Stradivarius), played by Isabelle Faust, confronting a gigantic machine (the full orchestra)'. Thierry Lancino's *Requiem* (Naxos 8.572771) was described as 'exhilarating' by *BBC Music Magazine*.

Thierry  
**LANCINO**  
(b. 1954)



<b>Violin Concerto (2005)*</b>	<b>34:48</b>	<b>Prelude and Death of Virgil (2000)**</b>	<b>25:41</b>
		<i>Text by Marc Gautron</i>	
❶ I. Modéré – Accélééré/Glissé – (Cadenza) – Choral – Accélééré	16:17	❷ Prelude	5:50
❷ II. Lent (Attacca)	11:43	❸ Interlude	4:33
❸ III. Vif – Fugato	6:48	❹ Death of Virgil	10:23
		❺ Postlude	4:55

**WORLD PREMIÈRE RECORDINGS**

**Isabelle Faust, Violin\***  
**Orchestre Philharmonique du Luxembourg\***  
**Arturo Tamayo\***

**Matteo de Monti, Baritone\*\***  
**Orchestre National de France\*\* • Gerard Schwarz\*\***

Recorded in concert at the Théâtre du Châtelet, Paris, on 3rd November, 2005 ❶-❸,  
and at the Auditorium Olivier Messiaen (Radio France), Paris, on 2nd December, 2000 ❹-❺

Radio France recordings • Producers: Etienne Pipard ❶-❸, Philippe Pélissier ❹-❺

Engineers: Valérie Lavallart ❶-❸, Joël Soupiron ❹-❺

The French sung texts and English translations can be found inside the booklet,

and may also be accessed at [www.naxos.com/libretti/573204.htm](http://www.naxos.com/libretti/573204.htm)

Publisher: Thierry Lancino • Booklet notes: Thierry Lancino

Cover: Inscription of Alfonso of Aragon in front of Virgil's Tomb, Naples (photo by Thierry Lancino)