



Kaufmann sings The Four Last Songs

Saturday 19 May 2018 7.30pm, Hall

Korngold Schauspiel Overture
R Strauss Symphonic Interlude No 2 from
'Intermezzo', Träumerei am Kamin
Ruhe, meine Seele; Freundliche Vision; Befreit;
Heimliche Aufforderung

interval 20 minutes

Elgar In the South (Alassio)
R Strauss Four Last Songs

BBC Symphony Orchestra
Jonas Kaufmann tenor
Jochen Rieder conductor

**Produced by the Barbican and the
BBC Symphony Orchestra**

Part of Barbican Presents 2017–18

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Welcome

Jonas Kaufmann's recent concerts at the Barbican Centre have showcased his staggering artistry and the sheer beauty of his voice, whether in recital with Helmut Deutsch, in concert with Diana Damrau or singing operatic repertoire with the London Symphony Orchestra under Sir Antonio Pappano. Tonight we are delighted to welcome Jonas back to the Barbican, alongside the BBC Symphony Orchestra and a conductor with whom he works regularly, Jochen Rieder, in a programme that was originally scheduled for February 2017.

We begin with Korngold's *Schauspiel Overture*, written when the composer was just 14 years old. Korngold's prodigious gifts certainly caught the attention of Richard Strauss.

Much of Strauss's vocal music was inspired by the artistry of his wife, the soprano Pauline

de Ahna, with whom he had a fiery though long-lived marriage. His opera *Intermezzo*, from which we hear an interlude, is centred around a discontented husband and wife and, as so often in the case of Strauss, was clearly based on his own marriage. The selection of songs that follow, though varied in tone, all have love as their central theme.

The second overture of the evening comes from Elgar. *In the South* is an exuberant response to the sights and sounds of Italy. And we finish with Strauss at his most luxuriant, in the gloriously autumnal *Four Last Songs*, originally designed for female voice but proving just as affecting when sung by a tenor of the calibre of Jonas Kaufmann.

It promises to be an extraordinary experience. I hope you enjoy the concert.

Huw Humphreys
Head of Music

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Erich Wolfgang Korngold (1897–1957)

Schauspiel Overture (1911)

It is hard to believe that a work so accomplished as the *Schauspiel Overture* was composed directly into full score by a 14-year-old during his summer holidays. And as if that weren't remarkable enough, the premiere of this new work in December 1911 was conducted by Arthur Nikisch, no less, to whom it is dedicated, and performed by one of Germany's most prestigious orchestras, the Leipzig Gewandhaus. But then Erich Wolfgang Korngold had already been hailed as a child prodigy – he had studied with Alexander Zemlinsky, been described as a genius by Gustav Mahler and was admired by Richard Strauss. When Henry Wood conducted the *Schauspiel Overture* in London, Korngold became the youngest composer to be given a premiere at the Proms, a record he holds to this day.

So did Korngold have a particular drama in mind when he began work on this 'theatre overture'? The composer's insufferable father told a Berlin journalist that it was *Twelfth Night*, while over the years two other Shakespearean dramas have been proposed, *The Winter's Tale* and *The Tempest*. But however much young Korngold is known to have revered the work of

the Elizabethan playwright, neither of these late Shakespearean plays quite fits the score.

The Tempest starts with Prospero's storm and *The Winter's Tale* begins with Leontes as a loving husband and friend, but Korngold's Overture is altogether more mysterious before the oboe introduces the sinuous opening melody. With consummate skill Korngold piles orchestral effect on orchestral effect, with glissandos for the harp, brass fanfares and insistent rhythms on the timpani before a return of the opening melody – as succulent as anything that this composer would later write in Hollywood. The strings raise the emotional temperature and a striding rhythm that we've already heard, together with darting brass flourishes, brings us to the coda, which is introduced by a short solo from the French horn. The drama fades but not before we are offered a last Straussian flourish in the brass and distant echoes of Mahler's late string writing to bring this overture to an end. So the curtain falls – not perhaps on a Shakespearean drama but on the world of Korngold's late-Romantic musical contemporaries.

Programme note © Christopher Cook

Richard Strauss (1864–1949)

Intermezzo (1918–23) – Symphonic Interlude No 2, *Träumerei am Kamin*

Songs:

Ruhe, meine Seele, Op 27 No 1

Freundliche Vision, Op 48 No 1

Befreit, Op 39 No 4

Heimliche Aufforderung, Op 27 No 3 (orch Robert Heger)

Richard Strauss is a magnificent musical solipsist. He is not only the hero of his tone-poem *Ein Heldenleben*, he also climbs the mountains in his *Alpine Symphony* and makes love very noisily to his wife in *Sinfonia domestica*. And it's Richard and Pauline Strauss, née von Ahna, whom we meet in the opera *Intermezzo* as a not very happy husband and wife in a story which has its roots in a genuine social drama. In 1903 Pauline intercepted a note to her husband which she read as a love letter from Mitze Mücke, a notorious 'professional' woman in Berlin.

In time Strauss and his wife were reconciled, but the misunderstanding was never entirely banished from the composer's mind. So in 1918 he began to fashion an opera out of this domestic history, and sauce for the goose became sauce for the gander when Strauss wrote his wife's flirtation with a handsome young baron into the work.

Strauss's regular collaborator Hugo von Hofmannsthal turned up his nose at the project and suggested another librettist. But eventually the composer wrote his own text, creating an opera in which he is evidently trying something new – one director has recently suggested that it's a Shavian comedy about the battle of the sexes. *Intermezzo* thus reminds us that, far from being marooned in the late-Romantic 1890s throughout his long life, Strauss was in fact always trying new things.

'In none of my other works is the dialogue of greater importance than it is in this bourgeois comedy', he said of *Intermezzo*. He uses his modest chamber orchestra sparingly, letting us hear each line of the text. And he reserves his gift for *cantilena* for a series of radiant interludes that separate the short scenes of the opera. None is more luscious than the second one, 'Träumerei am Kamin' (Dreaming by the Fireside). It is Christine Storch – aka Pauline von Ahna – dreaming of her handsome young man.

The opening chords of the Interlude hint at sleep, before the music takes wing with one those simple melodies that are so characteristic of Strauss, complete with a harmonic sting in its tail. Gradually the whole orchestra – strings then the horn and clarinet – take it up. And so skilled is Strauss as an orchestrator that as the music grows ever more fervent, reflecting the intensity of Christine's reverie, it has the power that a much larger ensemble could provide. As the music reaches a climax it becomes abundantly clear that she is luxuriating in thoughts of something deeply intimate with her young man. So the brass ebbs away and the strings wilt and we are left with questions or maybe doubts in a series of harmonic twists before this Interlude, exhausted you feel, sinks finally onto a satisfyingly major-key chord.

Programme note © Christopher Cook

Strauss songs

For texts, see overleaf

'Ruhe, meine Seele!', one of Strauss's most impressive songs, has an accompaniment that consists almost entirely of sustained chords. The dark, threateningly ambiguous harmonies of the prelude give way to consoling dominant sevenths with the entry of the voice, but return at the words 'Ruhe, ruhe, meine Seele' which provide the poem's title. In fact there is a way in which the song really begins here, with all that precedes it as preparatory scene-setting. This is perhaps why the singer's self-admonition to leave his troubles behind him barely manages to prevail against the titanic struggles suggested by the climax, and why in spite of the C major resolution it is often the mood of foreboding that lingers once the song has finished. Nevertheless Strauss included this enigmatic song as the first of four presented to his wife Pauline on their wedding day in 1894. And he returned to it at the end of his life, revising and orchestrating it immediately after 'Im Abendrot', the first-composed of the *Four Last Songs*. One wonders what meaning, in 1948, the words 'Diese Zeiten sind gewaltig' might have had for him?

'Freundliche Vision' is a justly famous song. Over a gently moving ostinato, we set off on a companionable walk à deux through the landscape which begins in a different tonality from that in which Strauss means to continue. The keyshift here perfectly illustrates the contrast between sleeping and waking, and the step into the daylight, with the sharp key of D major ideal for the densely foliated landscape here described. In a final magical touch Strauss repeats the two lines beginning at 'Und ich geh' mit Einer, die mich lieb hat'. In the same rhythmic pattern that has accompanied every bar of the song, the lovers walk hand in hand out of sight, and into the ensuing silence.

Dehmel, not necessarily a good judge, expressed himself unsatisfied by Strauss's setting of 'Befreit'. But he did subsequently provide a clue to the question often raised as to the exact situation depicted by the poem. Apparently he had in his mind the image of a man speaking to his dying wife, but he also allowed for the possibility of a

different interpretation involving the parting of two lovers. Whatever the case, 'Befreit' is one of the greatest of Strauss's songs, the orchestra setting the scene with its undertow of triplets and the figure of repeated brass-like chords that occasionally interrupts them. Continually anticipating the entry of the voice with a syncopated *sforzato*, like a momentary shudder in the earth's foundations, this motif adds to the sense of impending change already established in the opening bars by the semitonal shift on the words 'Du wirst nicht weinen' and later with even greater effect at 'Es wird sehr bald sein'. The long arching curves of the climax are worthy of the closing scene of an opera, and it is not surprising that the repeated phrase accompanying the words 'O Glück!' was later quoted by Strauss in *Ein Heldenleben*.

'Heimliche Aufforderung' is an ebullient barnstormer of a song, like 'Ruhe, meine Seele!', from Op 27, a gift to his wife Pauline on their wedding day. But in this case the singer surely has to be a tenor. It brims over with sexual energy and derives an added momentum from the poem's unusual structure, in which every second line is only four syllables long. Strauss makes particularly skilful use of this feature in the build-up from the slower middle section, in which the continual injection of a shorter line keeps the music simmering to the point where it can finally overflow in the climactic 'O komm'. He also ensures the listener's total capitulation through a kaleidoscopic series of key changes that underline the eroticism of the verse, beginning 'Und wandle hinaus in den Garten'. This Strauss sets in quivering, leafy B major, as far removed from the boisterous home key of B flat as the lovers are from their drunken companions, while 'Und will an die Brust dir sinken' prompts a descent to darkly seductive G flat, supported by the orchestra's baritone counter-melody. From there the music rises again via A flat minor and an electrically charged E minor ('Und deine Küsse trinken') to climax enharmonically, not in the home key but in A flat major, from which it is one further step to reach the final consummation of the longed-for night.

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Ruhe, meine Seele

Nicht ein Lüftchen
Regt sich leise,
Sanft entschlummert
Ruht der Hain;
Durch der Blätter
Dunkle Hülle
Stiehlt sich lichter
Sonnenschein.
Ruhe, ruhe,
Meine Seele,
Deine Stürme
Gingen wild,
Hast getobt und
Hast gezittert,
Wie die Brandung,
Wenn sie schwillt!
Diese Zeiten
Sind gewaltig,
Bringen Herz und
Hirn in Not –
Ruhe, ruhe,
Meine Seele,
Und vergiss,
Was dich bedroht!

Karl Friedrich Henckell (1864–1929)

Freundliche Vision

Nicht im Schläfe hab ich das geträumt,
Hell am Tage sah ich's schön vor mir:
Eine Wiese voller Margeriten;
Tief ein weisses Haus in grünen Büschen;
Götterbilder leuchten aus dem Laube.
Und ich geh' mit Einer, die mich lieb hat,
Ruhigen Gemütes in die Kühle
Dieses weissen Hauses, in den Frieden,
Der voll Schönheit wartet, dass wir kommen.

Otto Julius Bierbaum (1865–1910)

Befreit

Du wirst nicht weinen. Leise, leise
wirst du lächeln und wie zur Reise
geb' ich dir Blick und Kuss zurück.
Unsre lieben vier Wände, du hast sie bereitet,
ich habe sie dir zur Welt geweitet;

O Glück!

Dann wirst du heiss meine Hände fassen
und wirst mir deine Seele lassen,
lässt unsern Kindern mich zurück.

Du schenktest mir dein ganzes Leben,
ich will es ihnen wieder geben;
O Glück!

Not even
a soft breeze stirs,
in gentle sleep
the wood rests;
Through the leaves'
dark veil
bright sunshine
steals.
Rest, rest,
my soul,
your storms
were wild,
you raged and
you quivered,
like the breakers,
when they surge!
These times
are violent,
cause heart and
mind distress –
Rest, rest,
my soul,
and forget
what threatens you!

I did not dream it in my sleep,
in broad daylight I saw it fair before me:
a meadow full of daisies;
a white house deep in green bushes;
statues of gods gleaming from the foliage.
And I walk with one who loves me,
my heart at peace, into the coolness
of this white house, into the peace,
brimming with beauty, that awaits our coming.

You will not weep. Gently, gently
you will smile; and as before a journey
I shall return your gaze and kiss.
You have cared for the room we love!
I have widened these four walls for you into a
world –
O happiness!

Then ardently you will seize my hands
and you will leave me your soul,
leave me to care for our children.

You gave your whole life to me,
I shall give it back to them –
O happiness!

Es wird sehr bald sein, wir wissen's beide,
wir haben einander befreit vom Leide,
so gab' ich dich der Welt zurück!
Dann wirst du mir nur noch im Traum erscheinen
und mich segnen und mit mir weinen;
O Glück!

Richard Dehmel (1863–1920)

Heimliche Aufforderung

Auf, hebe die funkelnde Schale
empor zum Mund,
Und trinke beim Freudenmahle
dein Herz gesund.

Und wenn du sie hebst, so winke
mir heimlich zu,
Dann lächle ich, und dann trinke
ich still wie du ...

Und still gleich mir betrachte
um uns das Heer
Der trunkenen Schwätzer – verachte
sie nicht zu sehr.

Nein, hebe die blinkende Schale,
gefüllt mit Wein,
Und lass beim lärmenden Mahle
sie glücklich sein.

Doch hast du das Mahl genossen,
den Durst gestillt,
Dann verlasse der lauten Genossen
festfreudiges Bild,

Und wandle hinaus in den Garten
zum Rosenstrauch, –
Dort will ich dich dann erwarten
nach altem Brauch,

Und will an die Brust dir sinken
eh' du's gehofft,
Und deine Küsse trinken,
wie ehemals oft,

Und flechten in deine Haare
der Rose Pracht –
O komm, du wunderbare,
ersehnte Nacht!

John Henry Mackay (1864–1933)

It will be very soon, we both know it,
we have released each other from suffering,
so I returned you to the world.
Then you'll appear to me only in dreams,
and you will bless me and weep with me –
O happiness!

Come, raise to your lips
the sparkling goblet,
and drink at this joyful feast
your heart to health.

And when you raise it, give
me a secret sign,
then I shall smile, and drink
as quietly as you ...

And quietly like me, look
around at the hordes
of drunken gossips – do not
despise them too much.

No, raise the glittering goblet,
filled with wine,
and let them be happy
at the noisy feast.

But once you have savoured the meal,
quenched your thirst,
leave the loud company
of happy revellers,

And come out into the garden
to the rose-bush –
there I shall wait for you
as I've always done.

And I shall sink on your breast,
before you could hope,
and drink your kisses,
as often before,

And twine in your hair
the glorious rose –
Ah! come, O wondrous,
longed-for night!

Translations © Richard Stokes

interval 20 minutes

Edward Elgar (1857–1934)

In the South (Alassio), Op 50 (1903–4)

In November 1903, exhausted after writing the oratorio *The Apostles*, Elgar set off with his wife for Italy, where they aimed to avoid the worst of the British winter. Elgar also hoped the Italian sunshine would provide inspiration for a new symphony promised for a three-day Elgar Festival due to be held at Covent Garden the following March. Unfortunately, the weather turned out to be miserable. Writing home on 3 January 1904 from Alassio, a seaside resort on the Riviera, Elgar ruefully commented:

This visit has been, is, artistically a complete failure & I can do nothing: we have been perished with cold, rain & gales – five fine days have we had & three of those were perforce spent in the train. The Symphony will not be written in this sunny (?) land ... I am trying to finish a Concert Overture for Covent Garden instead of the Symphony ...

That very same day, the weather cleared. The sun shone for the rest of the visit and Elgar's imagination caught fire. The 'Concert Overture' was written at lightning speed and orchestrated back home in Malvern during February, delivered piecemeal to the publishers in time for its first performance at the Covent Garden festival on 16 March.

The speed with which Elgar composed *In the South* is all the more remarkable given its complexity. Virtually a one-movement symphony, the work is an undoubted pinnacle of the late-Romantic orchestral literature, easily comparable with the best of Richard Strauss and Mahler. On the manuscript Elgar wrote lines from Byron's *Childe Harold's Pilgrimage*, describing Italy as 'the garden of the world'.

Though Elgar obviously viewed the work as an overture rather than a programmatic symphonic poem in the manner of the later *Falstaff*, a letter he wrote to the conductor Percy Pitt shortly

before the premiere provided clear pointers towards the illustrative intentions, adding that 'I wove this music in the valley of Andora during a long & lovely day al fresco & it does not attempt to go beyond the impression then received'.

The overture opens with a veritable tidal wave of exuberant invention, which Elgar suggested 'may be the exhilarating out-of-doors feeling arising from the gloriously beautiful surroundings – streams, flowers, hills and distant snowy mountains in one direction & the blue Mediterranean in the other'. At length the music winds down to a pastoral oboe theme that Elgar said represented 'a shepherd with his flock straying about the ruins of the old church – he piping softly & readily & occasionally singing'.

The languid mood continues in what Elgar called 'the second theme proper', adding that it 'may be my own personal feelings – romance if you like – amongst congenial surroundings and in congenial company'.

At the work's centre stand two extended and starkly contrasting episodes. The first, an imposing and violent passage, was inspired by the Roman stone track stretching across the valley: 'here,' wrote the composer, 'a vision came of the old days, the grand relentless force which made its way through & endured'.

The second episode – one of the most magical in all Elgar – returns to 'the shepherd, singing softly his *Canto popolare*' and is represented by a solo viola accompanied by muted strings and delicate points of colour on harp and glockenspiel. It is sometimes claimed that the melody itself is an actual (misremembered?) Italian popular song, though no conclusive evidence has yet been found.

An extensive, though artfully shortened, recapitulation of the earlier music now follows,

through which Elgar gradually increases the dramatic tension, leading to a breathtaking return of the opening and a blazing coda.

Several of the sights depicted in the overture were actually photographed by Elgar during that

inspiring Italian visit. They are preserved to this day – faded monochrome memories of an experience captured far more faithfully (and in colour!) through music.

Programme note © John Pickard

Richard Strauss

Four Last Songs (1948)

1 Frühling

2 September

3 Beim Schlafengehen

4 Im Abendrot

For texts, see overleaf

For some listeners it comes as quite a surprise to discover when the *Four Last Songs* were written. Musically they sound like the kind of thing Strauss might have composed after the success of his luxuriously beautiful, profoundly worldly-wise opera *Der Rosenkavalier* in 1911. Instead they come from the very end of his life, from the year 1948, when Strauss's Germany was still reeling from crushing defeat and from the realisation of the enormity of the crimes committed under the Third Reich. When Strauss composed these exquisite, at times almost painfully tender songs, many Central European composers were, understandably, struggling to forget the past and everything associated with it. For them, the antidote to such traumatic (and in some cases guilty) memories was to be found in Schoenbergian serialism – an intellectually rigorous means of organising music without tonality, and perhaps even (as the young Pierre Boulez put it) of 'annihilating the will of the composer' altogether. For them, Strauss's ripe, very late Romanticism was the sound of the old world, and thus symptomatic of the very culture that had made Hitler's rise to power possible.

And yet the *Four Last Songs* survive, triumphantly, while the work of most of Strauss's modernist detractors is long forgotten. The explanation lies partly in the soaring melodic lines, gorgeous

harmony and orchestration, and particularly in Strauss's superb writing for the soprano voice – the distillation of a lifetime's experience in the opera house. But above all that it is the humanity of the music's message that makes people turn and return to the *Four Last Songs*. Here there is a sharply focused sense of joy in life and shared love, intensified by awareness of the closeness of death. Strauss offers no religious consolation but he shows that it is still possible – in the words of Mary Renault's novel *The Persian Boy* – to 'make peace with your mortality'. How Strauss was able to do this so persuasively with Germany in ruins and news of the human cost of Nazism growing more terrible by the day is hard to say, but the fact remains that he did, in what for many is simply his greatest creation.

It is not clear in what order Strauss intended these songs to be performed, or even if he intended the four to be heard together. But soon after the premiere Strauss's publisher decided on the current sequence, and it has stuck. It is easy to see why: the chosen order makes compelling emotional and musical sense. We begin – naturally enough – with 'Frühling' (Spring), nature's renewal, but as observed by an older man, keenly aware of his own imminent end. 'September' develops this theme, bringing images of autumnal decay after summer's ripeness, and ends with a touching solo farewell for the horn – the instrument of which Strauss's

father was a master. In 'Beim Schlafengehen' (Going to Sleep), the image of the soul floating free in the 'magic sphere of night' is captured in a rapturous duet for soprano and solo violin, the latter perhaps standing for the newly liberated soul's wordless voice – though Strauss may also be recalling his use of solo violin to depict his wife, Pauline, in his autobiographical tone-poem *Ein Heldenleben* ('A Hero's Life').

The ending of a long shared life is then evoked in 'Im Abendrot' (At Sunset). Strauss's marriage to the formidable Pauline had not been stress-free but his comment to his friend Gustav Mahler that

'she's what I need' was evidently sincere. As the soprano finally asks 'is this perhaps death?', horn and cor anglais recall the transfiguration theme from Strauss's much earlier tone-poem *Tod und Verklärung* ('Death and Transfiguration') – slightly wistfully, it must be said. But then comes the warm, serene close, with two piccolos recalling the poet's image of a pair of trilling larks. Distilling the music's message in words is hard but British listeners might be reminded of the last lines of Philip Larkin's poem *An Arundel Tomb*: 'What will survive of us is love.'

Programme note © Stephen Johnson

Four Last Songs

1 Frühling

In dämmerigen Grüften
Träumte ich lang
Von deinen Bäumen and blauen Lüften,
Von deinem Duft und Vogelsang.

Nun liegst du erschlossen
In Gleiss und Zier,
Von Licht übergossen,
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockst mich zart;
Es zittert durch all meine Glieder
Deine selige Gegenwart.

2 September

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.
Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er die
Müdigwordnen Augen zu.

Spring

In sombre shadows
I dreamt long
of your trees, your blue skies,
of your fragrance, and the song of birds.

Now you lie revealed,
glistening, adorned,
bathed in light
like a miracle before me.

You recognise me,
you beckon gently;
my limbs tremble
with your blessed presence.

September

The garden grieves,
the cool rain sinks into the flowers.
The summer shudders
and silently meets her end.

Leaf upon leaf drops golden
from the tall acacia tree.
Wondering, faintly, summer smiles
in the dying garden's dream.

Long by the roses
she lingers, yearning for peace.
Slowly she closes her
wearied eyes.

3 Beim Schlafengehen

Nun der Tag mich müd' gemacht,
Soll mein sehnlisches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,
Stirn, vergiss du alles Denken;
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele, unbewacht,
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

Hermann Hesse (1877–1962)

© 1952 Suhrkamp Verlag, Frankfurt am Main

4 Im Abendrot

Wir sind durch Not und Freude
Gegangen Hand in Hand;
Vom Wandern ruhen wir
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft;
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und lass sie schwirren;
Bald ist es Schlafenszeit;
Dass wir uns nicht verirren
In dieser Einsamkeit!

O weiter, stiller Friede!
So tief im Abendrot!
Wie sind wir wandermüde –
Ist dies etwa der Tod?

Joseph von Eichendorff (1788–1857)

Going to Sleep

Now made tired by the day,
so my ardent desire shall
warmly greet the starry night
like a tired child.

Hands, cease your doing,
brow, forget all thought;
all my senses now
would sink into slumber.

And my soul, unguarded,
would soar free in flight,
and in the magic sphere of night
live life deep a thousand-fold.

At Sunset

Through sorrow and joy
we have walked hand in hand;
now we are at rest from our journey
above the silent land.

The valleys descend all about us,
the sky grows dark;
only two larks yet soar
wistfully in the haze.

Come, leave them to fly;
soon it will be time to sleep;
let us not lose our way
in this solitude!

O boundless, silent peace!
So deep in the sunset!
How weary we are of our journeying –
is this perhaps death?

Translations © Mari Pračauskas

About the performers

Julian Hargreaves/Sony Classical



Jonas Kaufmann

Jonas Kaufmann tenor

Since his sensational debut at New York's Metropolitan Opera in 2006, Jonas Kaufmann has been acclaimed by press and public alike as one of the top stars on the operatic horizon.

He comes from Munich, where he completed his vocal studies at the local music academy, and attended masterclasses with Hans Hotter, James King and Josef Metternich, later continuing his training with Michael Rhodes.

He joined Zurich Opera in 2001, which launched his international career, with appearances at leading houses in Europe. In 2010 he made his debut at the Bayreuth Festival as Lohengrin.

He is equally in demand in Italian and French repertoire as he is in German opera; he has sung Massenet's *Werther* in Paris and Vienna; Cavaradossi (*Tosca*) in London, and at the Metropolitan Opera and La Scala; and Don José (*Carmen*).

Alongside his vocal and musical qualities, it is his total identification with the roles he performs that has been received with such enthusiasm. Notable examples have included Siegmund (*Die Walküre*) at the Metropolitan Opera in 2011 and subsequently the title-role in Gounod's *Faust*, both of which were also shown in cinemas worldwide.

Past highlights include his debut as Bacchus (*Ariadne auf Naxos*) at the 2012 Salzburg Festival,

a year which also saw a new production of *Lohengrin* at La Scala under Daniel Barenboim. In 2013 he added two Verdi roles to his repertoire: Manrico (*Il trovatore*) and Alvaro (*La forza del destino*), while the following year he made his debut as Des Grieux (Puccini's *Manon Lescaut*) at the Royal Opera House. Other notable debuts have included the title-role in *Andrea Chénier*, the double-bill of *Cavalleria rusticana* and *Pagliacci* and Walther von Stolzing (*Die Meistersinger von Nürnberg*). He sang at the Last Night of the 2015 Proms and in 2016 made his South American tour debut. Last year he sang the title-role in a new production of *Andrea Chénier* in Munich and made an acclaimed debut as *Otello* in a new production at the ROH, as well as returning to the Sydney Opera House for *Parsifal*.

Earlier this season he sang the French version of Verdi's *Don Carlos* in Paris, staged by Krzysztof Warlikowski and conducted by Philippe Jordan.

He is also a familiar figure worldwide on the concert and recital platforms, enjoying a partnership with Helmut Deutsch that dates back to his student days.

Jonas Kaufmann's versatility is reflected in his wide-ranging discography. This includes CDs and DVDs of works including *Lohengrin*, *Die Walküre*, *Parsifal*, *Königskinder*, *Ariadne auf Naxos*, *Don Carlo*, *Tosca*, *Adriana Lecouvreur*, *Werther* and *Carmen*. His best-selling solo albums are equally varied, ranging from evergreens from the 1920s and 30s (*Du bist die Welt für mich*) to Puccini arias (*Nessun dorma*). Last year he released recordings of Mahler's *Das Lied von der Erde*, in which he sings both vocal parts, and *L'Opera*, both on Sony Classical.

In 2011 he was presented with the coveted Opera News Award in New York. He has also been named a Chevalier de l'Ordre des Arts et des Lettres and has been selected several times as Singer of the Year by music magazines such as *Opernwelt*, *Diapason* and *Musical America*, as well as by the juries of ECHO Klassik and the inaugural International Opera Awards in London 2013.



Jochen Rieder

Jochen Rieder conductor

The German conductor Jochen Rieder was born in the Rhineland-Palatinate in 1970. He has followed a career path that has taken him from Karlsruhe via Bremen to the Zurich Opera House.

He regularly conducts prestigious orchestras around the world, including the La Scala, London and Royal Philharmonic orchestras, Philharmonia Orchestra, Zurich Philharmonia, Zurich Tonhalle Orchestra, the Basle and Prague Symphony orchestras, Orchestre National de Belgique, Symphony Orchestra of the Vienna Volksoper, Bruckner Orchestra Linz, Munich Radio Orchestra, 'Evgeny Svetlanov' State Academic Symphony Orchestra of Russia, Prague Radio Symphony Orchestra and Vienna Chamber Orchestra.

Over the years, he has developed a great musical friendship with Jonas Kaufmann and together they have appeared at the Royal Festival Hall, Smetana Hall in Prague, Essen Philharmonic Hall, Palais des Beaux-Arts in Brussels, Seoul Arts Center, the Menuhin Festival in Gstaad, Royal Opera House, Muscat, Alte Oper Frankfurt, Sydney Opera House and Movistar Arena in Santiago, and in the concert halls of Berlin,

Cologne, Hamburg, Munich, Stuttgart, Baden-Baden, Vienna, Lucerne and Paris.

He conducted the award-winning CD and DVD *Du bist die Welt für mich*, featuring Jonas Kaufmann and the Berlin Radio Symphony Orchestra, released in 2014. Other highlights include a disc of Mahler songs with Swedish baritone Peter Mattei and the Norrköping Symphony Orchestra.

In 2015, he made his debut at La Scala, Milan. This highly acclaimed Puccini concert, featuring Jonas Kaufmann, was recorded and screened in many cinemas. The DVD has been released by Sony. Jochen Rieder reprised the programme with the Staatskapelle Weimar in numerous cities in Europe in the 2015–16 season. In the summer of 2016 he and the Orchestra Sinfonica Nazionale della RAI accompanied Jonas Kaufmann in his new Sony DVD: *Dolce vita*.

Last year Jochen Rieder made his debut with the Dubai Symphony Orchestra, Hessisches Staatsorchester Wiesbaden and Shanghai Symphony Orchestra.

Most recently he has conducted gala concerts featuring the young Russian soprano Aida Garifullina in Prague and Moscow, performances with students of the College of Music and the Symphony Orchestra of Cape Town University, a new production at the Hessisches Staatstheater Wiesbaden and concerts with the Cape Town Philharmonic.

Current and future engagements include concerts with the Staatsphilharmonie Rheinland-Pfalz, the BBC, Hamburg and Vienna Radio Symphony orchestras, Orchestra of Teatro Real Madrid and the Orchestra of St Luke's, New York.

BBC Symphony Orchestra

The BBC Symphony Orchestra was founded in 1930 and provides the backbone of the BBC Proms, performing around a dozen concerts at the festival each year. Highlights of the 2018 Proms season include Chief Conductor Sakari Oramo conducting the opening night, Bruckner's Symphony No 5, a new violin concerto by Philip Venables performed by Finnish violinist Pekka Kuusisto and the Last Night of the Proms with saxophonist Jess Gilham and baritone Gerald Finley. The BBC SO is joined by the BBC Symphony Chorus for Brahms's *A German Requiem*.

The orchestra performs an annual season of concerts here at the Barbican, where it is Associate Orchestra. This season includes seven concerts with Sakari Oramo, including some of the great symphonies by Shostakovich, Dvořák and Mahler, and concertos by Copland, Tchaikovsky and Schumann.

In addition to its appearances with Chief Conductor Sakari Oramo, the BBC Symphony Orchestra also works regularly with Semyon

Bychkov, who holds the Günter Wand Conducting Chair, and Conductor Laureate Sir Andrew Davis.

The orchestra performs with the BBC Symphony Chorus and together they won *Gramophone* magazine's Choral Award in 2015 for their recording of Elgar's *The Dream of Gerontius*, which they will perform as their season finale at the Barbican on 16 May.

Central to the orchestra's life are public studio recordings for BBC Radio 3 at its Maida Vale home and the BBC SO also performs throughout the world. The vast majority of concerts are broadcast on BBC Radio 3, streamed online and available for 30 days after broadcast via the Radio 3 website. The BBC SO is committed to innovative education work: ongoing projects include the BBC's Ten Pieces, the BBC SO Journey Through Music (with pre-concert workshops and discounted tickets for families) and the BBC SO Family Orchestra and Chorus.

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BBC Symphony Orchestra

Chief Conductor

Sakari Oramo

Günter Wand Conducting Chair

Semyon Bychkov

Conductor Laureate

Sir Andrew Davis

General Manager

Paul Hughes

Violin 1

Igor Yuzefovich

guest leader

Richard Aylwin
Jeremy Martin
Charles Renwick
Regan Crowley
Jenny King
Colin Huber
Shirley Turner
Benjamin Roskams
Molly Cockburn
Thea Spiers
Amy Cardigan
Julia Rogers
Laura Dixon
David Chadwick
Katherine Mayes

Violin 2

Heather Hohmann
Dania Alzapiedi
Hania Gmitruk
Patrick Wastnage
Philippa Ballard
Danny Fajardo
Lucy Curnow
Rachel Samuel
Tammy Se
Victoria Hodgson
Lucica Trita
Julia Watkins
Eleanor Bartlett
Non Peters

Viola

Norbert Blume
Caroline Harrison
Philip Hall
Nikos Zarb
Audrey Henning
Michael Leaver
Carolyn Scott
Mary Whittle
Peter Mallinson
Lucia Ortiz
Joshua Hayward
Nancy Johnson

Cello

Susan Monks
Tamsy Kaner
Marie Strom
Mark Sheridan
Clare Hinton
Sarah Hedley Miller
Michael Atkinson
Augusta Harris
Morwenna Del Mar
Alice Murray

Double Bass

Lynda Houghton
Richard Alsop
Anita Langridge
Michael Clarke
Beverley Jones
Samuel Rice
Lucy Hare
Peter Smith

Flute

Michael Cox
Tomoka Mukai

Piccolo

Kathleen Stevenson

Oboe

Richard Simpson
Imogen Smith

Cor anglais

Alison Teale

Clarinet

James Burke
Peter Davis

Bass Clarinet

Thomas Lessels

Bassoon

Rachel Gough
Julie Andrews

Contrabassoon

Steven Magee

Horn

Martin Owen
Michael Murray
Mark Wood
Nicholas Hougham
Chris Pointon

Trumpet

Gareth Bimson
Simon Cheney
Martin Hurrell

Trombone

Helen Vollam
Dan Jenkins

Bass Trombone

Robert O'Neill

Tuba

Jim Anderson

Timpani

Antoine Bedewi

Percussion

Alex Neal
Fiona Ritchie
Oliver Lowe

Harp

Bryn Lewis
Manon Morris

Celesta/Harmonium

Elizabeth Burley

The list of players was correct at the time of going to press

barbican

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