



London Symphony Orchestra
LSO Live

Mendelssohn
A Midsummer Night's Dream
Sir John Eliot Gardiner

Monteverdi Choir
London Symphony Orchestra

Felix Mendelssohn (1809–1847)

Overture: A Midsummer Night's Dream, Op 21 (1826)

A Midsummer Night's Dream: Incidental Music, Op 61 (1842)

Sir John Eliot Gardiner

London Symphony Orchestra

Ceri-lyn Cissone, Alexander Knox, Frankie Wakefield actors

Monteverdi Choir

Overture: A Midsummer Night's Dream, Op 21

- | | | |
|---|------------------|--------|
| 1 | Allegro di molto | 6'22'' |
| 2 | Tempo primo | 5'54'' |

A Midsummer Night's Dream: Incidental Music, Op 61

- | | | |
|----|---|--------|
| 3 | Prologue (Narration) "Ay me! For aught that I could ever read" | 1'04'' |
| 4 | No 1 Scherzo | 4'18'' |
| 5 | No 2 L'istesso tempo | 3'32'' |
| 6 | No 2a Allegro vivace | 2'12'' |
| 7 | No 3 Lied mit Chor | 4'40'' |
| 8 | No 4 Andante | 1'41'' |
| 9 | No 5 Allegro appassionato | 4'20'' |
| 10 | No 7 Nocturne (Con moto tranquillo) | 6'11'' |
| 11 | No 8 Andante | 3'19'' |
| 12 | No 9 Hochzeitmarsch ("Wedding March") & No 12 Allegro vivace come primo | 5'13'' |
| 13 | Finale Allegro di molto | 6'26'' |

Total time 55'09''

Recorded live 16 February 2016 in DSD 128fs, at the Barbican, London

Nicholas Parker producer & audio editor

Classic Sound Ltd recording, editing and mastering facilities

Neil Hutchinson for **Classic Sound Ltd** balance engineer, audio editor, mixing and mastering

Jonathan Stokes for **Classic Sound Ltd** recording engineer

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Programme Notes

Felix Mendelssohn (1809–1847) **A Midsummer Night's Dream: Overture,** **Op 21 (1826) & Incidental Music, Op 61 (1842)**

Mendelssohn's extraordinary early activity as a composer – twelve string symphonies, six operas, the astounding Octet for strings and much else besides by the time he was 16 – went hand in hand with a cultured upbringing that left him well versed in matters literary and artistic. In addition to his musical activities he wrote poems, painted and drew, while his parents' home in Berlin was one of Germany's most active intellectual salons, where concerts, theatrical performances and literary readings were frequent and guests included scientists, philosophers, actors, writers and musicians. Felix found much inspiration in these experiences, and in the summer of 1826, while still only 17, was moved to compose an overture based on Shakespeare's enchanted comedy *A Midsummer Night's Dream*.

As originally conceived, the Overture is better described as a tone poem; it was not written to precede a performance of the play, and dutifully – though brilliantly – it includes within its sonata-form structure clear representations of the fairies, the confidence and urbanity of Duke Theseus' court, the yearning of the lovers in the wood and the rusticity of the 'rude mechanicals' complete with Bottom's asinine braying. The work is also punctuated by reappearances of the four chords of the opening bars, which descend on the music at key moments, changing the mood like a spell.

Mendelssohn's overture was first performed in Stettin in April 1827, and quickly became one of his most popular pieces. In 1842, however, he was

commissioned by the King of Prussia to provide incidental music for a production of the play, to be preceded by the overture; Mendelssohn obliged, and his complete score, consisting of songs, entr'actes and various other little snippets, was heard for the first time in Potsdam, October 1843. The version heard on this recording, focusing on the music of the world of the fairies and the human lovers, was assembled by Sir John Eliot Gardiner and the LSO for performances in London and in Germany as part of celebrations surrounding the 400-year anniversary of Shakespeare's death.

Remarkably, Mendelssohn seems to have had no trouble in re-creating the atmosphere of his teenage masterpiece 16 years on. That much is evident in the Scherzo, which, if a little earthier (perhaps even more sinister) than the fairy music of the Overture, clearly inhabits the same world. Elsewhere, the Intermezzo brings a Schumannesque depiction of the emotional turmoil of the lovers lost in the wood; the Nocturne welcomes Puck's magical righting of the night's errors and misunderstandings in one of Mendelssohn's greatest melodies; two fairies prepare the bower for Titania's slumber in a Song with Chorus; and the marriage of Theseus and Hippolyta is celebrated in what has become the most ubiquitous Wedding March ever written.

Programme note © Lindsay Kemp

Felix Mendelssohn (1809–1847)

Felix Mendelssohn was the grandson of the Enlightenment philosopher Moses Mendelssohn and son of an influential German banker. Born into a privileged, upper middle-class family, as a boy he was encouraged to study the piano, taught to draw by his mother and became an accomplished linguist and classical scholar. In 1819 he began composition studies with Karl Friedrich Zelter. His family's wealth allowed their home in Berlin to become a refuge for scholars, artists, writers and musicians. The philosopher Hegel and scientist Humboldt were among regular visitors, and members of the Court Orchestra and eminent soloists were available to perform the latest works by Felix or his older sister Fanny. Young Mendelssohn's twelve string symphonies were first heard in the intimate setting of his father's salon.

Mendelssohn's maturity as a composer was marked by his Octet (1825) and concert overture to Shakespeare's *A Midsummer Night's Dream* (1826). In 1829 Mendelssohn revived Bach's *St Matthew Passion* exactly one hundred years after its first performance. Soon after, a trip to London and the Scottish highlands and islands inspired the overture, *The Hebrides*. In 1830 he travelled to Italy at the suggestion of Goethe and whilst in Rome started his so-called *Scottish* and *Italian* symphonies. In 1835 he was appointed conductor of the Leipzig Gewandhaus, greatly expanding its repertoire with early music and works of his own, including the E minor Violin Concerto. Two years later he married Cecile Jeanrenaud and in 1843 he founded the Leipzig Conservatory. His magnificent biblical oratorio, *Elijah*, commissioned for, and

first performed at, the 1846 Birmingham Musical Festival, soon gained a place alongside Handel's *Messiah* in the affections of British choral societies and their audiences. He died in Leipzig in 1847.

Composer Profile © Andrew Stewart

Notes de programme

Felix Mendelssohn (1809–1847)

Le Songe d'une nuit d'été : Ouverture, op. 21 (1826) et musique de scène, op. 61 (1842)

L'extraordinaire activité compositionnelle du jeune Mendelssohn – qui, à seize ans, comptait déjà à son actif douze symphonies pour cordes, six opéras, l'étonnant Octuor à cordes et bien d'autres choses encore – est indissociable de l'éducation culturelle qu'il reçut et qui fit de lui un jeune homme versé dans la littérature et les arts. En plus de ses activités musicales, il écrivait des poèmes, peignait et dessinait, et la demeure de ses parents à Berlin était l'un des salons intellectuels les plus actifs d'Allemagne ; on y donnait fréquemment des concerts, des représentations théâtrales et des lectures littéraires, et parmi ses habitués figuraient scientifiques, philosophes, acteurs, écrivains et musiciens. Ces expériences nourrirent l'inspiration de Felix et, au cours de l'été 1826, âgé de seulement dix-sept ans, il s'attela à une ouverture de concert inspirée par la comédie féerique de Shakespeare *Le Songe d'une nuit d'été*.

Telle qu'elle fut conçue à l'origine, cette Ouverture est plutôt de l'ordre du poème symphonique. Elle n'avait pas pour dessein de précéder une représentation de la pièce et fait défiler consciencieusement – et certes avec brio –, dans le cadre d'une forme sonate, des musiques que l'on associe clairement aux fées, à l'assurance et à l'urbanité régnant à la cour du duc Thésée, au désir des amants dans le bois et à la rusticité des « frustes artisans », couronnée par les braiements asiniens de Bottom. La partition est également ponctuée par le retour des quatre accords des premières mesures, qui

s'abattent sur la musique aux moments clefs, faisant basculer l'atmosphère comme si on avait jeté un sort.

L'*Ouverture du Songe d'une nuit d'été* fut jouée pour la première fois à Stettin en avril 1827 et s'imposa rapidement comme une des pièces les plus populaires de Mendelssohn. En 1842, à l'occasion d'une production de la pièce, le roi de Prusse passa commande au compositeur d'une musique de scène à faire précéder par l'ouverture ; Mendelssohn accepta, et la partition entière, consistant en chansons, entractes et diverses petites interventions, résonna pour la première fois à Potsdam en octobre 1843. La version présentée dans cet enregistrement, qui se concentre sur la musique associée au monde des fées et des amoureux humains, a été assemblée par Sir John Eliot Gardiner et le LSO à l'occasion de concerts à Londres et en Allemagne, dans le cadre des manifestations entourant le quatre centième anniversaire de la mort de Shakespeare.

Fait remarquable, Mendelssohn semble n'avoir eu aucune peine à recréer, seize ans plus tard, l'atmosphère de son chef-d'œuvre d'adolescence. Cela saute aux oreilles particulièrement dans le Scherzo, qui, bien qu'étant un peu plus terrien (voire plus sinistre) que la musique féerique de l'Ouverture, procède à l'évidence du même univers.

Pour sa part, l'Intermezzo offre une illustration schumanienne du désarroi émotionnel étreignant les amants perdus dans le bois ; le Nocturne accompagne par une des plus belles mélodies de Mendelssohn Puck qui, par la magie, répare toutes les erreurs et tous les malentendus de la nuit ; au son d'une Chanson avec chœur, deux fées préparent

le berceau de verdure qui accueillera le sommeil de Titania ; et le mariage de Thésée et Hippolyte est célébré au son d'une Marche nuptiale qui a envahi le monde entier.

Notes de programme © Lindsay Kemp

Felix Mendelssohn (1809–1847)

Felix Mendelssohn était le petit-fils du philosophe des Lumières Moses Mendelssohn et le fils d'un banquier allemand influent. Né dans une famille de la haute bourgeoisie, il fut dès l'enfance encouragé à étudier le piano, apprit le dessin avec sa mère et fit de solides études classiques et linguistiques. En 1819, il commença l'étude de la composition auprès de Karl Friedrich Zelter. La fortune familiale permit à leur maison de Berlin de devenir le refuge de savants, artistes, écrivains et musiciens. Le philosophe Hegel et le scientifique Humboldt comptaient parmi les visiteurs réguliers, des membres de l'Orchestre de la Cour, ainsi que d'éminents solistes, étaient à disposition pour jouer les dernières œuvres de Felix ou de sa sœur aînée, Fanny. Les douze symphonies pour cordes du jeune Mendelssohn furent ainsi entendues pour la première fois dans le cadre intime du salon paternel.

L'entrée de Mendelssohn dans sa maturité artistique fut marquée par son Octuor (1825), puis une ouverture de concert pour *Le Songe d'une nuit d'été* de Shakespeare (1826). En 1829, Mendelssohn ressuscita la *Passion selon saint Matthieu* de Bach, cent ans exactement après sa première exécution.

Peu après cela, un voyage à Londres et dans les Highlands et les îles d'Ecosse lui inspira l'ouverture *Les Hébrides*. En 1830, il voyagea en Italie sur le conseil de Goethe et, tandis qu'il se trouvait à Rome, il commença ses symphonies dites « *Ecossaise* » et « *Italienne* ». En 1835, il fut engagé comme chef d'orchestre au Gewandhaus de Leipzig ; il étendit considérablement le répertoire de l'orchestre avec des œuvres anciennes et des partitions de sa main, notamment le *Concerto pour violon en mi mineur*. Deux ans plus tard, il épousa Cécile Jeanrenaud et, en 1843, il fonda le Conservatoire de Leipzig. Son magnifique oratorio biblique *Elijah*, commande du Festival de musique de Birmingham où il fut créé en 1846, gagna rapidement l'affection des chorales britanniques et de leur public, aux côtés du *Messie* de Haendel. Il mourut à Leipzig en 1847.

Portrait du compositeur © Andrew Stewart

Traduction : Claire Delamarche

Einführungstexte

Felix Mendelssohn Bartholdy (1809–1847) **Ein Sommernachtstraum: Ouvertüre op. 21** **(1826) & Bühnenmusik op. 61 (1842)**

Mendelssohns außergewöhnlich frühes Komponieren – mit nur 16 Jahren konnte er schon auf zwölf Streichersinfonien, sechs Opern, das erstaunliche Streicheroktett und noch vieles mehr verweisen – ging Hand in Hand mit einer kulturellen Erziehung, die ihn für literarische und bildnerische Angelegenheiten gut rüstete. Neben seinen musikalischen Aktivitäten schrieb Felix Gedichte, malte und zeichnete. Das Heim seiner Eltern gehörte zu den aktivsten intellektuellen Salons in Deutschland, wo häufig Konzerte, Theateraufführungen und literarische Lesungen stattfanden. Hier gaben sich Wissenschaftler, Philosophen, Schauspieler, Schriftsteller und Musiker die Hand. Felix fand in diesen Erlebnissen viel Anregung, und im Sommer 1826, als er immer noch nur 17 Jahre alt war, fühlte er sich veranlasst, eine Ouvertüre auf Shakespeares märchenhafte Komödie *A Midsummer Night's Dream* [Ein Sommernachtstraum] zu komponieren.

Die Ouvertüre lässt sich entsprechend ihres ursprünglichen Konzepts besser als eine Tondichtung beschreiben: Sie entstand nicht als Einleitung zu einer Aufführung des Theaterstücks. Im Rahmen einer Sonatenform stellte Mendelssohn wie erwartet – auch wenn die kompositorische Umsetzung alle Erwartungen übertraf – deutlich die Elfen, den selbstbewussten und weltmännischen Hof von Theseus, die sich sehnenenden Liebenden im Wald sowie die ungehobelte Art der „rüpelhaften Handwerker“ einschließlich Bottoms Eselsrufe dar. Artikuliert wird das Werk auch von den wiederkehrenden vier Akkorden aus den einleitenden

Takten. In entscheidenden Momenten senken sich diese Akkorde auf die Musik und verwandeln ihre Stimmung wie durch einen Zauberspruch.

Mendelssohns Ouvertüre wurde im April 1827 in Stettin uraufgeführt und zählte bald zu den beliebtesten Stücken des Komponisten. 1842 erhielt Mendelssohn vom preußischen König den Auftrag, die Bühnenmusik für eine Inszenierung des Theaterstücks zu liefern, vor der die Ouvertüre erklingen sollte. Mendelssohn folgte der Aufforderung und schrieb Lieder, Zwischenspiele und verschiedene andere kleine Nummern. Die vollständige Partitur war zum ersten Mal im Oktober 1843 in Potsdam zu hören. Die hier vorliegende Einspielung konzentriert sich auf die Musik für die Welt der Elfen und menschlichen Liebhaber. Diese Fassung wurde von Sir John Eliot Gardiner und dem London Symphony Orchestra für Aufführungen in London und Deutschland als Teil der Feierlichkeiten zu Shakespeares 400. Todestag zusammengestellt.

Erstaunlich, wie Mendelssohn anscheinend keine Schwierigkeiten hatte, an die Stimmung aus seinem 16 Jahre zuvor komponierten jugendlichen Meisterwerk anzuknüpfen. Das wird besonders am Beispiel des Scherzos deutlich, das sich, auch wenn es vielleicht ein wenig derber (möglicherweise sogar unheimlicher) ist, in der gleichen Welt bewegt wie die Elfenmusik aus der Ouvertüre. An anderer Stelle bietet das Intermezzo eine an Schumann mahnende Darstellung des Gefühlsaufruhrs der im Wald verirrt Liebenden. Das Notturmo wiederum heißt Pucks zauberhafte Korrektur der nächtlichen Irrungen und Missverständnisse willkommen. Zwei Elfen bereiten in einem Lied mit Chor das Gemach für Titania's Schlaf vor, und die Hochzeit von

Theseus und Hippolyta wird in dem berühmtesten Hochzeitsmarsch aller Zeiten gefeiert.

Einführungstext © Lindsay Kemp

Felix Mendelssohn Bartholdy (1809–1847)

Felix Mendelssohn Bartholdy war der Enkel von Moses Mendelssohn, dem großen Philosophen der Aufklärung, und der Sohn eines einflussreichen deutschen Bankiers. Als Sohn einer privilegierten Familie der höheren Mittelschicht erhielt er schon früh Klavierunterricht, seine Mutter lehrte ihn das Zeichnen, er galt als fähiger Linguist und klassischer Gelehrte. Ab 1819 erhielt er Unterricht in Komposition von Karl Friedrich Zelter. Durch den Wohlstand der Familie wurde ihr Haus in Berlin zu einem Treffpunkt für Gelehrte, Maler, Schriftsteller und Musiker. Der Philosoph Hegel und der Naturwissenschaftler Humboldt waren regelmäßig zu Gast, Mitglieder der Hofkapelle und namhafte Solisten spielten die neuesten Werke von Felix und seiner älteren Schwester Fanny. Auch Mendelssohns zwölf Streichersinfonien, die er als Jugendlicher komponierte, wurden erstmals im intimen Rahmen des häuslichen Salons zu Gehör gebracht.

Als Beweis für Mendelssohns frühe Reife als Komponist können sein Oktett (1825) und die Konzertouvertüre zu Shakespeares *Sommernachtstraum* (1826) gelten. 1829, genau hundert Jahre nach der Premiere von Bachs *Matthäuspassion*, brachte er das Werk erstmals wieder zur Aufführung. Eine wenig später erfolgende Reise nach London, auf die schottischen Inseln und in die Highlands inspirierte ihn zu der Ouvertüre

Die Hebriden. Im Jahr darauf reiste er auf Anregung Goethes nach Italien und begann in Rom die Arbeit an der so genannten „Schottischen“ und der „Italienischen“ Sinfonie, 1835 wurde er zum Kapellmeister am Leipziger Gewandhaus berufen, wo er das Repertoire erheblich erweiterte und nicht nur frühe Musik, sondern auch eigenen Werke aufs Programm setzte, unter anderem das Violinkonzert e-Moll. Zwei Jahre später heiratete er Cecile Jeanrenaud, 1843 gründete er in Leipzig das Konservatorium. Sein großartiges biblisches Oratorium *Elias*, das vom Birmingham Musical Festival in Auftrag gegeben war und 1846 dort seine Premiere erlebte, stand in der Gunst englischer Gesangsvereine und ihres Publikums bald neben Händels *Messias*. Mendelssohn starb 1847 in Leipzig.

Profil des Komponisten © Andrew Stewart

Übersetzung aus dem Englischen: Elke Hockings

Spoken & sung texts

SPOKEN & SUNG TEXTS

1 2 Overture (orchestra)

3 Prologue

Lysander

Ay me! for aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth;
But, either it was different in blood,
Or else misgraffed in respect of years,
Or else it stood upon the choice of friends,
Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentary as a sound,
Swift as a shadow, short as any dream;
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth,
And ere a man hath power to say 'Behold!'
The jaws of darkness do devour it up:
So quick bright things come to confusion.

4 No 1 Scherzo (orchestra)

5 No 2 L'istesso tempo

Puck

How now, spirit! whither wander you?

Fairy

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere;

And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be:
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits; I'll be gone:
Our queen and all our elves come here anon.

Puck

The king doth keep his revels here to-night:
Take heed the queen come not within his sight;
For Oberon is passing fell and wrath,
Because that she as her attendant hath
A lovely boy, stolen from an Indian king;
She never had so sweet a changeling;
And jealous Oberon would have the child
Knight of his train, to trace the forests wild;
But she perforce withholds the loved boy,
Crowns him with flowers and makes him all her joy:
And now they never meet in grove or green,
By fountain clear, or spangled starlight sheen,
But, they do square, that all their elves for fear
Creep into acorn-cups and hide them there.

Fairy

Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Call'd Robin Goodfellow: are you not he
That frights the maidens of the villagery;
Skim milk, and sometimes labour in the quern
And bootless make the breathless housewife churn;
And sometime make the drink to bear no barm;
Mislead night-wanderers, laughing at their harm?
Those that Hobgoblin call you and sweet Puck,
You do their work, and they shall have good luck:
Are you not he?

Puck

Thou speak'st aright;
I am that merry wanderer of the night.
I jest to Oberon and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal:
And sometime lurk I in a gossip's bowl,
In very likeness of a roasted crab,
And when she drinks, against her lips I bob
And on her wither'd dewlap pour the ale.
The wisest aunt, telling the saddest tale,
Sometime for three-foot stool mistaketh me;
Then slip I from her bum, down topples she,
And 'tailor' cries, and falls into a cough;

And then the whole quire hold their hips and laugh,
And waxen in their mirth and neeze and swear
A merrier hour was never wasted there.
But, room, fairy! here comes Oberon.

Fairy

And here my mistress. Would that he were gone!

6 No 2a Allegro vivace

Oberon

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamell'd skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.
And look thou meet me ere the first cock crow.

Puck

Fear not, my lord; your servant shall do so.

7 No 3 Lied mit Chor (Song with Chorus)

Titania

Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence;
Some to kill cankers in the musk-rose buds,
Some war with rere-mice for their leathern wings,
To make my small elves coats,
and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits.
Sing me now asleep;
Then to your offices and let me rest.

First Fairy (soprano solo)

You spotted snakes, with double tongue,
thorny hedgehogs, be not seen;
newts, and blindworms, do no wrong;
come not near our fairy queen.
Hence away!

Fairies

Philomel, with melody,
sing in our sweet la lullaby,
never harm, nor spell nor charm,
come our lovely lady nigh.
So, so good night,
so good night with la lullaby!

Second Fairy (soprano solo)

Weaving spiders, come not here:
hence, you long-legg'd spinners, hence:
beetles black, approach not near,
worm, nor snail, do no offence.
Hence away!

Fairies

Philomel, with melody, ...

First Fairy

Hence, away! now all is well:
One, aloof, stand sentinel.

8 No 4 Andante

Oberon

What thou seest when thou dost wake,
Do it for thy true-love take,
Love and languish for his sake:
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye that shall appear
When thou wakest, it is thy dear:
Wake when some vile thing is near.

Hermia

Help me, Lysander, help me! do thy best
To pluck this crawling serpent from my breast!

Ay me, for pity! what a dream was here!
Lysander, look how I do quake with fear:
Methought a serpent eat my heart away,
And you sat smiling at his cruel pray.
Lysander! what, removed? Lysander! lord!
What, out of hearing? gone? no sound, no word?
Alack, where are you? Speak, and if you hear;
Speak, of all loves! I swoon almost with fear.
No? then I well perceive you are not nigh
Either death or you I'll find immediately.

9 No 5 Allegro appassionato

Hermia

Never so weary, never so in woe,
Bedabbled with the dew and torn with briers,
I can no further crawl, no further go;
My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander, if they mean a fray!

Puck

On the ground
Sleep sound:
I'll apply
To your eye,
Gentle lover, remedy.

When thou wakest,
Thou takest
True delight
In the sight
Of thy former lady's eye:
And the country proverb known,
That every man should take his own,
In your waking shall be shown:
Jack shall have Jill;
Nought shall go ill;
The man shall have his mare again,
and all shall be well.

10 No 7 Nocturne: Con moto tranquillo (orchestra)

11 No 8 Andante

Oberon

Be as thou wast wont to be;
See as thou wast wont to see:
Dian's bud o'er Cupid's flower
Hath such force and blessed power.
Now, my Titania;
wake you, my sweet queen.

Titania, music call; and strike more dead
Than common sleep of all these five the sense.

Titania

Music, ho! music, such as charmeth sleep!

Oberon

Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.
Now thou and I are new in amity,
And will to-morrow midnight solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all fair prosperity:
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.

Puck

Fairy king, attend, and mark:
I do hear the morning lark.

Oberon

Then, my queen, in silence sad,
Trip we after the night's shade:
We the globe can compass soon,
Swifter than the wandering moon.

Titania

Come, my lord, and in our flight
Tell me how it came this night
That I sleeping here was found
With these mortals on the ground.

Theseus

Go, bid the huntsmen wake them with their horns.

Joy, gentle friends! joy and fresh days of love
Accompany your hearts!

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
For in the temple by and by with us
These couples shall eternally be knit:
And, for the morning now is something worn,
Our purposed hunting shall be set aside.
Away with us to Athens; three and three,
We'll hold a feast in great solemnity.

12 No 9 Hochzeitmarsch: Wedding March (orchestra)

No 12 Allegro vivace come primo

Puck

Now the hungry lion roars,
And the wolf behowls the moon;
Whilst the heavy ploughman snores,
All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night
That the graves all gaping wide,
Every one lets forth his sprite,
In the church-way paths to glide:
And we fairies, that do run
By the triple Hecate's team,
From the presence of the sun,
Following darkness like a dream,
Now are frolic: not a mouse
Shall disturb this hallow'd house:
I am sent with broom before,
To sweep the dust behind the door.

13 No 13 Finale: Allegro di molto

Oberon

Through the house give glimmering light,
By the dead and drowsy fire:
Every elf and fairy sprite
Hop as light as bird from brier;

And this ditty, after me,
Sing, and dance it trippingly.

Titania

First, rehearse your song by rote
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

Chorus of Fairies

Through the house give glim'ring light,
By the dead and drowsy fire:
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing and dance it trippingly.

First Fairy

First, rehearse your song by rote
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

Chorus of Fairies

Through the house give glim'ring light, ...

Oberon

Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will we,
Which shall by us blessed be;
And the issue there create
Ever shall be fortunate.
So shall all the couples three
Ever true in loving be;

And the blots of Nature's hand
Shall not in their issue stand;

Never mole, hare lip, nor scar,
Nor mark prodigious, such as are
Despised in nativity,
Shall upon their children be.

With this field-dew consecrate,
Every fairy take his gait;
And each several chamber bless,
Through this palace, with sweet peace;
And the owner of it blest
Ever shall in safety rest.

Trip away;
make no stay;
Meet me all by break of day.

Chorus of Fairies

Trip away;
make no stay;
Meet me all by break of day.

Puck

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
if you pardon, we will mend:
And, as I am an honest Puck,
If we have unearned luck
Now to 'scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call;
So, good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.



Sir John Eliot Gardiner conductor

Sir John Eliot Gardiner, one of the most versatile conductors of our time, is acknowledged as a key figure in the early music revival. Founder and artistic director of three ensembles – the Monteverdi Choir, the English Baroque Soloists, and the Orchestre Révolutionnaire et Romantique – he also appears regularly with Europe's most important symphony orchestras, including the LSO, Bayerischer Rundfunk, Royal Concertgebouw, Czech Philharmonic, and the Orchestre National de France, as well as at the Royal Opera House (London), and La Fenice (Venice). The extent of Gardiner's repertoire is illustrated by over 250 recordings he has made for major record companies, and by numerous international awards including *Gramophone's* Special Achievement Award for live recordings of the complete church cantatas of Johann Sebastian Bach, released on the label Soli Deo Gloria (SDG) that he established in 2006. SDG's catalogue now includes recordings of, among others, Bach's *St John Passion*, *Brandenburg Concertos*, and complete Motets, a Brahms symphony cycle, and *a cappella* recordings with the Monteverdi Choir. Sir John Eliot Gardiner's numerous awards

and honours include Honorary Doctorates from the University of Lyon and the New English Conservatory of Music in Boston, Honorary Fellowships of King's College, London, and of the Royal Academy of Music, *Commandeur dans l'Ordre des Arts et des Lettres*, *Chevalier de la Légion d'Honneur*, and Germany's Verdienstkreuz (first class). He received a knighthood in the 1998 Queen's Birthday Honours List.

Sir John Eliot Gardiner, l'un des chefs au talent le plus éclectique de notre temps, est reconnu comme l'une des figures clefs dans le renouveau de la musique ancienne. Fondateur et directeur artistique de trois ensembles – le Monteverdi Choir, les English Baroque Soloists et l'Orchestre révolutionnaire et romantique –, il se produit par ailleurs régulièrement à la tête des principaux orchestres symphoniques d'Europe, notamment le LSO, l'Orchestre de la Radio bavaroise, l'Orchestre du Concertgebouw, l'Orchestre philharmonique tchèque et l'Orchestre national de France, ainsi qu'à Covent Garden (Londres) et à la Fenice (Venise). L'étendue du répertoire de Gardiner est illustrée par plus de 250 enregistrements, réalisés pour les plus grandes maisons de disques, et par de nombreuses récompenses

internationales – notamment un prix spécial de *Gramophone* pour l'enregistrement en concert de l'intégralité des cantates sacrées de Johann Sebastian Bach, publié sous le label Soli Deo Gloria (SDG) qu'il a fondé en 2006. Le catalogue de SDG comporte aujourd'hui, entre autres, la *Passion selon saint Jean*, les *Concertos brandebourgeois* et l'intégralité des motets de Bach, les symphonies de Brahms et des disques *a cappella* avec le Monteverdi Choir. Parmi les nombreux prix et distinctions de Sir John Eliot Gardiner, citons les titres de docteur *honoris causa* de l'université de Lyon et du New English Conservatory of Music de Boston, Honorary Fellowships du King's College et de la Royal Academy of Music à Londres ; il est également commandeur dans l'Ordre des Arts et des Lettres, chevalier de la Légion d'honneur, et a reçu l'ordre du Mérite de la République fédérale d'Allemagne (première classe). Il a été fait chevalier sur la Liste d'honneur de l'anniversaire de la Reine en 1998.

Sir John Eliot Gardiner gehört zu den vielseitigsten Dirigenten unserer Zeit und trug bekanntermaßen entscheidend zur Renaissance Alter Musik bei. Er ist Gründer und künstlerischer Leiter von drei Ensembles – dem Monteverdi Choir, den English Baroque Soloists und dem Orchestre Révolutionnaire et Romantique – und trat regelmäßig mit den bedeutendsten Sinfonieorchestern Europas auf wie zum Beispiel dem London Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, Koninklijk Concertgebouworkest, der Česká filharmonie und dem Orchestre National de France. Zudem dirigierte er am Royal Opera House, Covent Garden und am Teatro La Fenice (Venedig). Der Umfang von Gardiners Repertoire spiegelt sich in den 250 Einspielungen wieder, die der Dirigent bei den großen Plattenfirmen aufgenommen hat. Seine Scheiben erhielten zahlreiche internationale Auszeichnungen wie zum Beispiel den von der britischen Musikzeitschrift *Gramophone* verliehenen *Special Achievement Award* [Preis für besondere Leistung] für die Liveaufnahmen der gesamten Kirchenkantaten Johann Sebastian Bachs, die bei dem von Gardiner 2006 gegründeten Label Soli Deo Gloria (SDG) erschienen. Der Katalog von SDG umfasst mittlerweile unter anderem Bachs *Johannespassion*, die *Brandenburgischen Konzerte* und alle Motetten Bachs, eine Gesamtaufnahme der Sinfonien von Brähms und Aufnahmen mit dem Monteverdi Choir *a cappella*. Zu Sir John Eliot Gardiners zahlreichen Preisen und Auszeichnungen gehören Ehrendokortitel von der Universität de Lyon und dem New English Conservatory of Music in Boston, Positionen als *Honorary Fellow* [Ehrendozent] am King's College London und an der Royal Academy of Music, die Ernennungen zum *Commandeur dans l'Ordre des Arts et des Lettres* und *Chevalier de la Légion d'Honneur* sowie Deutschlands Verdienstkreuz (Erster Klasse). 1998 wurde ihm bei den jährlichen Ehrungen zum Geburtstag der britischen Königin die Ritterwürde verliehen.



Ceri-lyn Cissone Hermia / Fairy (Fée/Elfe) / Titania

Ceri-lyn Cissone was born in North Wales and is a graduate of both the Guildhall School of Music and Drama and the Royal Academy of Music. She was a finalist in the Michael Bryant Prize for Verse Speaking at the National Theatre and BBC Wales' *Search for a Musical Theatre Performer*. Theatre appearances include Janet in *The Rocky Horror Show* European Tour, Anne Page in *The Merry Wives of Windsor* (Shakespeare's Globe Theatre), Jenni in *Unveiled*, Cecily Cardew in *The Importance of Being Earnest*, Anne Eggerman in *A Little Night Music*, Miss Dennis in *Home and Beauty* and Social Worker in *The Lady in the Van*.

Ceri-lyn Cissone est née en Galles du Nord et est diplômée à la fois de la Guildhall School of Music and Drama et de la Royal Academy of Music (Londres). Elle a été finaliste du prix Michael-Bryant de déclamation de poésie au National Theatre (Londres) et du *Search for a Musical Theatre Performer* [En quête d'un interprète de théâtre musical] de la BBC du Pays de Galles. Au théâtre, elle a incarné notamment Janet dans une tournée européenne du *Rocky Horror Show*, Anne Page dans *Les Joyeuses Commères de Windsor* (Théâtre du Globe de Shakespeare), Jenni dans *Unveiled*, Cecily Cardew dans *L'Importance d'être constant*, Anne Eggerman in *A Little Night Music*, Miss Dennis dans *Home and Beauty* et la Travailleuse sociale dans *The Lady in the Van*.

Ceri-lyn Cissone wurde in Nordwales geboren und ist Absolventin der Guildhall School of Music and Drama und der Royal Academy of Music (beide London). Sie kam in das Finale im Wettbewerb um den Michael-Bryant-Preis für gesprochene Dichtung im Rahmen des von dem britischen National Theater und der BBC Wales organisierten *Search for a Musical Theatre Performer* [Suche nach einem Musiktheaterinterpreten]. Zu Ceri-lyn Cissones Theaterauftritten gehörten die Rollen der Janet in *The Rocky Horror Show* (Europäische Tour), Anne Page in *The Merry Wives of Windsor* [Die lustigen Weiber von Windsor] (Shakespeare's Globe Theatre), Jenni in *Unveiled* [Enthüllt], Cecily Cardew in *The Importance of Being Earnest* [Ernst sein ist alles], Anne Eggerman in *A Little Night Music* [Sondheims „Eine kleine Nachtmusik“], Miss Dennis in *Home and Beauty* [Heim und Schönheit] und die Sozialarbeiterin in *The Lady in the Van* [Alan Bennett].

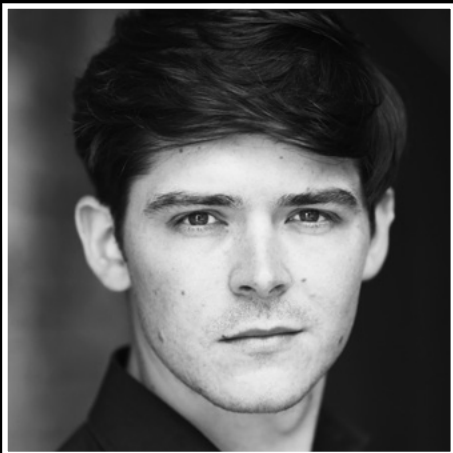


Frankie Wakefield Oberon / Theseus (Thésée)

Frankie trained at the Guildhall School of Music and Drama, graduating in 2015. His credits while training include Kolya in *Burnt By The Sun*, Theseus/Oberon in *A Midsummer Night's Dream*, Angie the Ox in *Guys and Dolls*, Dr Klein in *Her Naked Skin*, John Blakemore in *South Downs*, Oedipus in *Oedipus The King* and Teddy Graham in *Flare Path*. The performance from which this recording was taken marked his professional stage debut.

Frankie Wakefield a étudié à la Guildhall School of Music and Drama (Londres), obtenant son diplôme en 2015. Encore étudiant, il a joué Kolya dans *Soleil trompeur*, Thésée/Oberon dans *Le Songe d'une nuit d'été*, Angie « le Bœuf » dans *Blanches Colombes et vilains messieurs*, le Docteur Klein dans *Her Naked Skin*, John Blakemore dans *South Downs*, Œdipe dans *Œdipe roi* et Teddy Graham dans *Flare Path*. La représentation enregistrée ici constitue ses débuts professionnels à la scène.

Frankie Wakefield studierte an der Guildhall School of Music and Drama, die er 2015 absolvierte. Zu seinen Rollen während seiner Ausbildung gehörten Kolja in *Die Sonne, die uns täuscht*, Theseus/Oberon in *A Midsummer Night's Dream* [Ein Sommernachtstraum], Angie, der Ochse in *Guys and Dolls*, Dr. Klein in *Her Naked Skin* [Ihre nackte Haut], John Blakemore in *South Downs*, Ödipus in *Oedipus The King* [Ödipus, der König] und Teddy Graham in *Flare Path* [Leuchtpfad]. Der für diese Einspielung herangezogene Auftritt war Frankie Wakefields professionelles Bühnendebüt.



Alexander Knox Lysander (Lysandre) / Puck

Alexander studied at the Guildhall School of Music and Drama, initially as a singer, and subsequently as an actor. Since graduating in July 2015 his credits include *The Silver Sword* and the film *Music, War and Love*. Opera roles include Forester (*The Cunning Little Vixen*), Aeneas (*Dido and Aeneas*), and Cabin Boy (*Billy Budd*). Musical Theatre credits include Mack (*Mack and Mabel*) and Frank (*Merrily We Roll Along*). As a recitalist he has recently performed Schubert's *Winterreise* and Schumann's *Dichterliebe*. Alexander was the recipient of the Ben Travers scholarship, and is very grateful to The Fishmongers' Company for their support. He is a winner of The Association of English Speakers and Singers' Junior Competition.

Alexander Knox a étudié à la Guildhall School of Music and Drama, tout d'abord comme chanteur, puis comme acteur. Depuis son diplôme en juillet 2015, il a joué dans *The Silver Sword* et dans le film *Music, War and Love*. Ses rôles lyriques incluent le Forestier (*La Petite Renarde rusée*), Enée (*Didon et Enée*) et le Mousse (*Billy Budd*). Au théâtre musical, on a pu le voir en Mack (*Mack and Mabel*) et en Frank (*Merrily We Roll Along*). Comme récitaliste, il a chanté récemment *Le Voyage d'hiver* de Schubert et *Les Amours du poète* de Schumann. Il a reçu la bourse Ben-Travers, et exprime sa profonde gratitude à la Fishmongers' Company pour son soutien. Il a remporté la Junior Competition de l'Association of English Speakers and Singers.

Alexander Knox studierte an der Guildhall School of Music and Drama, ursprünglich Gesang und später Schauspiel. Nach Studienabschluss im Juli 2015 trat er u. a. in *The Silver Sword* [Das silberne Schwert] und in dem Film *Music, War and Love* [Musik, Krieg und Liebe] in Erscheinung. Zu seinen Opernrollen gehörten bislang der Förster (*Přihody lišky Bystroušky* [Das schlaue Füchselein]), Aeneas (*Dido and Aeneas* [Dido und Aeneas]) und der Kabinenjunge (*Billy Budd*). Im Fach Musical war er u. a. als Mack (*Mack and Mabel* [Mack und Mabel]) und Frank (Sondheims *Merrily we roll along* [Lustig rollen wir weiter]) zu hören. Im Konzertsaal sang er vor kurzem Schuberts *Winterreise* und Schumanns *Dichterliebe*. Alexander Knox erhielt das Ben-Travers-Stipendium und ist der Londoner Fischhändlerzunft *The Fishmongers' Company* für ihre Unterstützung sehr dankbar. Er ist Preisträger des englischen Jugendwettbewerbs für Sprecher und Sänger *The Association of English Speakers and Singers' Junior Competition*.

Choir

The Monteverdi Choir

Under the patronage of HRH the Prince of Wales

The Monteverdi Choir is famous for its passionate, committed and virtuosic singing. Over the past 50 years, it has been acclaimed consistently as one of the best choirs in the world, noted for its ability to switch composer, language, and idiom with complete stylistic conviction.

Among a number of trail-blazing tours, the most ambitious was the Bach Cantata Pilgrimage in 2000, during which the Choir performed all 198 of JS Bach's sacred cantatas in more than 60 churches throughout Europe. The entire project was recorded by the company's record label, Soli Deo Gloria, and hailed as "one of the most ambitious musical projects of all times" by Gramophone magazine.

The Choir is also a fertile training ground for future generations of choral and solo singers: Choir members often step out to sing solo parts and many former members have gone on to enjoy successful solo careers. Since 2007, the Monteverdi Apprentices Programme has added an exciting new dimension to its profile.

The Choir has participated in several staged opera productions, including most notably in *Les Troyens* at the Théâtre du Châtelet (2003), and *Carmen* (2009) and *Le Freyschütz* (2010) at the Opéra Comique in Paris. More recently, they have been touring Gluck's *Orphée & Eurydice* in Hamburg and Versailles following a staged production at the Royal Opera House, Covent Garden, in collaboration

with the Hofesh Shechter dance company. It has over 150 recordings to its name and has won numerous prizes. In 2014, the Choir marked its 50th anniversary with performances of the masterpiece it draws its name from: Monteverdi's Vespers of 1610. Its next landmark project will be the Monteverdi Trilogy in 2017: touring *L'Orfeo*, *Il ritorno d'Ulisse in patria* and *L'incoronazione di Poppea* to mark the 450th anniversary of the composer's birth.

Singers featured on this recording:

Sopranos

Charlotte Ashley *
Jessica Cale *
Alison Hill
Lucy Knight
Eleanor Meynell
Angharad Rowlands
Rebecca Hardwick *

Mezzo-sopranos

Annie Gill
Emma Lewis
Sarah Denbee *
Kate Symonds-Joy
Lucy Ballard

* soloists in *A Midsummer Night's Dream*

Orchestra

First Violins

Roman Simovic LEADER
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Laurent Quénelle
Maxine Kwok-Adams
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Elizabeth Pigram
Harriet Rayfield
Colin Renwick

Second Violins

David Alberman *
Thomas Norris
Miya Väisänen
Julián Gil Rodríguez
Matthew Gardner
Naoko Keatley
William Melvin
Iwona Muszynska
Paul Robson
Robert Yeomans

Violas

Edward Vanderspar *
Malcolm Johnston
Heather Wallington
Robert Turner
Anna Bastow
Julia O'Riordan
Jonathan Welch
Caroline O'Neill

Cellos

David Cohen **
Alastair Blayden
Daniel Gardner
Amanda Truelove
Jennifer Brown
Eve-Marie Caravassilis

Double Basses

Colin Paris *
Patrick Laurence
Joe Melvin
Jani Pensola
Matthew Gibson

Flutes

Gareth Davies *
Alex Jakeman

Oboes

Olivier Stankiewicz *
Rosie Jenkins

Clarinets

Chris Richards *
Chi-Yu Mo

Bassoons

Daniel Jemison *
Joost Bosdijk

Horns

Timothy Jones *
Angela Barnes
Jocelyn Lightfoot

Trumpets

Neil Brough **
Gerald Ruddock
Daniel Newell

Trombones

Dudley Bright *
James Maynard

Bass Trombone

Paul Milner

Tuba

Patrick Harrild *

Timpani

Antoine Bedewi *

Percussion

Neil Percy *
David Jackson

* Principal

** Guest Principal

London Symphony Orchestra

Patron

Her Majesty The Queen

Music Director Designate

Sir Simon Rattle OM CBE

Principal Guest Conductors

Daniel Harding

Gianandrea Noseda

Conductor Laureate

Michael Tilson Thomas

Conductor Emeritus

André Previn KBE

Choral Director

Simon Halsey CBE

The LSO was formed in 1904 as London's first self-governing orchestra and has been resident orchestra at the Barbican since 1982. Valery Gergiev became Principal Conductor in 2007 following in the footsteps of Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado and Michael Tilson Thomas among others. Sir Colin Davis had previously held the position since 1995 and from 2007 became the LSO's first President since Leonard Bernstein. The Orchestra gives numerous concerts around the world each year, plus more performances in London than any other orchestra. It is the world's most recorded symphony orchestra and has appeared on some of the greatest classical recordings and film soundtracks. The LSO also runs LSO Discovery, its ground-breaking education programme that is dedicated to introducing the finest music to young and old alike and lets everyone learn more from the Orchestra's players. For more information visit iso.co.uk

Premier orchestre autogéré de Londres, le LSO fut fondé en 1904. Il est en résidence au Barbican depuis 1982. Valery Gergiev a été nommé premier chef en 2007, succédant à Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado et Michael Tilson Thomas, entre autres. Sir Colin Davis occupait auparavant le poste depuis 1995 et, en 2007, il devint le premier président du LSO depuis Leonard Bernstein. Chaque année, l'Orchestre

donne de nombreux concerts à travers le monde, tout en se produisant plus souvent à Londres que n'importe quel autre orchestre. C'est l'orchestre au monde qui a le plus enregistré, et on le retrouve sur des enregistrements devenus de grands classiques, ainsi que sur les bandes son des films les plus célèbres. Grâce à LSO Discovery, l'Orchestre est également un pionnier en matière de pédagogie; ce programme s'attache à faire découvrir les plus belles pages du répertoire aux enfants comme aux adultes, et à permettre à chacun de s'enrichir au contact des musiciens de l'Orchestre. Pour plus d'informations, rendez vous sur le site iso.co.uk

Das LSO wurde 1904 als erstes selbstverwaltetes Orchester in London gegründet und ist seit 1982 im dortigen Barbican beheimatet. Valery Gergiev wurde 2007 zum Chefdirigenten ernannt und trat damit in die Fußstapfen von Hans Richter, Sir Edward Elgar, Sir Thomas Beecham, André Previn, Claudio Abbado, Michael Tilson Thomas und anderen. Sir Colin Davis hatte diese Position seit 1995 inne und wurde 2007 zum ersten Präsidenten des London Symphony Orchestra seit Leonard Bernstein erkoren. Das Orchester gibt jedes Jahr zahlreiche Konzerte in aller Welt und tritt darüber hinaus häufiger in London auf als jedes andere Orchester. Es ist das meistaufgenommene Orchester der Welt und hat einige der bedeutendsten klassischen Schallplattenaufnahmen und Filmmusiken eingespielt. Daneben zeichnet das LSO verantwortlich für LSO Discovery, ein bahnbrechendes pädagogisches Programm mit dem Ziel, Jung und Alt die schönste Musik nahe zu bringen und mehr von den Musikern des Orchesters zu lernen. Wenn Sie mehr erfahren möchten, schauen Sie bei uns herein: iso.co.uk

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Performance *** Recording ***** BBC Music Magazine**

******* Münchner Merkur**

******* Kronenzeitung**

******* Financial Times**



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Editor's Choice Gramophone

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Disc of the Week Presto

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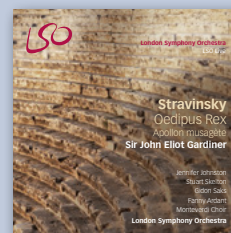
******* Financial Times**

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'The LSO are in magnificent form – their incisive brass, skeltering woodwind and weighty percussion thrillingly captured by the recording.' *SA-CD.net*

******* New Zealand Herald**