

LSO St Luke's

CHAMBER MUSIC

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BERTRAND CHAMAYOU & FRIENDS
VOICE, VIOLA & PIANO

Thursday 11 April 2024 1-2.05pm
Jerwood Hall, LSO St Luke's

Clara Schumann Liebst du um Schönheit Op 12

Robert Schumann Tragödie I & II from Romanzen und Balladen IV Op 64

Stille Liebe from Twelve Poems from Justinus Kerner

Mein Wagen rollet langsam from Four Songs

Märchenbilder for Viola and Piano Op 113

Joseph Joachim Variations on an Original Theme for Viola and Piano

Johannes Brahms Two Songs for Voice, Viola and Piano

Bertrand Chamayou piano

Fleur Barron mezzo-soprano

Tabea Zimmermann viola

Recorded for future broadcast on **BBC Radio 3**

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THE CRYPT CAFÉ & BAR

The Crypt café and bar is open from one hour before concerts and during the interval (where applicable). Please note, card payments only. Only cold drinks are permitted inside the Jerwood Hall.

PROGRAMME NOTE WRITER

Leah Broad is an award-winning music writer, historian, and broadcaster. Leah holds a DPhil from the University of Oxford and writes about 20th-century cultural history, particularly women in music. *Quartet*, Leah's award-winning first book, is a group biography of four women composers: Ethel Smyth, Rebecca Clarke, Dorothy Howell and Doreen Carwithen.

In accordance with the requirements of Islington Council persons shall not be permitted to stand or sit in any gangway.

The taking of photographs and the use of recording equipment are strictly forbidden without formal consent from LSO St Luke's.

Please make sure that digital watch alarms and mobile phones are switched off during the performance.

Today's Programme

Today's programme celebrates friendship. All four composers here knew one another well. 'It is the fresh mind, the gloriously gifted nature, the noble heart, that I love in him', Clara Schumann wrote of Johannes Brahms. He, in turn, said of Clara that he had 'grown to admire and love her so much that everything seemed empty to me.' Violinist Joseph Joachim called Robert and Clara 'shining stars in the firmament of art', and they thought enough of Joachim that Clara and he gave over 200 performances together, and both Robert and Brahms wrote Violin Concertos for him.

When Robert and Clara agreed to marry in 1837, they envisaged an equal creative partnership. She was one of Europe's most celebrated pianists, who had premiered her own Piano Concerto aged just 14 with Felix Mendelssohn conducting. He was an aspiring composer and had already written the piano works *Carnaval* and *Papillons*, which would become famous thanks to Clara's advocacy. They dreamed of living and composing as one. 'Posterity shall regard us as one heart and one soul', Robert wrote, 'and not find out what is yours and what is mine.'

Ultimately, although they influenced one another's composition generally, 'Liebst du um Schönheit' comes from one of the very few instances of the two collaborating on a joint publication: the 1841 *Rückert Lieder*. Comprising twelve songs in total, Robert composed nine songs and Clara three. 'Liebst du' was one of Clara's contributions and its gentle lyricism expresses a plea to love for love itself, not for beauty, wealth or youth.

Clara and Robert only ever set the same text on two occasions, one of which was Heinrich Heine's 'Es fiel ein Reif', which Clara presented to Robert as a Christmas present in 1840. He penned his version the following year, eventually becoming part of the *Romanzen und Balladen*. The songs tell the story of a doomed elopement, the melancholy of 'Tragödie II' contrasting with the couple's initial optimism in 'Tragödie I'.

From 1840, Robert found a new energy for song composition, at least partly fuelled by his flourishing romance with Clara. During this year he wrote a prodigious number of songs, including 'Stille Liebe' (Silent Love), lamenting an unspoken passion.

Today's Programme

'Mein Wagen' offers a more enigmatic approach to the love song, full of spirits and shadows. The later *Märchenbilder* (Fairy Tale Pictures) build on the supernatural theme. Robert Schumann gives few indications what the underlying fairy tales might be, giving the players free rein to imbue the works with their own fantasies.

Famously terse and with a caustic wit that could be directed at friend and foe alike, Brahms was a difficult man to be friends with. Nonetheless, he and Joachim maintained a decades-long collaboration – until Joachim divorced his wife, singer Amalie Schneeweiss, and Brahms took Amalie's side. When they were still on speaking terms, Brahms composed these songs for Amalie and Joseph (perhaps imagining either himself or Clara at the piano). 'Gestillte Sehnsucht' (Stilled Longing) is a meditation on love, death and desire, while the 'Sacred Lullaby' was written for the Joachims' first child (named Johannes after Brahms). Brahms builds the song around the old German hymn 'Joseph, dear Joseph mine', in a nod to the family's domestic life.

Joachim's Variations are from 1854, when he was already one of the most famous musicians in Europe and had just become a mentor to Brahms, then relatively unknown. It is a contemplative, introspective work. The theme's stately mood lasts throughout, broken occasionally by flashes of playfulness – especially in the final variation, in Hungarian style. After a rhapsodic return of the theme the piece closes peacefully, *pianissimo*.

Song Texts & Translations

Clara Schumann

Liebst du um Schönheit

If you love for beauty

*Liebst du um Schönheit,
O nicht mich liebe!
Liebe die Sonne,
Sie trägt ein gold'nes Haar!*

If you love for beauty,
Oh do not love me!
Love the sun,
It has gold hair!

*Liebst du um Jugend,
O nicht mich liebe!
Liebe den Frühling,
Der jung ist jedes Jahr!*

If you love for youth,
Oh do not love me!
Love the spring time
That is young each year!

*Liebst du um Schätze,
O nicht mich liebe!
Liebe die Meerfrau,
Sie hat viel Perlen klar.*

If you love for wealth,
Oh do not love me!
Love the mermaid,
She has many limpid pearls!

*Liebst du um Liebe,
O ja, mich liebe!
Liebe mich immer,
Dich lieb' ich immerdar!*

If you love for love,
Oh yes, love me!
Love me forever,
I will love you forevermore!

Robert Schumann Tragödie I

Tragedy I

*Entflieh mit mir und sei mein Weib,
Und ruh' an meinem Herzen aus;
In weiter Ferne sei mein Herz
Dein Vaterland und Vaterhaus.*

Flee with me and be my wife,
and rest upon my heart;
in distant lands let my heart
be your fatherland and your parental home.

*Entfliehn wir nicht, so sterb' ich hie
Und du bist einsam und allein;
Und bleibst du auch im Vaterhaus,
Wirst doch wie in der Fremde sein.*

If we do not flee, I'll die here
and you will be lonely and alone;
and you will remain in your parental house,
but it will be like a foreign land to you.

Song Texts & Translations

Robert Schumann Tragödie II

*Es fiel ein Reif in der Frühlingsnacht
Es fiel auf die zarten Blaublümlein:
Sie sind verwelket, verdorret.*

*Ein Jüngling hatte ein Mädchen lieb;
Sie flohen heimlich von Hause fort,
Es wußt' weder Vater noch Mutter.*

*Sie sind gewandert hin und her,
Sie haben gehabt weder Glück noch Stern,
Sie sind gestorben, verdorben.*

Robert Schumann Stille Liebe

*Könnt' ich dich in Liedern preisen,
Säng' ich dir das längste Lied.
Ja, ich würd' in allen Weisen
Dich zu singen nimmer müd'!*

*Doch was immer mich betrübte,
Ist, daß ich nur immer stumm
Tragen kann dich, Herzgeliebte,
In des Busens Heiligtum.*

*Und daß du, was laut ich sage,
Oder preis' in Sangeslust,
Meinest, daß ich tiefer trage
Als dich, Herz, in warmer Brust.*

*Dieser Schmerz hat mich bezwungen,
Daß ich sang dies kleine Lied,
Doch von bitterm Leid durchdrungen,
Daß noch keins auf dich geriet.*

Tragedy II

There fell a frost on a night of Spring,
it fell on the delicate blossoms blue:
the blossoms withered, and drooped.

A young man once loved a maiden fair;
in secret they ran away from home,
unknown to their father or mother.

They wandered aimless here and there,
they had neither luck nor aiding star,
they met their ruin, they perished.

Silent Love

If I could praise you in song,
I would sing you the longest song.
Yes, I would in every way
never tire of singing to you!

But what has always troubled me
is that always, only silently,
may I carry you, my heart's beloved,
in my heart's sanctuary.

And that, whatever I say aloud
or praise in joyful song,
you believe I carry more deeply
in my warm breast than you, my heart.

This agony has compelled me
to sing this little song,
but I am pierced by bitter sorrow
that you haven't heard even one note.

Song Texts & Translations

Robert Schumann

Mein Wagen rollet langsam

*Mein Wagen rollet langsam
Durch lustiges Waldesgrün,
Durch blumige Taler, die zaubrisch
Im Sonnenglanze blühn.*

*Ich sitze und sinne und träume,
Und denk' an die Liebste mein;
Da grüßen drei Schattengestalten
Kopfnickend zum Wagen herein.*

*Sie hüpfen und schneiden Gesichter,
So spöttisch und doch so scheu,
Und quirlen wie Nebel zusammen,
Und kichern und huschen vorbei.*

Johannes Brahms Gestillte Sehnsucht

*In gold'nen Abendschein getaucht,
Wie feierlich die Wälder stehn!
In leise Stimmen der Vöglein hauchet
des Abendwindes leises Weh'n.
Was lispeln die Winde, die Vögelein?*

Sie lispeln die Welt in Schlummer ein.

*Ihr Wünsche, die ihr stets euch reget
Im Herzen sonder Rast und Ruh!
Du Sehnen, das die Brust bewegt,
Wann ruhest du, wann schlummerst du?
Beim Lispeln der Winde, der Vögelein,*

*Ihr sehnenenden Wünsche, wann schlaft
ihr ein?*

My cart rolls slowly

My cart rolls slowly
through the cheerful forest green,
through flowery valleys that magically
bloom in the sun's gleam.

I sit and think and dream,
and muse about my sweetheart;
three shadowy forms greet me,
nodding through the carriage window.

They hop and make faces,
so mocking and yet so shy,
and they blend together like mist
and giggle and dart away.

Stilled longing

Steeped in a golden evening glow,
how solemnly the forests stand!
In gentle voices the little birds breathe
into the soft fluttering of evening breezes.
What does the wind whisper, and the
little birds?

They whisper the world into slumber.

You, my desires, that stir
in my heart without rest or peace!
You longings that move my heart,
When will you rest, when will you sleep?
By the whispering of the wind, and of the
little birds?

You yearning desires, when will you
fall asleep?

Song Texts & Translations

*Was kommt gezogen auf Traumesflügeln?
Was weht mich an so bang, so hold?
Es kommt gezogen von fernen Hügeln,
Es kommt auf bebendem Sonnengold.*

Wohl lispeln die Winde, die Vögelein,

*Das Sehnen, das Sehnen, es schläft
nicht ein.*

*Ach, wenn nicht mehr in gold'ne Fernen
Mein Geist auf Traumgefieder eilt,
Nicht mehr an ewig fernen Sternen
Mit sehndem Blick mein Auge weilt;
Dann lispeln die Winde, die Vögelein
Mit meinem Sehnen mein Leben ein.*

What will come of these dreamy flights?
What stirs me so anxiously, so sweetly?
It comes pulling me from far-off hills,
It comes from the trembling gold of
the sun.

The wind whispers loudly, as do the
little birds;

The longing, the longing – it will not
fall asleep.

Alas, when no longer into the golden distance
does my spirit hurry on dream-wings,
when no more on the eternally
distant stars does my longing gaze rest;
Then the wind and the little birds
will whisper away my longing, along with
my life.

Johannes Brahms Geistliches Wiegenlied Sacred Lullaby

*Die ihr schwebet
Um diese Palmen
In Nacht und Wind,
Ihr heiligen Engel,
Stillet die Wipfel!
Es schlummert mein Kind.*

*Ihr Palmen von Bethlehem
Im Windesbrausen,
Wie mögt ihr heute
So zornig sausen!
O rauscht nicht also!
Schweiget, neiget
Euch leis und lind;
Stillet die Wipfel!
Es schlummert mein Kind.*

You who hover
Around these palms
In night and wind,
You holy angels,
Silence the treetops!
My child is sleeping.

You palms of Bethlehem
In the roaring wind,
How can you today
Bluster so angrily!
O roar not so!
Be still, bow
Softly and gently;
Silence the treetops!
My child is sleeping.

Song Texts & Translations

*Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.*

*Grimmige Kälte
Sauset hernieder,
Womit nur deck ich
Des Kindleins Glieder
O all ihr Engel,
Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein Kind.*

The child of heaven
Endures the discomfort,
Oh, how tired he has become
Of earthly sorrow.
Oh, now in sleep,
Gently softened,
His pain fades,
Silence the treetops!
My child is sleeping.

Fierce cold
Comes rushing,
How shall I cover
The little child's limbs?
O all you angels,
You winged ones
Wandering in the wind.
Silence the treetops!
My child is sleeping.

Bertrand Chamayou

piano



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Bertrand Chamayou was born in Toulouse and studied at the Paris Conservatoire with Jean-François Heisser. He completed his training with Maria Curcio in London.

Chamayou performs regularly at the Théâtre des Champs-Élysées, the Lincoln Center and Wigmore Hall. He has appeared at festivals including New York's Mostly Mozart Festival, the Lucerne Festival, Salzburg Festival, Edinburgh International Festival, Rheingau Musik Festival and Beethovenfest Bonn.

Engagements during 2024 include recitals both solo and with cellist Sol Gabetta, flautist Emmanuel Pahud and soprano Barbara Hannigan; Grieg's Piano Concerto with the Orchestre National Bordeaux Aquitaine under Emmanuel Villaume; Ravel's Piano Concerto for the Left Hand with the Filarmonica della Scala under

Philippe Jordan; Unsuk Chin's Piano Concerto and Ravel's Piano Concerto in G with the London Symphony Orchestra under François-Xavier Roth and Sir Antonio Pappano respectively and Scriabin's Piano Concerto with the Sinfonieorchester Köln under Andris Poga in Cologne.

As a chamber musician, he has recently worked with Renaud and Gautier Capuçon, Quatuor Ébène, Antoine Tamestit and Sol Gabetta, and appeared in the Lincoln Center's Great Performers Series and at Salzburg Easter Festival, Schleswig Holstein Musik Festival, the Berlin Philharmonie and the Hong Kong Arts Festival.

Chamayou's many successful recordings include *Naïve*, a disc of music by César Franck, which was awarded several accolades. For his recording of Camille Saint-Saëns' Piano Concertos Nos 2 and 5 he was awarded the *Gramophone* Recording of the Year Award 2019. The only artist to win France's prestigious Victoires de la Musique on four occasions, he has an exclusive recording contract with Warner/Erato and was awarded the 2016 ECHO Klassik for his recording of Ravel's complete works for solo piano.

Fleur Barron

mezzo-soprano



© Victoria Cadisch

Singaporean-British mezzo-soprano Fleur Barron recently triumphed at the San Francisco Symphony in the title role of Kaija Saariaho's opera *Adriana Mater*, in a production helmed by Peter Sellars and Esa-Pekka Salonen, and at the Aix-en-Provence Festival as Ottavia in Monteverdi's *L'Incoronazione di Poppea*. She is a current Rising Star of Amsterdam's Concertgebouw and an Artistic Partner of the Orquesta Sinfonica del Principado de Asturias in Oviedo, for which she will curate and perform multiple projects across several seasons. A passionate interpreter of opera, chamber music and concert works ranging from the Baroque to the contemporary, Barron is mentored by Barbara Hannigan.

In 2023/24, she debuts two opera roles: Penelope in Monteverdi's *Il ritorno d'Ulisse in patria* with Baroque ensemble I Gemelli;

and multiple roles in George Benjamin's two-person opera *Into the Little Hill* with the Staatskapelle Berlin under Finnegan Downie Dear. Other appearances will include Mahler's Third Symphony with the Czech Philharmonic under Semyon Bychkov at the Baden-Baden Festival, Ravel's *Shéhérazade* and Xavier Montsalvatge's *Cinco canciones negras* with the Barcelona Symphony Orchestra at L'Auditori Barcelona and on tour to Hamburg and Stockholm, and Freya Waley-Cohen's *Spell Book* with the Manchester Collective at the Barbican. Barron is also the curator of OSPA's East-West Fest this April, featuring symphonic programmes, chamber music, late-night concerts and community engagement over two weekends in Oviedo and Gijón.

Barron is committed to the way music can facilitate cross-cultural dialogue and healing. She is passionate about curating inclusive chamber music programming that amplifies the voices of diverse communities. Born in Northern Ireland to a Singaporean mother and British father, she grew up in Hong Kong and later New York. She holds degrees from Columbia University (BA Comparative Literature) and Manhattan School of Music (MM Vocal Performance).

Tabea Zimmermann

viola



© Marco Borggreve

Tabea Zimmermann is a musician of captivating versatility. As a soloist and chamber musician, she performs worldwide, teaches, nurtures talent and fosters collaboration. While her instrument, the viola, remains central to her activities, Zimmermann's responsibilities have grown more diverse over the years, allowing her to contribute her entire personality: with her extensive concert experience, her interest in promoting young talent, and her social responsibility. 'For me, a long-standing wish is now being fulfilled: that I can help shape content', she summarises.

For over four decades, Zimmermann has been among the premier violists of her time. She has recorded almost the

entire repertoire for her instrument, and composers like György Ligeti, Wolfgang Rihm, and Georges Lentz have dedicated works to her. Beyond her role as a performer, she sees herself as a broader contributor to the musical world. Once the youngest professor in Germany, she has educated a whole generation of violists. As the chair of the Hindemith Foundation and (since July 2023) the Ernst von Siemens Music Foundation, she supports young artists, especially in the New Music sector.

With her own foundation, she specifically backs innovative, intercultural projects. She continues to perform as a soloist and chamber musician. Following residencies with the Berlin Philharmonic and the Bavarian Radio Symphony Orchestra, the Saint Paul Chamber Orchestra has appointed Zimmermann as its Artistic Director for three years. Additionally, guest performances in Japan, a European tour with the Belcea Quartet, and portrait concerts at the Schwetzingen SWR Festival are on her schedule.