



# SYMPHONIE FANTASTIQUE

Loose adaptation for chamber orchestra

BERLIOZ | LAVANDIER

**Le Balcon**

*New Label — Le Balcon*

*French national release : September 20th, 2016*

**CD BOX : TRANSAURAL VERSION - 3D SURROUND MIX FOR LOUDSPEAKERS-  
DOWNLOAD CODE INCLUDED FOR BINAURAL VERSION -3D SURROUND MIX FOR  
HEADPHONES**

Concerts : Théâtre de l'Athénée Sep 24 & 25, 2016 — Festival de Pâques de Deauville Apr 15, 2017  
Teatro Mayor Jun 9, 2017 — Théâtre de Carcassonne Dec 8, 2017 — Opéra de Lille Mar 25, 2018

press [at] lebalcon.com

# PRESENTATION

**Hector Berlioz** (1803-1869)

Symphonie fantastique op. 14 (1830)

Loose adaptation for chamber orchestra (2013, commissioned by Festival Berlioz) by

**Arthur Lavandier** (born in 1987)

In commissioning **the Balcon** ensemble for an 'interpretation' of the *Symphonie Fantastique*, the Festival Berlioz took a considerable risk. Given the size of the orchestra, a 'transcription', an 'adaptation' was necessary or in **Arthur Lavandier's** words a 'recreation' – a term that we will retain since it was he who undertook this hazardous task.

It is not a case of Berlioz against Lavandier, and the contrary even less so. It is an 'encounter of a third kind', a mosaic challenge, an open-minded tribute, an orchestral game, and shared laughter despite the centuries that divide them both. We could also say that it was like a fantasy film re-make.

## LE BALCON

CONDUCTOR, **MAXIME PASCAL**

PRODUCTION AND EDITORIAL CONCEPT, **FLORENT DEREK**

SOLO VIOLIN, **YOU JUNG HAN**

FLUTE, **CLAIRE LUQUIENS**

OBOE, **YE CHANG JUNG**

CLARINET, **IRIS ZERDOUD**

BASSOON, **JULIEN ABBES**

FRENCH HORN, **JOËL LASRY**

TROMBONE, **MATHIEU ADAM**

TRUMPET, **HENRI DELÉGER**

TUBA, **ÉMILIE COURAIT**

ALPHORN, **NICOLAS CHEDMAIL**

PERCUSSION, **BENOÎT MAURIN**

TIMBALES, **ADRIANAMIR SALLOUM**

ELECTRIC GUITAR, **GIANI CASEROTTO**

PIANO, **ALAIN MULLER**

MIDI KEYBOARD, **SARAH KIM**

VIOLIN, **VALENTIN BROUCKE**

VIOLAS, **AURÉLIE DESCHAMPS & ANDREÏ MALAKHOV**

CELLO, **CLOTILDE LACROIX**

DOUBLE BASS, **SIMON GUIDICELLI**

RECORDING PRODUCER, **FLORENT DEREK**

BALANCE ENGINEER, **JEAN-MARC LYZWA**

COMPUTER MUSIC DESIGNER, **AUGUSTIN MULLER**

SOUND SPATIALIZATION CREATED WITH TRANSPAN, PROTOTYPE OF BINAURAL

AND TRANSAURAL SPATIALIZATION DEVELOPED BY **JEAN-MARC LYZWA** —

AUDIOVISUAL CENTER OF CONSERVATOIRE DE PARIS —, **ALEXIS BASKIND** AND

THE ACOUSTIC AND COGNITIVE SPACES TEAM AT IRCAM, PARIS

WITH KIND PARTICIPATION OF

ACADEMIE DE MUSIQUE DE RUE **TONTON A FAIM!**

The CD box includes a Transaural version (3D surround mix for loudspeakers) with the CD, a special 3D surround mix for headphones to download (Binaural version) and more surprises on the production-dedicated website : **[WWW.SYMPHONIE-FANTASTIQUE.COM](http://WWW.SYMPHONIE-FANTASTIQUE.COM)**

The binaural version is also available for download for the purchase of Momentum headphones from Sennheiser!



## LETTER OF INTENT FROM ARTHUR LAVANDIER, COMPOSER

*“Music, today in the strength of its youth, is emancipated and free; it does what it likes. Many old rules no longer apply; they were created by inattentive observers or by mundane spirits, for other mundane spirits. Soul, heart and sense of hearing have new needs, require fresh efforts to be made and, in some cases, old rules to be broken.”*

**HECTOR BERLIOZ**

## THE CONCERT AS SHOW

When I began to discuss the idea of creating a new version of the *Symphonie Fantastique*, I had already completed several arrangements and transcriptions for *Le Balcon*. Some were more or less simple, remaining close to the original texts, like *Prélude à l'après-midi d'un faune* by Debussy, whilst others were more daring, personal and contemporary pieces such as *Mirages* by Fauré.

I used to consider arranging to be a strictly musical affair, requiring a certain technicity, whereby all hurdles could be overcome by notes, nuances and timbres. In the same way, questions regarding how far I could stray from the original work; how a modern day composer deals with a composer from another era; as well as the question of legitimacy, found their answers in musical gestures.

However when it came to the *Fantastique*, other challenges presented themselves, most notably one of strategy, and the direction the work would take.

With the *Symphonie Fantastique*, Berlioz revolutionised the concert experience, using a new expressiveness and until-then-unheard effects, he also brought theatricality out from the Opera houses of the time and placed the notion of entertainment at the center of his work. Because of this, and the desire to push aside the rituals

of the concert experience, which has always been very present in the projects of *Le Balcon* and in my work as a composer, it seemed essential to us to imagine something that would go beyond the simple framework of arranging and which placed us in the same dynamic thrust as Berlioz in 1830.

Thus we have a re-imagining of the symphony, the main challenge being to update, expand and re-interpret the original material.

Also, just as the 'literary argument' (the blueprint of the symphony) can be considered the common thread of the work and also the mainspring of instrumental ingenuity, it also serves as a solid framework for my new version. It determines not only the various orchestral atmospheres but also the very number of instrumentalists active at any one point in time, it determines their spatial placement in the room and whether they are professionals or amateurs. It also assists with decisions on the rhythmic, melodic, harmonious, structural or stylistic liberties to be taken with the original work.

In this way, seen through the prism of the text, each movement possesses its own 'instrumentarium' and its own degree of distinction within the symphony.

Why so? Because the story told, is in fact one of divergence, a story that deviates from the real to the phantasmagoric, from normal to the strange,

from everyday life to fantasy.

I wanted to present the intro to the symphony as a manifesto. It is a special moment, where the direction of this new interpretation becomes clear. The theatrical aspect is already present in the initial pace of the violin; the numerous transformations, augmented harmonies and the instrumental writing is symptomatic of my work as a composer.

Subsequently, the 1st movement (the starting point of our so-called divergence) is merely a simple transcription for the ensemble, comprising the minimum number of players. Everything is still within the bounds of normality. The chords, the melodies and the orchestral textures are the same.

The waltz, the romantic whirlwind in which our hero navigates, becomes an extension and a spurring on of the movement, as it shifts, swirls and takes flight.

We find ourselves in the center of a party wherein we pass from room to room, orchestra to orchestra, era to era and from style to style (waltz-musette, flamboyant big band, grand Viennese waltzes and ballroom orchestra among others). There are more instruments, more orchestral textures, additional chords and some small surprises.

In the 3<sup>rd</sup> movement, we come to the idea of total romanticism with all its extremes and passions, which I wanted to develop.

As in the original, which begins and ends with gestures from a more naturalistic context (e.g. the nostal-

gic Swiss 'Ranz des vaches' and a thunderstorm), this movement first establishes itself within a realistic musical scenery, we hear an Alpine horn and sound effects, which then unfold into grandiose and abstract landscapes. The artist finds himself alone, faced with Nature, sublime and gigantic, but also alone in facing his passions, his doubts and his fears.

The harmonies and the melodies become inflated, extended; certain passages are repeated, others are cut (OUT SHORT?), the music is epic and intense, time becomes long, dense, heavy.

The 4<sup>th</sup> movement, interpreted by an amateur wind ensemble, (which in the concert version, must play off stage, roaming around) represents a real break with the previous movements. The decision to move away completely from the sound of the traditional orchestra, and even, from a 'professional sound' as such, boosts the theatrical aspect of this symphony even farther.

It's all a necessary run-up to the madness of the 5th movement. It's also a logical step up in the distinction from what is considered normal to what has become strange, both orchestrally and dramatically.

Furthermore, the choice to work with amateurs is by no means anodyne, since it is a choice which Bruno, within the framework of the Berlioz festival, Maxime, with his Impromptu orchestra, and I, at the heart of several pieces, have been making for several years now.

And so, I would summarise the 5th movement as being «all of the above».



Creation of the new version, medieval hall of La Côte-Saint-André, september 2013

# THE PRODUCTION

## 3D SURROUND MIX



For its first phonographic production, Le Balcon, very involved on technological issues related to the sound, offers an original approach by overlaying three sound recording system (transaural, binaural, 5.1), each dedicated to a media: physical, web and video. Florent Derex, recording producer and founder of Le Balcon, surrounded himself with partners and in particular those of Binaural Listening consortium (3D surround mix for headphones) : Conservatoire de Paris, IRCAM, Radio France, Orange.

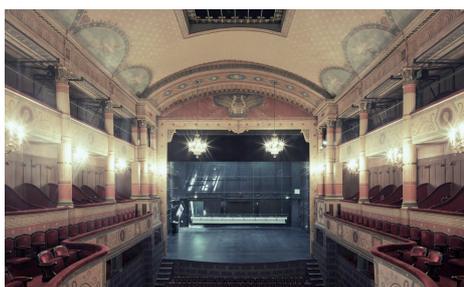
## FEATURING



The 4<sup>th</sup> movement, *La Marche au supplice* represents a real break with the previous movements. The decision to move away completely from the sound of the traditional orchestra, and even, from a 'professional sound' as such, boosts the theatrical aspect of this symphony even farther.

Le Balcon has collaborated with musicians as different as Ensemble à vents d'Isère, Harmonie de Thourotte, the Bagad du Moulin vert in quimper Tonton a faim band for this cd!

## THE CONSERVATORY



The *Symphonie fantastique* was created on Dec 5<sup>th</sup>, 1830 at the Music and declamation conservatory - today Conservatoire d'art dramatique - conducted by François-Antoine Habeneck. Through a partnership between the orchestra and the school, it was in this room that Le Balcon decided to record this new version of the masterpiece of Berlioz slightly less than two hundred years after its creation.

## THE BELLS



In August 2013, the night of the Festival Berlioz opening, two bells were cast in bronze, 300 kg and 600 kg, tuned on two notes (G and C) of the *Songe d'une nuit du sabot*. Sanded and tuned the following week, the bells will be inaugurated on September 1 by Le Balcon at the closing concert of the Festival in the medieval hall of La Côte Saint-André. These are the same bells that we find on the disc.

# **LE BALCON** **AND** *La Fantastique*

**Théâtre de l'Athénée**  
Sep 24 & 25, 2016

Re-opening concert  
of the theater  
CD release

Invited ensemble :  
*Tonton a faim*

**Le Balcon (new label!)**  
Sept 20th, 2016

French national release  
And production-dedicated website  
[www.symphonie-fantastique.com](http://www.symphonie-fantastique.com)

Invited ensemble :  
*Tonton a faim*

**Festival de Pâques  
de Deauville**  
Apr 15, 2017

Opening concert  
Élie de Brignac hall

Invited ensemble :  
*Harmonie de Lisieux*

**Teatro Mayor**  
Jun 9, 2017

**Carcassonne**  
Dec 8, 2017

Théâtre Municipal  
Jean Alary

Invited ensemble :  
*Tonton a faim*

**Opéra de Lille**  
Mar 25, 2018

# LE BALCON



Founded in November 2008, Le Balcon is a flexible amplified orchestra. Composed of a wide range of artists: soloist singers, more than thirty musicians, composers and sound engineers, Le Balcon extends with video makers, directors and choreographers depending on its projects and productions. Le Balcon produces crossover shows, from modern music to the classical repertoire, including contemporary music's most disturbing experiences. Le Balcon defines a specific musical action, getting rid of the boundaries between the audience and the artists. Amplifying the orchestra is part of our vision of a musical show, which has to be a radical and striking experience for the audience. This idea of a global show comes from our generation's natural assimilation of the loudspeaker and cinema, but also mostly from Wagner's and Stockhausen's operas.

Le Balcon's artistic committee unites musical director Maxime Pascal, sound engineer Florent Derex, composers Juan-Pablo Carreño and Pedro Garcia-Velasquez and pianist and singing coach Alphonse Cemin. While moving towards/embracing the new generation, confronting musical genres and developing its penchant for new technologies and contemporary music, Le Balcon was soon noticed by important members of the musical society. This has led to work

with composers such as Pierre Boulez or Michaël Levinas; while bonding with young artists of its own generation such as Marco Suarez-Cifuentes and Arthur Lavandier, composers, Benjamin Lazar, director, and the moviemaker Nieto. This singular vision led Pierre Boulez and Pierre Bergé to join Le Balcon's honorary committee.

Delving into the lyrical repertoire led Le Balcon to do an artistic residency at the Athénée Louis-Jouvet Theater in 2013. Starting with Richard Strauss' *Ariadne auf Naxos* opera, the collaboration with the Athénée Louis-Jouvet Theatre witnessed the development of many shows in 2014 and 2015, including Peter Eötvös' Le Balcon opera, based on Jean Genet's libretto, Salvatore Sciarrino's *Lohengrin* and Gérard Grisey's *Les Quatre chants pour franchir le seuil* with soprano Julie Fuchs.

In summer 2016, Le Balcon will start a series of recording sessions with H. Berlioz's *Symphonie Fantastique*, musical arrangement by Arthur Lavandier. The creative process will be pursued with the creation of Arthur Lavandier's second opera, co-produced with the Opéra de Lille, in fall 2016.

Among future projects, Le Balcon will continue the work initiated during the past seasons with Stockhausen's work, leading to a new production of *Donnerstag aus Licht* opera, coming fall 2017.

## MAXIME PASCAL



Born of musician parents, Maxime Pascal began in Carcassonne at an early age his studies on piano and then violin. In 2005 he was admitted to the Conservatoire National Supérieur de Musique et de Danse de Paris taking classes in composition, musical analysis and orchestration. Very quickly he discovered he wanted to conduct, and signed up for the conducting class of François-Xavier Roth.

In 2008, while still a student, he founded in the orchestra Le Balcon (named after the work by Jean Genet), along with composers Pedro Garcia-Velasquez, Juan-Pablo Carreño and Mathieu Costecalde, the pianist Alphonse Cemin and sound engineer Florent Derex. The speciality of this multifaceted orchestra, playing all types of repertoire, is the complete integration of music with advanced technical sound systems. Maxime Pascal thus developed his personal vision of musical spectacle: that it should be a striking and radical experience for the spectators. This led him to work with personalities such as Pierre Boulez, George Benjamin, Michael Lévinas and Arthur Lavandier.

In 2013 the Athénée Louis-Jouvet Theatre became for Maxime Pascal his home base. He performed there with Le Balcon the opera *Ariadne auf Naxos* by Richard Strauss staged by Benjamin Lazar, a video spectacle on *Pierrot Lunaire* created by the Colombian artist Nieto, the *Rape of Lucrecia* by Benjamin Britten and more recently the opera *Le Balcon* by Peter Eötvös staged by Damien Bigourdan. At the same time, his great fascination with Stockhausen's operas drove him to work in Cologne with Suzanne Stephens and Kathinka Pasveer, and to perform in Paris numerous scenes from these operas.

Maxime Pascal has also conducted the Orchestre National de Lille, the Salzburg Camerata, the SWR Baden-Baden and Freiburg Symphony Orchestra, the Munich Chamber Orchestra, the Gustav Mahler Youth Orchestra, the Paris Chamber Orchestra and the Ensemble Musikfabrik. He has been invited to the Strasbourg Music Festival, the Folle Journée de Nantes, the Ars Musica Festival in Bruxelles, the Berlioz Festival de la Côte Saint-André, the BIFEM Festival in Bendigo, Australia, the Salzburg Festival, the Imperial Theatre in Compiègne, the Avignon Opera, the Saint-Denis Festival, the Dialoge Festival in Salzburg and the Teatro alla Scala in Milano.

Strongly attached to the practice and development of amateur orchestras, he has been since 2008 the musical director of the Impromptu Orchestra, an amateur Parisian orchestra.

Since 2012 Maxime Pascal has been sponsored by the Fondation Orange. He is also since 2010 in residency at the Singer-Polignac Foundation. At the French Institute in November 2011 the Academy of Fine Arts awarded him the Music Prize of the Simone and Cino del Duca Foundation for the debut of his rising career. In March 2014, he became the first Frenchman to win the Nestlé and Salzburg Festival Young Conductors Award.

## FLORENT DEREK



Florent Derex is a French producer. He is a founding member of the orchestra Le Balcon and the recording label B Records. He is a graduate of the 'Advanced studies in Sound Engineering' (FSMS) degree from the Paris Conservatoire (CNSMDP).

Since Le Balcon's creation in 2008, Florent has shared the Managing Director role with the orchestra's Musical Director : Maxime Pascal. Among the first of its performances were : Michael's Journey Around the Earth in collaboration with the Stockhausen Foundation and the first version of Le Marteau sans ma tre played on amplified instruments in conjunction with Pierre Boulez.

Between 2013 to 2015, Florent has produced two to three shows per season with Le Balcon at the Théâtre de l'Athénée in Paris : notably Ariadne auf Naxos by Richard Strauss directed by Benjamin Lazar, the opera Le Balcon by Peter Eötvös staged by Damien Bigourdan. The last year has seen the beginning of a series of joint productions with the Opéra de Lille with a major focus on premiering a new opera by Arthur Lavandier in 2016, november.

Florent is deeply involved with Le Balcon on research issues related to sound technology. In 2014, he entered Le Balcon as an associated artist of the consortium Binaural Listening, a research project that also brought together France Television, Orange, Radio France, CNRS, IRCAM and the Paris Conservatoire.

In 2013, he founded a new production company, B media that subsequently launched B Records: a record label dedicated exclusively to live recording albums, with distribution contracted to Naive.

Florent is currently in residence at the Théâtre de l'Athénée in Paris and, since 2010, at the Singer-Polignac Foundation. Since 2012, he has also been supported by the Orange Foundation.

## YOU-JUNG HAN



You-Jung Han is a violinist from South Korea, concertmaster of the ensemble Le Balcon (dir. Maxime Pascal).

She is graduated of Conservatoire National Supérieur de Musique de Paris.

She began her violin studies with Miroslav Roussine (disciple of David Oistrakh) and she studied with Boris Garlitsky at the CNSM de Paris and participated the masterclasses with Olivier Charlier, Patrice Fontanarosa, Ida Haendel and Pavel Vernikov.

She won in 2007 and 2008 Glazunov and Vatelot-Rampal international competitions.

She is often invited by major French orchestras (Orchestre de Paris, Orchestre Philharmonique de Radio France, Paris Chamber Orchestra, Orchestre National d'Île-de-France, etc) and has the opportunity to play under the direction of conductors such as Myung-Whun Chung, Mikko Franck, Valery Gergiev, Paavo Järvi, Sir Roger Norrington, Esa-Pekka Salonen.

She has been invited to festivals such as Festival de Pâques in Deauville, Festival Cordes-sur-Ciel, Ukrainian International Biennale for New Music in Lviv, Festival Musica in Strasbourg, La Folle Journée in Nantes, Festival Quartier d'Été in Paris, Festival Mostra Sonora in Valencia, Festival Presences in Paris, Berlioz festival in La Côte-Saint-André, Fêtes Musicales Festival at the Grange de Meslay ...

She participates in 2015, to the creation of the chamber opera «Bobbà» of Arthur Lavandier (created at the Philharmonie Cité de la Musique in Paris), and whose book-disk is published by Actes Sud / Harmonia Mundi.

You-Jung Han plays a violin Joannes Franciscus Celoniatus 1730.

# USEFUL INFORMATIONS

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## **LE BALCON**

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