

A portrait of Lisa Larsson, a woman with blonde hair, wearing a red dress with a beaded neckline and long earrings. She is looking upwards and to the left, with her hand resting on her neck. The background is dark.

Lisa Larsson
HECTOR BERLIOZ
La captive
Antonello Manacorda
Het Gelders Orkest



SUPER AUDIO CD

Lisa Larsson

HECTOR BERLIOZ

La captive

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HECTOR BERLIOZ (1803 – 1869)

Herminie, scène lyrique (1828)

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|---|------|
| [1] Récit: Quel trouble te poursuit | 3:39 |
| [2] Air: Ah! Si de la tendresse | 3:33 |
| [3] Récit: Que dis-je? | 1:15 |
| [4] Air: Arrête! Arrête! Cher Tancrède | 5:09 |
| [5] Air: Venez, venez, terribles armes! | 1:54 |
| [6] Prière: Dieu des chrétiens | 5:35 |

[7] La Captive, opus 12 (1832) 7:27

La mort de Cléopâtre (1829)

- | | |
|--|------|
| [8] Allegro vivace con impeto – Récit. C'en est donc fait! | 3:16 |
| [9] Lento cantabile. Ah! qu'ils sont loin ces jours,
tourment de ma mémoire | 6:07 |
| [10] Méditation. Largo misterioso. Grands Pharaons, nobles Lagides | 3:57 |
| [11] Allegro assai agitato. Non!... non, de vos demeures funèbres | 6:42 |

total time 48:51

Have you ever heard of Jean-Baptiste Guiroud, Guillaume Ross-Despréaux or Eugène Prévost? Apart from Prévost, perhaps, they have mostly been consigned to the depths of oblivion. But these were composers who won the coveted Prix de Rome, an award that had been instituted by Napoleon himself in 1803, in the period from 1827 to 1829. And in doing so, they whipped the prize right out from under the nose of Berlioz, who had competed for it just as often as they had. It might offer Berlioz some – posthumous – solace to know that he was in excellent company; Ravel, Debussy and Bizet were also to be denied the prize. The judging system for the prize, which offered little scope for groundbreaking composers, has come in for severe criticism over the years. In the words of Edgar Varèse, the prize 'produced so much insipid fruit that nowadays we can barely even remember their names'. It was Berlioz himself, in his highly readable and entertaining autobiography, who explained all about the prize's requirements and what the prize itself involved. The winner received an allowance for five years, but this was on condition that he would spend the first two years at the Académie de France in Rome, use the third year for travelling through Germany and survive the remaining two years 'doing what he could to promote himself and avoid dying from hunger' in Paris.

Before winning the prize in 1830 with the fairly scholastic cantata *La mort de Sardanapale*, Berlioz had already submitted attempts in the form of *La mort d'Orphée* (1827), *Herminie* (1828) and *La mort de Cléopâtre* (1829). In 1827, his *Mort d'Orphée* had been condemned as unplayable by the pianist who had to perform the piano reduction – one of the jury's requirements. Berlioz seems to have been slightly more successful in the following year: the piano

version of *Herminie* was admittedly playable, but the work was outstripped by the submission made by Ross-Despréaux and only came second. The cantata *Herminie* would survive, however, not least because Berlioz derived the *idée fixe* from his *Symphonie Fantastique* from the work. The cantata, to a text by Pierre-Ange Vieillard, was inspired by Tasso's 'Gerusalemme liberata'. This was an epic set during the Crusades, recounting the tale of the Christian knight Tancredi and his love for the Muslim warrior Clorinda. In the passage set by Berlioz, the central figure is Princess Erminia of Antioch, who was also in love with Tancredi. She leaves Jerusalem – dressed in Clorinda's armour – to aid Tancredi, who has been wounded following a duel with the Muslim knight Argantes.

The reason for Berlioz missing out on the prize was that he had ignored the committee's rules. The specific issue was the text 'God of the Christians, whom I do not know / You, whom I used to rebuff so scornfully / Today I call on you with respect / That you may hear my small voice.' Berlioz tells us how, despite the fact that the committee had assumed this would be an *Aria agitata*, he had set the text to subdued music. 'I was so bold as to imagine that this quatrain ought to be set as a prayer, and I felt it was impossible for the King of Antioch to wail to the God of the Christians in melodramatic screams and shouts, to a despairing orchestral accompaniment'. The jury, however, was less than charmed by Berlioz's music or his obstinacy, particularly when other passages in the work, which Berlioz had actually set as *Agitato*, encouraged the jury to compare him with Beethoven at his most tumultuous. Berlioz notes with sardonic pleasure that one of the jury members (who included artists other than

musicians) commented at this point 'But who is Monsieur Beethoven? He is not a member of our Institute and everyone appears to be talking about him...'

And then, following the failures of *Orphée* and *Herminie*, came the third attempt. Berlioz himself was highly optimistic. After all, had he not been assured that he would be given the first prize? In his own words: 'Because they had already decided to award me the prize, I did not see why I should undertake, as I had done the previous year, to write to their style and taste instead of allowing myself to be guided by my own feelings and in my own style. Let us provide a serious, artistic performance and produce an outstanding cantata.' He was true to his word. The highly dramatic subject matter suited Berlioz down to the ground: Cleopatra, who administered the bite of a snake to herself and died in convulsions, and who mused in a touching *Méditation* on the scandal that her demise would bring to the ancient kingdom of the Pharaohs. Berlioz drew his inspiration from Shakespeare's line 'How if, when I am laid into the tomb', from *Romeo and Juliet*, actually using them as the motto of the meditation. But – yet again – the committee was 'not amused'. In the words of Berlioz: 'I consider that this piece certainly merited the first prize. But that was not to be. None of the cantatas was awarded this prize. In that particular year, the jury decided not to award any first prize, rather than encourage young composers who displayed such dangerous tendencies.' Berlioz goes on to relate how, on meeting Boïeldieu, one of the jury members, some days afterwards, he was blamed for having thrown away the first prize. The response to Berlioz's comment that he had done his

very best was 'That is precisely the charge against you. You must not do your best – the best is the enemy of the good. How can you expect me to approve of something like that when you are fully aware that the music I love best is generally peaceful?' Berlioz replied, in words too telling to omit: 'Monsieur, it is rather difficult to write peaceful music for an Egyptian queen who has been bitten by a poisonous snake and who is suffering a painful death in the extremes of agony'. Unfortunately, Berlioz's cantata sank without trace, and it was only the next year that he succeeded in satisfying the jury, when he obediently followed the advice he had been given with the less colourful and much shorter cantata *La mort de Sardanapale*. Cléopâtre was not to be forgotten, however; Berlioz incorporated a passage from it into his later work *Lélio*.

So – winning the Prix de Rome allowed the victor to spend two years in the Eternal City. Was this an unalloyed pleasure for the young composer? Not really, if one considers his autobiography. Berlioz complained about all manner of things in Italy, from the demise of sacred music to the general ignorance of music in the country. And what about life in the Villa Medici, where he had been billeted? 'I sought refuge in the Abruzzi, as I was dying of boredom in Rome. I doubt whether I could have borne the monotony of that life if I had not fled.' Elsewhere, he complains about 'the great shadow cast by classical Rome'. Some of the buildings, such as the Coliseum and Saint Peter's, managed to captivate him and his thoughts would drift away when he was following in the footsteps of some of the great figures of history – Michelangelo, Raphael or Canova. But his musical harvest was meagre:

'In the midst of this anti-musical atmosphere, things had actually become so bad for me that I was unable to compose at all. All that I could produce for the Académie was confined to three or four pieces.' One of these pieces was the song *La captive*, whose success he could not have predicted. In fact, Berlioz wrote it not in Rome but rather on a visit to Subiaco. In the mountains, he happened to come across the poem 'La captive' by Victor Hugo. Berlioz, heavily influenced by the work, told his companion Lefebvre that he could already hear the music in his head, and would have written it down if he had manuscript paper to hand. His friend 'took a ruler and pen and quickly drew out a few staves, on which I hastily noted down the vocal and bass lines for this little melody.' The original version, dating from February 1832, was for voice with piano accompaniment; a simple strophic song. Two years afterwards, Berlioz produced an orchestrated version, which has not however survived. But he did not forget the work and it began a new existence as a through-composed song. A number of versions have survived, including with piano accompaniment and with the addition of a cello obbligato. Berlioz was clearly well pleased with the work, one of the few from his sojourn in Italy: 'I later elaborated and orchestrated this melody and I believe that it is one of the most colourful I have ever written.'

Frits de Haen

Translation: Bruce Gordon/Muse Translations



Lisa Larsson

Following an early career as a flautist, Swedish soprano Lisa Larsson studied singing in Basel, Switzerland. During her first engagements, at the Zurich Opera, she worked with conductors such as Franz Welser-Möst and Nikolaus Harnoncourt. After her debut with Riccardo Muti at La Scala di Milano, she quickly established herself internationally, in particular as a Mozart interpreter, performing Pamina, Susanna, Ilia, Zerlina, Zaide, Servillia, Fortuna and Ismene. She has appeared at renowned European opera-houses including the Royal Opera House Covent Garden, Teatro la Fenice, the Bavarian State Opera, the Grand Théâtre de Genève, the Opéra de Monte Carlo, the Leipzig Opera, the Theater Basel, the Royal Swedish Opera, the Royal Danish Opera as well as at the Salzburg Festival, the Lucerne Festival, the Glyndebourne Festival and the Festival d'Aix-en-Provence. Equally at home on the concert platform, Lisa Larsson is internationally renowned for her diversity and artistry.

Recently added repertoire includes works by Brahms, Berlioz, Mahler, Richard Strauss, Britten, Stravinsky as well as contemporary composers. She has performed with many of today's most notable conductors, including Claudio Abbado, Sir Colin Davis, David Zinman, Edo de Waart, Daniel Harding, Adam Fischer, Mikhail Pletnev, Antonello Manacorda, Lawrence Renes, Massimo Zanetti, Louis Langrée, Andrew Manze, Douglas Boyd, Juanjo Mena and Vassily Sinasky, in collaborations with orchestras such as the Berlin Philharmonics, the Frankfurt Radio Symphony

Orchestra, the Munich Philharmonics, the Zurich Tonhalle Orchestra, the Vienna Symphony Orchestra, the Orchestre Philharmonique de Radio France, the Orchestre National de Lyon, the Stockholm Philharmonics, the Nederlands Philharmonics, the Hong Kong Philharmonics and the NHK Orchestra, Tokyo.

In the field of Early Music she has frequently performed with many of the leading period instrument orchestras and their conductors, including Ton Koopman, Sir John Eliot Gardiner, Frans Brüggen, Richard Egarr, Christopher Hogwood, Trevor Pinnock, Andrea Marcon, Gottfried von der Goltz, Emanuelle Haïm, Sir Roger Norrington.

The 2013/14 season sees two major additions to her extensive discography: a Haydn album with the Combattimento Consort Amsterdam under the direction of Jan Willem de Vriend, followed by a Berlioz program with the Arnhem Philharmonic Orchestra conducted by Antonello Manacorda, both released by Challenge Classics. Previous releases include a recording of Strauss' "Vier letzte Lieder" under Douglas Boyd, Mahler's Symphony No. 8 under David Zinman, the Mozart operas "Don Giovanni" under Daniel Harding, "Mitridate" under Adam Fischer, "Il sogno di Scipione" under Gottfried van der Goltz, Händel's "Jeptha" under David Stern as well as numerous Bach Cantatas under both Sir John Eliot Gardiner and Ton Koopman. With the latter she also recorded Bach's Christmas and Easter Oratorios as well as the Magnificat.

As of recent Lisa Larsson works in close collaboration with Swedish composer Rolf Martinsson. Planned for the future are world-premieres and performances of new works of his dedicated to her. This together with orchestras such as the Zurich Tonhalle Orchestra, Philharmonia Orchestra London, Helsinki resp. Nederlands Philharmonics, the Gothenburg SO, Scottish Chamber Orchestra and Swedish Chamber Orchestra under conductors as f.e John Storgårds and Mark Albrecht. In addition to this, also a CD-recording of Martinsson's longstanding "Orchestral Songs on Poems by Emily Dickinson" is scheduled together with the Royal Stockholm Philharmonic Orchestra.

www.lisalarsson.info



Antonello Manacorda - Conductor

Antonello Manacorda has been Principal Conductor of Kammerakademie Potsdam since 2010 and Principal Conductor of Het Gelders Orkest in The Netherlands since 2011. He also has many regular guest conducting relationships which include the Frankfurt Radio Symphony, BBC Philharmonic, Sydney Symphony and Orchestra della Svizzera Italia. He has also worked with a number of other orchestras including the Scottish Chamber Orchestra, Zürich Chamber Orchestra, Stavanger Symphony, Swedish Chamber Orchestra, Hamburger Symphoniker and Staatskapelle Weimar. In the coming seasons he will be conducting the Helsinki Philharmonic, Orchestre National du Capitole de Toulouse and Gothenburg Symphony.

Manacorda has also been a regular guest at the Aldeburgh Festival appearing there in 2008, 2010 and 2012. From 2003-06 Antonello Manacorda was Artistic Director for chamber music at the Académie Européenne de Musique du Festival d'Aix en Provence. His first appointment as principal conductor was in 2006 with I Pomeriggi Musicali in Milan.

Manacorda appears regularly at the Philharmonie Berlin with Kammerakademie Potsdam, and at the Concertgebouw Amsterdam with both Het Gelders Orkest and KAP. In February 2014 he conducts a Beethoven Cycle over four consecutive days in Potsdam with KAP. In April, he appears in the Concertgebouw with Het Gelders Orkest for a performance of Mendelssohn's complete *Midsummer Night's Dream* which will be broadcast live. Manacorda is currently engaged in recording

a Schubert Symphony cycle for Sony Classical with the Kammerakademie Potsdam. The first two CDs have met with high praise, including one being listed as one of Die Welt's top-10 CDs of 2013.

Manacorda also has quite a presence in the opera field, with a long-standing relationship with La Fenice, and the director Damiano Michieletto. At La Fenice he has conducted a new production of Mozart's da Ponte cycle on several occasions and he returns in 2014 to conduct *The Magic Flute*. Future opera productions include Mozart's *Bethulia Liberata* with Kammerakademie Potsdam and Rossini's *Otello* at the Theater an der Wien.

Manacorda was a founder-member of the Mahler Chamber Orchestra and its vice-president and concertmaster for eight years. A scholarship from De Sono in his home town of Turin allowed him to pursue his goal of becoming a conductor by enabling him to study with Jorma Panula for two years in Helsinki.

www.antonello-manacorda.com



About the Arnhem Philharmonic Orchestra / Het Gelders Orkest

Tradition and innovation – two key features of the Arnhem Philharmonic Orchestra. In the tension created between these two concepts, we pass on our passion for live classical music to young and old alike. Eighty-five musicians come together in a major, authoritative symphony orchestra at the highest level. The orchestra's ambition is to bring enjoyment of live symphonic music to audiences in Gelderland and beyond. This is why we organise 100 symphonic concerts each year, alongside family concerts, educational concerts and special participation projects for amateur musicians. We also record several (live) CDs every year. Through these activities, the Arnhem Philharmonic Orchestra reaches an audience of more than 400,000 people. The orchestra's innovative activities set it apart and have won it a large number of accolades. The Arnhem

Philharmonic Orchestra recently introduced its “LAB” series, a breeding ground for musical initiatives. The youthful and successful Antonello Manacorda has been Chief Conductor of the Arnhem Philharmonic Orchestra since 2011.

1st violins Cécile Huijnen leader | Roeland Gehlen leader | Dimiter Tchernookov deputy leader | Alexej Pevzner deputy leader | Farinaz Kherad Picheh | Sylvia van der Grinten | Anna Wiersum | Janneke Roelofs | Aimée Broeders | Alexander de Blaeij | Pieternel van Lent | Melanie Jansen | Ewoud Mahler | Winnie Hanel

2nd violins Marjolein van Dingstee principal | Cindy Albracht principal | Arthur Ornée co-principal | Bert Neisingh | Saskia Bos | Martijn Tjoelker | Christien Gerritsen | Marjo Finke | Michaela van Buuren | Eva Bengtsson | Boukje Raes | Eszter Frauenholz | Marte Straatsma

viola Bart Peters principal | Meintje de Roest principal | Eileen Mc Ewan co-principal | Elka Bongers co-principal | Wouter van Ettinger | Peter van Praagh | Marieke Wenink | Wim Traa | Jan Willem van der Eyk | Marian van den Berg

cello René Berman principal | Maïke Reisener principal | Inge Grevink co-principal | Liliana Rupp | Joke den Heijer | Eveline Rosenhart | Agaath Kooistra

double bass Aristotelis Potamianos principal | Hans Blok co-principle | Joost Hillen co-principal | Jacinta Molijn | Julianne Vogel

flute Peter Verduyn-Lunel principal | Eveline Poser co-principal | Heleen de Witte | Gudrun Bourel piccolo

oboe Bram Kreeftmeijer principal | Jeroen Soors principal | Arthur Mahler | Sigurd Smit

clarinet Arno Stoffelsma principal | Oscar Ramspek co-principal | Irene Teepe

bassoon Joop Bremer

horn Stefan Blonk | Syta Ypma | Kirsten Jeurissen | José Luis Sogorb Jover
trumpet Tonnie Kievits principal | Bob Koertshuis principal/2nd trumpet | Jacq Sanders

trombone Jilt Jansma principal | Christian Ansink co-principal | Dick Bolt bass trombone

tuba Arjan Stroop

percussion Actea Jiménez principal timpani/leader | Peter Wolterinck percussionist/co-principal timpani | Jan Roel Hamersma

harp Diana de Vries

Herminie scène lyrique

Text: Pierre-Ange Vieillard (1778–1862)

[1] Récit

Quel trouble te poursuit, malheureuse
Herminie!
Tancrede est l'ennemi de mon Dieu, de ma loi.
Du trône paternel ses exploits m'ont bannie.
Il a porté le ravage et l'effroi
Dans les cités de la triste Syrie.
Par lui j'ai tout perdu, tout! jusqu'à mon repos,
Jusqu'à la haine, hélas! pour l'auteur de mes
maux.
Oui, Tancrede, à tes lois en amante asservie,
Je chéris le poids de mes fers,
Je chéris les tourments que pour toi j'ai soufferts.

[2] Air

Ah! Si de la tendresse où mon cœur
s'abandonne
Je devais obtenir le prix dans ton amour,
Dieux! avec quel transport je bénirais le jour
Où je l'aurais conquis en perdant ma couronne!
Mais je t'adore, hélas! sans retour, sans espoir.

Herminie lyric scene

Narrative

Such trouble pursues you, unhappy Herminia!
Tancredi is the enemy of my God, of my law.
His feats have banished me from my father's
throne.
He has ravaged and brought terror
Into the circls of sad Syria.
Due to him. I have lost everything, everything!
Even unto hate, alas! for the author of my ill
sleep.
Yes, Tancredi, as a lover enslaved to your laws,
I cherished the weight of my shackles,
I cherished the torment which I've suffered for
you.

Aria

Ah! If by the tenderness to which my heart
abandons itself. I should obtain the prize of your
love,
Gods! with what joy I would bless the day
That I conquered him by losing my crown!
But alas I adore you unrequited, without hope.

Chaque instant de mes feux accroît la violence.
Mon cœur brûle, et ma bouche est réduite au
silence,
Et mes yeux ne peuvent plus te voir..
Ah! Si de la tendresse...

[3] Recit

Que dis-je? Où s'égarant mes vœux?
De l'excès du malheur quand je suis menacée,
Je me livre aux amours d'une flamme insensée.
Bientôt dans un combat affreux,
De Tancrede et d'Argante la haine se signale.
Déjà, dans une lutte à tous les deux fatale,
Tancrede triomphant a d'un sang généreux
Marqué ses exploits glorieux.

Si, n'écoutant que l'ardeur qui l'anime,
De sa force abattue il prévient le retour,
D'un héroïque effort il tombera victime...
Mortel effroi pour mon amour!

[4] Air

Arrête! Arrête! Cher Tancrede,
Je frémis du péril où tu cours.
Le coup qui menace ta tête,

Every instant the violence of my burning grows.
My heart is on fire, and my mouth is reduced to
silence,
And my eyes can no longer see you.
Ah! If by tenderness...

Narrative

What am I saying? Where are my wishes wandering?
By the excess of misfortune when I am threatened.
I deliver myself to the loves of a mad flame.
Soon in a horrible combat,
The hatred of Tancredi and Argante stands out.
Already, in a struggle fatal to them both,
Triumphant Tancredi has, with flowing blood,
Marked his glorious exploits.

If by listening only to the ardour which inspires him,
He foresees the return of his exhausted strength,
He will become a victim of an heroic effort...
Mortal dread for my love!

Aria

Stop! Stop! Dear Tancredi,
I shudder at the peril you risk.
The blow which threatens your life,

En tombant trancherait mes jours.
J'exhale en vain ma plainte fugitive.
Je l'implore, il ne m'entend pas.
Arrête! Arrête! Cher Tancredi,
Que Clorinde est heureuse! Au milieu des combats,
De son sexe abjurant la faiblesse craintive;
Le courage guide ses pas.
Que je lui porte envie! A ces murs suspendue,
Son armure frappe ma vue.
Si j'osais m'en couvrir!...
Si, trompant tous les yeux,
Sous cette armure aux périls consacrée,
Je fuyais d'Aladin le palais odieux,
Et du camp des chrétiens allais tenter l'entrée!

Mais, que dis-je? Que dis-je? Mon faible bras
Pourrait-il soutenir sa redoutable lance?
Tancredi va mourir peut-être, et je balance!
C'est trop tarder, je cours l'arracher au trépas.

Would also cut short my days.
But vainly I voice my fleeting plaint.
I beg him, but he does not hear me.
Stop! Stop! Dear Tancredi...
How happy is Clorinda! In the midst of these struggles,
Despite the timorous weakness of her sex,
Courage guides her step.
How envious I am of her! Before my eyes,
Her armour hangs on these walls.
If I dared put it on! ...
If, deceiving all eyes,
Whit in this armour consecrated to peril,
I were to fleet from Aladin's hateful palace,
And attempt to enter the Christian camps!

But what am I saying? What am I saying? Could
my feeble. Even hold up her fearful spear?
Tancredi is perhaps about to die, and I hesitate!
I have waited long enough. I will run and snatch
him from death.

[5] Air

Venez, venez, terribles armes!
Venez, venez, fiers attributs de la valeur!
Cessez, cessez d'exciter les alarmes!
Protégez l'amour, protégez le malheur!

[6] Prière:

Dieu des chrétiens, toi que j'ignore,
Toi que j'outrageais autrefois,
Aujourd'hui mon respect t'implore.
Daigne écouter ma faible voix!

Guide ta tremblante ennemie
Près de ton vengeur généreux!
Tu deviens le dieu d'Herminie,
Si tu rends Tancredi à mes vœux.

Dieu des chrétiens, toi que j'ignore...

Venez, venez, terribles armes!...
Oui! Oui! Sous cette armure aux périls
consacrée,
Du camp des chrétiens je vais tenter l'entrée.
Dieu des chrétiens, toi que j'ignore...

Aria

Come, come, fearsome weapons!
Come, come, proud attributes of valour
Cease, cease, from sounding the alarms!
Protect love, protect misfortune!

Prayer

God of the Christians, Thou whom I know not,
Thou whom I Gravelly offended in the past,
Today my respect implores thee.
Deign to hear my weak voice!

Guide the trembling enemy
Close to thy generous avenger!
Thou shalt become Herminia's god,
If thou returnest Tancredi to my wishes.

God of the Christians, Thou whom I know not....

Come, come, fearsome arms!...
Yes! Yes! Beneath this armour consecrated to peril,
I am going to attempt to enter the Christian
camps!
God of the Christians, Thou whom I know not

[7] **La captive** Réverie

Text: written by Victor Hugo

Si je n'étais captive,
J'aimerais ce pays,
Et cette mer plaintive,
Et ces champs de maïs,
Et ces astres sans nombre,
Si le long du mur sombre
N'étincelait dans l'ombre
Le sabre des spahis.

Je ne suis point Tartare,
Pour qu'un eunuque noir
M'accorde ma guitare,
Me tienne mon miroir.
Bien loin de ces Sodomes,
Au pays dont nous sommes,
Avec les jeunes hommes
On peut parler le soir.

Pourtant j'aime une rive
Où jamais des hivers
Le souffle froid n'arrive
Par les vitraux ouverts.

The Prisoner Reverie

Were I not a prisoner,
I would love this country,
with its mournful sea,
its fields of corn,
and its numberless stars.
If only, along the gloomy walls,
the sword of the Algerian
did not glint in the shadows.

I am not a Tartar,
and have no black eunuch
to tune my guitar,
or hold my mirror.
Far from these Sodoms,
in this country, we are free
to talk in the evenings
with the young men.

Yet I love these shores
where in winter
no gales can blow
through the open panes.

L'été, la pluie est chaude:
L'insecte verte qui rôde
Luit, vivante émeraude,
Sous les brins d'herbe verts.
J'aime en un lit de mousses
Dire un air espagnol,
Quand mes compagnes douces,
Du pied rasant le sol,
Légion vagabonde
Où le sourire abonde,
Font tourner leur ronde
Sous un rond parasol.
J'aime en un lit de mousses
Dire un air espagnol
Ha! ha! ha! ha! ha!

Mais surtout, quand la brise
Me touche en voltigeant,
La nuit, j'aime être assise,
Être assise en songeant,
L'oeil sur la mer profonde,
Tandis que, pâle et blonde,
La lune ouvre dans l'onde
Son éventail d'argent.
Ah! si je n'étais captive, etc.

In summer, the rain is hot.
the green insect which lurks
glows, a living emerald,
under the clumps of green grass.
On a mossy bed, I love
to sing a Spanish song,
while my gentle companions,
their feet skimming the earth,
a gypsy regiment
where smiling abounds,
dance their roundelays
under a circling parasol.
On a mossy bed, I love
to sing a Spanish song.
Ha! Ha! Ha! Ha! Ha!

Above all, when the breeze
flutters against me,
at night, I love to be still,
and sit in a dream,
my eyes on the deep sea,
while the fair pale moon
raises over the waves
its arc of silver light.
Ah! Were I not a prisoner, etc.

[8] La mort de Cléopâtre scène lyrique

Text: Pierre-Ange Vieillard (1778–1862)

C'en est donc fait! ma honte est assurée.
Veuve d'Antoine et veuve de César,
Au pouvoir d'Octave livrée,
Je n'ai pu captiver son farouche regard.
J'étais vaincue, et suis déshonorée.
En vain, pour ranimer l'éclat de mes attraits,
J'ai profané le deuil d'un funeste veuvage;
En vain, en vain, de l'art épuisant les secrets,
J'ai caché sous des fleurs les fers de l'esclavage;
Rien n'a pu du vainqueur désarmer les décrets.

A ses pieds j'ai traîné mes grandeurs opprimées.
Mes pleurs même ont coulé sur ses mains
répandus,
Et la fille des Ptolémées
A subi l'affront des refus!

[9] Ah! qu'ils sont loin ces jours, tourment de
ma mémoire,
Où sur le sein des mers, comparable à Vénus,
D'Antoine et de César réfléchissant la gloire,

The Death of Cleopatra Lyric scene

So it is all over! My shame is certain.
Widow of Antony and widow of Caesar,
delivered into the power of Octavius,
I have been unable to captivate his fiery glance.
I was vanquished, and am dishonoured.
Seeking to restore the allure of my charms, in vain
have I profaned the weeds of a baneful widowhood;
exhausting my secret art, in vain, in vain have I
concealed beneath flowers the chains of slavery;
nothing availed to disarm the victor's decrees.

Under his feet I have dragged my downtrodden
grandeur.
My very tears have flowed over his outstretched
hands and the daughter of the Ptolemies
has suffered the affront of rejection.

Ah! how far off are those days which torment my
memory,
when from the bosom of the sea, like Venus,
reflecting the glory of Antony and of Caesar,

J'apparus triomphante aux rives du Cydnus!
Actium m'a livrée au vainqueur qui me brave;
Mon sceptre, mes trésors on passé dans ses mains;
Ma beauté me restait, et les mépris d'Octave
Pour me vaincre ont fait plus que le fer des
Romains.

Mes pleurs même ont coulé sur ses mains
répandus,
J'ai subi l'affront des refus.
Moi !... qui du sein des mers, comparable à Vénus,
M'élançai triomphante aux rives du Cydnus!

Au comble des revers, qu'aurais-je encore à
craindre?
Reine coupable, que dis-tu?
Du destin qui m'accable est-ce à moi de me
plaindre?
Ai-je pour l'accuser les droits de la vertu?

J'ai d'un époux déshonoré la vie.
C'est par moi qu'aux Romains l'Égypte est
asservie,
Et que d'Isis l'ancien culte est détruit.
Quel asile chercher? Sans parents! sans patrie!
Il n'en est plus pour moi que l'éternelle nuit!

I appeared in triumph on the banks of the Cydnus!
Actium delivered me to the conqueror who resists
me; my sceptre, my treasures passed into his hands;
my beauty alone remained, and Octavius' scorn
did more to vanquish me than the sword of the
Romans.

My very tears have flowed over his outstretched
hands,
I have suffered the affront of refusals.
I! ... who from the bosom of the seas, like Venus,
strode in triumph on to the banks of the Cydnus!

In the depth of my troubles, what more have I to
fear?
Guilty queen, what are you saying?
Is it right for me to lament the fate which oppresses
me?
Can I excuse it on the grounds of my virtue?

I have dishonoured the life of a husband.
It is through me that Egypt is in thrall to the Romans,
and that the ancient cult of Isis is destroyed.
What refuge can I hope for? With no kin, no
country,
there is nothing left for me but eternal night!

[10] Méditation

How if when I am laid into the tomb ... - Shakespeare

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

[11] Non! ... non, de vos demeures funèbres
Je profanerais la grandeur!
Rois, encor au sein des ténèbres,
Vous me fuiriez avec horreur.

Du destin qui m'accable est-ce à moi de me
plaindre?
Ai-je pour l'accuser le droit de la vertu?
Par moi nos dieux ont fui d'Alexandrie,
Et d'Isis le culte est détruit.

Non, j'ai d'un époux déshonoré la vie.
Sa cendre est sous mes yeux, son ombre me
poursuit.
C'est par moi qu'aux Romains l'Égypte est
asservie.

Meditation

Great Pharaohs, noble Lagides,
will you without wrath see
a queen who is unworthy of you
enter your pyramids to sleep?

No! ... no, I would profane
the grandeur of your funereal abodes.
Kings, once more, in the heart of darkness,
you would flee from me in horror.

Is it for me to lament the fate which oppresses
me?
Can I accuse it on the grounds of my virtue?
Because of me our godshave fled Alexandria,
the cult of Isis is destroyed.

No, I have dishonoured the life of a husband.
His ashes are under my gaze, his shade
pursues me.
It is through me that Egypt is in thrall to the
Romans.

Par moi nos Dieux ont fui les murs d'Alexandrie,
Et d'Isis le culte est détruit.

Osiris proscrit ma couronne.
A Typhon je livre mes jours!
Contre l'horreur qui m'environne
Un vil reptile est mon recours.

Dieux du Nil... vous m'avez trahie!
Octave m'attend a son char.
Cléopâtre, en quittant la vie,
Redevient digne de César!

Through me our gods have fled the walls of
Alexandria, and the cult of Isis is destroyed.

Osiris prescribes my crown.
I deliver my life to Typhon!
Against the horror which surrounds me
a vile reptile is my recourse.

Gods of the Nile, you have betrayed me!
Octavius awaits me in his chariot.
Cleopatra, quitting life,
becomes worthy of Caesar once more!

This High Definition Surround Recording was Produced, Engineered and Edited by Bert van der Wolf of NorthStar Recording Services, using the 'High Quality Musical Surround Mastering' principle. The basis of this recording principle is a realistic and holographic 3 dimensional representation of the musical instruments, voices and recording venue, according to traditional concert practice. For most older music this means a frontal representation of the musical performance, but such that width and depth of the ensemble and acoustic characteristics of the hall do resemble 'real life' as much as possible. Some older compositions, and many contemporary works do specifically ask for placement of musical instruments and voices over the full 360 degrees sound scape, and in these cases the recording is as realistic as possible, within the limits of the 5.1 Surround Sound standard. This requires a very innovative use of all 6 loudspeakers and the use of completely matched, full frequency range loudspeakers for all 5 discrete channels. A complementary sub-woofer, for the ultra low frequencies under 40Hz, is highly recommended to maximally benefit from the sound quality of this recording.

This recording was produced with the use of Sonodore microphones, Avalon Acoustic monitoring, Siltech Mono-Crystal cabling and dCS - & Merging Technologies converters.



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