

LSO

SCHUMANN

Sunday 11 March 2018
Barbican Hall

7-9pm

LSO SEASON CONCERT
GARDINER'S SCHUMANN

Schumann Overture: Genoveva
Berlioz Les nuits d'été
Interval
Schumann Symphony No 2

Sir John Eliot Gardiner conductor
Ann Hallenberg mezzo-soprano

Recommended by Classic FM

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London Symphony Orchestra

Welcome



A warm welcome to this evening's LSO concert at the Barbican, as we are joined by one of the Orchestra's regular collaborators, Sir John Eliot Gardiner. Alongside a significant European tour during the last fortnight, which concludes at the Paris Philharmonie on Tuesday, tonight's performance marks the beginning of his latest project with the LSO, exploring the full cycle of Schumann's symphonies during 2018 and 2019. Following the success of the conductor's recent cycle of Mendelssohn's symphonies – which were recorded and released to critical acclaim on LSO Live – we greatly anticipate this cycle and the insight which he will bring to these rarely performed works.

This evening we hear Schumann's works alongside a set of orchestral songs by another quintessentially Romantic composer – Berlioz. It is a great pleasure to welcome soloist Ann Hallenberg, who makes her debut with the Orchestra this evening in *Les nuits d'été*.

I would like to take this opportunity to thank our media partners, medici.tv, who are broadcasting tonight's concert live, and to Classic FM, who have recommended tonight's concert to their listeners. The performance will also be streamed live on the LSO's YouTube channel, where it will be available to watch again for 90 days.

I hope that you enjoy tonight's concert and that you can join us again as we continue our exploration of Schumann's symphonies. On Thursday 15 March Sir John Eliot Gardiner conducts the Fourth Symphony, the most innovative of Schumann's symphonic output.

Kathryn McDowell CBE DL
Managing Director

LSO News

THANK YOU TO THE LSO GUARDIANS

Tonight we welcome the LSO Guardians, and extend our sincere thanks to them for their commitment to the Orchestra. LSO Guardians are those who have pledged to remember the LSO in their Will. In making this meaningful commitment, they are helping to secure the future of the Orchestra, ensuring that our world-class artistic programme and pioneering education and community projects will thrive for years to come.

lso.co.uk/legacies

YOUTUBE LIVE STREAM

Tonight's concert is being broadcast on both medici.tv and YouTube. Head to our YouTube channel at youtube.com/lso, where it will be available to watch for 90 days.

OBITUARY: NELSON COOKE 1919–2018

The LSO was saddened to sad to hear of the death of former Principal Cello Nelson Cooke on 7 February. Nelson was Principal Cello of the LSO from 1963 to 1968, before moving back to Australia where he trained generations of cellists. We extend our condolences to his family.

On Our Blog

WATCH: WHY IS THE ORCHESTRA STANDING?

This evening's performance of Schumann's Second Symphony will be performed with members of the Orchestra standing up. Watch as Sir John Eliot Gardiner explains why this is the case.

youtube.com/lso

WELCOME TO TONIGHT'S GROUPS

Tonight we are delighted to welcome:
Queenswood School
Waltham Forest Music Service
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- ▷ lso.co.uk/blog

Tonight's Concert / by Stephen Johnson



Robert Schumann and Hector Berlioz were two of Romanticism's wildest and most brilliant spirits. Their dazzling imagination and utterly fresh attitude to familiar musical forms has earned them devotion, but also furious criticism. Even today they still divide the crowds. While some find their passion and fantasy enthralling, others draw back – perhaps sensing something of the mental instability that caused both men such acute suffering.

But the works in this programme, in their very different ways, show how creativity can bring relief, even joy, to troubled minds. Schumann's Overture to *Genoveva* tells the story of a woman wronged, plunged into despair, yet ultimately vindicated. The music's energy and pathos suggests that he identified deeply with the sufferings of the woman he chose as the heroine of his only opera. The Second Symphony was written while Schumann was trying to drag himself from the pit of a terrible depression. We can perhaps hear something of his pain in the music, especially in the wonderful slow movement, but the finale leads us through to glorious sunlit re-emergence from the previous dark shadows, culminating in a hymn of thanks to his wife Clara for her devoted support in time of crisis.

Berlioz's *Les nuits d'été* (Summer Nights) on the other hand is an oasis of calm, poise and exquisite beauty, quite unlike anything else Berlioz ever composed. Its tender, atmospheric lyricism and glorious vocal writing have made it a firm favourite, even with listeners normally resistant to Berlioz. Putting Schumann and Berlioz together like this gives some idea of the incredible range of feeling and colour opened up in music by the Romantic revolution.

PROGRAMME NOTE WRITERS

Stephen Johnson is the author of *Bruckner Remembered* (Faber). He also contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3 (*Discovering Music*), BBC Radio 4 and the BBC World Service.

David Cairns Volume Two of David Cairns' biography of Berlioz (*Servitude and Greatness*) won the biography category of the Whitbread Prize and the Samuel Johnson Prize for Non-Fiction. Volume One (*The Making of an Artist*) has been re-issued in a revised edition.

Coming Up in April

Sunday 8 April 2018 7pm
Barbican Hall

NOSEDA'S SHOSTAKOVICH

Beethoven Piano Concerto No 4
Shostakovich Symphony No 8

Gianandrea Noseda conductor
Nikolai Lugansky piano

Sunday 15 April 2018 7pm
Barbican Hall

ELGAR CELLO CONCERTO

Patrick Giguère Revealing
(world premiere, Panufnik Commission*)
Elgar Cello Concerto
Sibelius Symphony No 5

Susanna Mälkki conductor
Daniel Müller-Schott cello

* The Panufnik Composers Scheme is generously supported by **Lady Hamlyn** and the **Helen Hamlyn Trust**

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Thursday 19 & 26 April 2018 7.30pm
Barbican Hall

MAHLER'S NINTH

Helen Grime Woven Space *
(world premiere)
Mahler Symphony No 9

Sir Simon Rattle conductor

* Commissioned for Sir Simon Rattle and the LSO by the Barbican

26 April generously supported by **Baker McKenzie**

Baker McKenzie.

Sunday 22 April 2018 7pm
Barbican Hall

MAHLER'S TENTH

Tippett The Rose Lake †
Mahler comp Cooke Symphony No 10

Sir Simon Rattle conductor

† Supported by **Resonate**, a PRS Foundation initiative in partnership with the Association of British Orchestras, BBC Radio 3 and the Boltini Trust

Robert Schumann Overture: Genoveva 1849 / note by Stephen Johnson

Like many of the leading German Romantics, Schumann was strongly drawn to the idea of national opera. Ideally such a work might help create a sense of collective identity amongst the German-speaking peoples, at that time still fragmented into principalities, dukedoms, independent city states and a much-reduced Austria. The great pioneering example here was Weber's *Der Freischütz* (The Free-Shooter, 1817–21), which combined old Germanic legend, magic and a triumphant redemptive love story with music steeped in 'folkish' elements: the hunting and dance songs of the people, and the mysterious, elemental qualities of the great German forests.

It wasn't until the advent of Wagner that *Der Freischütz* found a truly great successor. But although Schumann's only opera, *Genoveva* (1847–49) is still often condemned as a failure from a dramatic point of view, opinions of the music have risen recently – part of a welcome general re-appraisal of Schumann's later works. All the same, the opera's crowning glory remains its overture – which, like Schumann's magnificent 'Manfred' Overture (also written in 1849), works well both as a portrait of the leading character, and as a concise, atmospheric tone poem in its own right.

Genoveva, the opera's heroine, is the wife of the legendary Germanic warrior Siegfried. While Siegfried is away performing heroic feats, his rival Golo attempts to seduce Genoveva. When she rejects him, Golo denounces her as unfaithful and she is condemned to death, only to be saved at the last moment when Golo's treachery is uncovered. Schumann's Overture begins with a sombre slow introduction, depicting both the anguish and the beauty of wronged Genoveva. The following Allegro provides plenty of Romantic *Sturm und Drang* (Storm and Stress), and evocative touches of colour, including some clearly masculine horn-calls (the absent Siegfried?). Eventually the dark minor key turns to bright major as Genoveva's triumphant vindication grows ever more certain. □



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lso.co.uk/legacies | emma.kjellin@lso.co.uk | 020 7382 2542

Robert Schumann in profile 1810–56 / by Stephen Johnson

The youngest son of a Saxon bookseller, Robert Schumann was encouraged by his father to study music. Soon after his tenth birthday in 1820, young Robert began taking piano lessons in his home town of Zwickau. Although Schumann enrolled as a law student at Leipzig University in 1828, music remained an overriding passion and he continued to study piano with Friedrich Wieck.

Besides welcoming the financial return that published Lieder (songs) could deliver, Schumann was also able to preserve his intense feelings for Clara in the richly expressive medium of song. The personal nature of Schumann's art even influenced his choice of certain themes, with the notes A – B – E – G – G enshrined as the theme of one set of piano variations in tribute to his friend Countess Meta von Abegg.

'To send light into the darkness of men's hearts – such is the duty of the artist.'

Robert Schumann

The early death of his father and two of his three brothers influenced Schumann's appreciation of the world's suffering, intensified further by his readings of Romantic poets such as Novalis, Byron and Hölderlin and his own experiments as poet and playwright. Schumann composed a number of songs in his youth, but it was not until he fell in love with and became secretly engaged to the teenage Clara Wieck in September 1837 that he seriously began to exploit his song-writing gift.

Schumann also developed his skills as a composer of symphonies and concertos during his years in Leipzig.

Four years after their marriage in September 1840, the Schumanns moved to Dresden where Robert completed his C major Symphony. In the early 1850s the composer's health and mental state seriously declined. In March 1854 he decided to enter a sanatorium near Bonn, where he died two years later. □

THE SCHUMANN CYCLE CONTINUES ...

2017/18 SEASON

Thursday 15 March 2018 7.30pm, Barbican
THE FOURTH SYMPHONY

Plus **Mozart** Piano Concerto No 25 K503

Sir John Eliot Gardiner conductor
Piotr Anderszewski piano

2018/19 SEASON: ON SALE NOW

Thursday 7 February 2019 7.30pm, Barbican
THE THIRD SYMPHONY

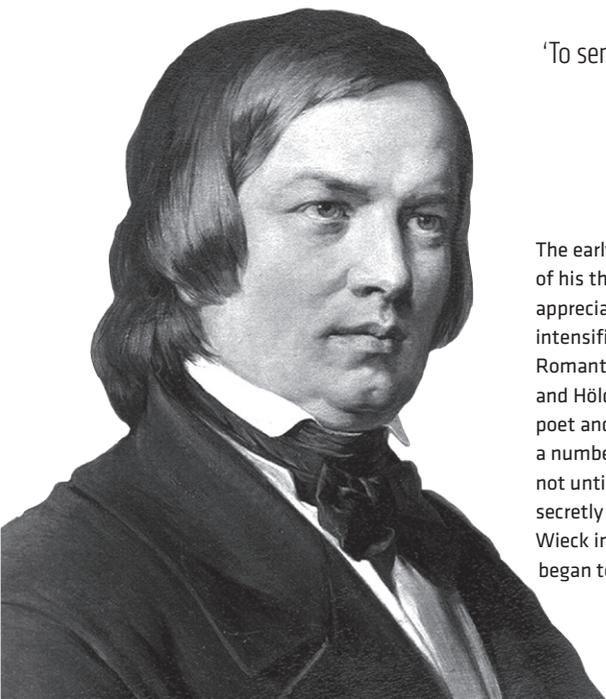
Plus **Mendelssohn** Concerto for Violin & Piano

Sir John Eliot Gardiner conductor
Isabelle Faust violin
Kristian Bezuidenhout piano

Sunday 10 February 2019 7pm, Barbican
**THE FIRST SYMPHONY AND
PIANO CONCERTO**

Sir John Eliot Gardiner conductor
Piotr Anderszewski piano

iso.co.uk/schumann



Hector Berlioz *Les nuits d'été* c 1841 / note by David Cairns

- 1 Villanelle
- 2 *Le spectre de la rose*
- 3 *Sur les lagunes (Lamento)*
- 4 *Absence*
- 5 *Au cimetière (Claire de lune)*
- 6 *L'île inconnue*

Ann Hallenberg mezzo-soprano

 riginally written in about 1841 for solo voice and piano accompaniment, the six songs of *Les nuits d'été* were arranged for chamber orchestra at various times during the following 15 years, and the full score published in 1856, just before Berlioz began working on *The Trojans*. By that time his career as a conductor was nearing its end. Only two of the songs, 'Le spectre de la rose' and 'Absence', ever figured in his concerts. He never performed the complete work.

AN ANATOMY OF ROMANTIC LOVE

Because of this, and because the full score specifies different voice-types for the various songs – mezzo-soprano, contralto, tenor, baritone – it has been argued that he did not think of the work as a cycle. The idea of an orchestral song cycle was certainly a novelty at that date; if there were any examples from an earlier time they have

not survived in the repertory. Yet Berlioz, whatever his first intention, surely came to regard it as one work, not as a collection of separate pieces published together for convenience. Not only are the songs linked by recurring musical figures, phrase-patterns and intervals, but the structure of the whole, the progression from one song to another, is consciously shaped. The order finally settled on describes a clear sequence of idea and mood. *Les nuits d'été* is palpably a cycle: not a quasi-narrative cycle like Schubert's *Die schöne Müllerin* and *Winterreise* but, like Mahler's, a grouping of separate numbers round a common subject. The work is an anatomy of romantic love, shown in different aspects: light-hearted and extrovert in the first and last songs, more intense and passionate in the middle four.

Quite possibly, when he first chose some poems by his friend [Théophile Gautier](#) ▶ to set to music, Berlioz did not have a precise scheme in his mind. At one point it consisted of four songs, not six, with the same beginning and end as in the final version but with 'Absence' preceding 'Le spectre de la rose', and 'Sur les lagunes' and 'Au cimetière' still to come. It may have been that the circumstances of his personal life – the collapse of his once happy marriage to Harriet Smithson – moved him to add

those two songs, both of them concerned with loss: the one a seascape, like the final song (but a tragic one, with the bereaved lover doomed to travel alone over the empty sea), the other an evocation of a moonlit graveyard where the dead still have power to possess the living.

—
'Never shall I love a woman as I loved her.

How bitter is my fate!

Ah, without love
to set forth on the sea!

—
Théophile Gautier, *Sur les lagunes*

THE SONGS

The first song, 'Villanelle', already carries a hint of melancholy beneath the skittish surface, conveying it by variations of harmony which heighten the tension from verse to verse, implying that the idyll in the woods and the lover's whispered 'for ever' are not all they seem.

The much grander 'Le spectre de la rose', with its long, seductive melodic spans and its textures at once rich and sparkling,

retains something of the playfulness of 'Villanelle', as well as having a delicate fragrance apt to its poetic 'conceit': the ghost of a rose which returns to haunt the dreams of the young woman who wore it at her first ball. At the same time the music's largeness of style anticipates the third song.

'Sur les lagunes' is constructed round a characteristic Berlioz rhythmic and melodic ostinato, a rocking three-note figure which, recurring almost invariably at the same pitch, suggests both the boat's movement across the calm water and the obsessive grief of the lover who must set out on the journey bereft of love. The loneliness of the end, after the last impassioned climax, is palpable, as the sea swell in the bass subsides and the harmony hangs suspended, unresolved.

'Sur les lagunes', the most dramatic piece in the cycle, is the only one in a minor key. Berlioz is just as likely to express loss by means of the major mode, as the fourth song, 'Absence', shows. Here it is separation from a living beloved that is evoked in a major-key refrain of the barest simplicity, enclosing two minor-key verses in which the sense of unbridgeable apartness rises each time to a cry of pain.

Hector Berlioz in profile 1803–69 / by David Cairns

In the fifth song, 'Au cimetière', stepwise movement in the voice combines with the accompaniment's shifting, somnambulist chords to create a mood of morbid fascination. Like 'Le spectre de la rose', the music is haunted by a ghostly presence. The poet lingers at dusk, held against his will, hearing in the moaning of a dove the lament of the dead beneath his feet, while the Berliozian flattened sixth grates against the major-key harmonies.

This claustrophobic atmosphere is abruptly dispelled by the bright sounds and salty rhythms of 'L'île inconnue'. The final song looks back to the mood of the opening, mocking the romantic assumptions and gestures of the intervening four. Yet there is a difference, reflecting all that has been lived through in between. In the end the music half succumbs to the same illusion: that the enchanted shore where one loves for ever is there, just over the horizon, and, though it will never be found, must be forever sought. □

▷ THÉOPHILE GAUTIER

Théophile Gautier (1811–72) was a French writer, critic and a contemporary and friend of Berlioz who described the composer as 'the most literary musician in existence'. Gautier wrote poetry, plays, novels and criticism on a wide range of subjects, and proved a powerful influence on later artistic movements and writers.

Interval – 20 minutes

There are **bars** on all levels of the Concert Hall; **ice cream** can be bought at the stands on Stalls and Circle level. Visit the **Barbican Shop** on Level -1 to see our new range of **Gifts and Accessories**.



Hector Berlioz was born in south-east France in 1803, the son of a doctor. At the age of 17 he was sent to Paris to study medicine, but had already conceived the ambition to be a musician and soon became a pupil of the composer Jean-François Le Sueur. Within two years he had composed the *Messe solennelle*, successfully performed in 1825. In 1826 he entered the Paris Conservatoire, winning the Prix de Rome four years later. It was his discovery of Beethoven at the Conservatoire concerts, inaugurated in 1828, that was the decisive event in his apprenticeship, turning his art in a new direction: the dramatic concert work, incarnating a 'poetic idea' that is 'everywhere present'.

His first large-scale orchestral work, the *Symphonie fantastique*, followed in 1830. After a year in Italy he returned to Paris. The 1830s and early 1840s saw a series of major works, including *Harold en Italie* (1834), the *Grande Messe des Morts* (1837), *Romeo and Juliet* (1839), the *Symphonie funèbre et triomphale* (1840) and *Les nuits d'été* (c 1841). Some were well-received; but he soon discovered that he could not rely on his music to earn a living, and became an influential critic.

In the 1840s he took his music abroad and established a reputation as one of the leading composers and conductors of the day, celebrated in Germany, Russia, Vienna, Prague, Budapest and London. In 1849 he composed the *Te Deum*, which had to wait six years to be performed. The unexpected success of *L'enfance du Christ* in Paris in 1854 encouraged him to embark on a project long resisted: the composition of an epic opera on the *Aeneid*. Although *Béatrice et Bénédicte* (1860–62) came later, *The Trojans* (1856–58) was the culmination of his career. It was also the cause of his final disillusionment and the reason, together with ill-health, why he wrote nothing of consequence in the remaining six years of his life. The work was cut in two and only part performed in 1863, in a poorly equipped theatre. Berlioz died in 1869 □

Hector Berlioz Les nuits d'été

Texts by Théophile Gautier (1811–72) / Translations by David Cairns

1 Villanelle

Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.

Sous nos pieds égrenant les perles
Que l'on voit au matin trembler,
Nous irons écouter les merles
Siffler.

Le printemps est venu, ma belle,
C'est le mois des amants béni;
Et l'oiseau satinant son aile
Dit des vers au rebord du nid.
Oh! viens donc, sur ce banc de mousse,
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce:
'Toujours!'

Loin, bien loin, égarant nos courses,
Faisons fuir le lapin caché,
Et le daim au miroir des sources
Admirant son grand bois penché;

Puis chez nous, tout heureux, tout aises,
En paniers enlaçant nos doigts,
Revenons, rapportant des fraises
Des bois.

*When the new season comes,
When the cold weather has gone,
The two of us, my beauty, will go
And pick lily of the valley in the woods.*

*Our feet scattering the glittering
Pearls of morning dew,
We'll go and listen to the blackbirds
Whistle.*

*Spring has come, my beauty,
The month blessed by lovers;
The bird preening its wings
Speaks poetry from the edge of its nest.
Oh! come and sit on this mossy bank
And talk of our beautiful love,
And say to me in your soft voice:
'For ever!'*

*Far, far away, our footsteps straying,
We'll startle the rabbit from its hiding,
And the deer admiring its great antlers
Mirrored in the stream;*

*Then home all happy and contented,
Fingers entwined, return
Carrying baskets of wild
Strawberries.*

2 Le spectre de la rose

Soulève ta paupière close
Qu'effleure un songe virginal;
Je suis le spectre d'une rose
Que tu portais hier au bal.
Tu me pris encore emperlée
Des pleurs d'argent de l'arrosier,
Et parmi la fête étoilée
Tu me promenas tout le soir.

O toi, qui de ma mort fut cause,
Sans que tu puisses le chasser,
Toutes les nuits mon spectre rose
A ton chevet viendra danser.
Mais ne crains rien, je ne réclame
Ni messe ni De Profundis.
Ce léger parfum est mon âme
Et j'arrive du paradis.

Mon destin fut digne d'envie,
Et pour avoir un sort si beau
Plus d'un aurait donné sa vie.
Car sur ton sein j'ai mon tombeau,
Et sur l'albâtre où je repose
Un poète avec un baiser
Écrivit: 'Ci-gît une rose
Que tous les rois vont jalouser'.

*Lift up your tight-shut eyelids
That glow with a maiden dream;
I am the ghost of a rose
You wore last night at the ball.
You took me still moist and glistening
From the gardener's spray,
And through the sparkling scene
You walked me with you all evening.*

*Oh you who were cause of my death,
Without your being able to escape it,
Night after night my fragrant ghost
Will come to dance at your pillow.
But do not be afraid, I exact
No mass or De Profundis.
This delicate perfume is my soul
And it's from paradise I come.*

*My destiny was one to be coveted;
To have so fine a fate
Many a man would have given his life.
For my tomb is on your breast,
And on the marble where I rest
A poet with a kiss
Wrote, 'Here lies a rose
That kings will envy'.*

3 Sur les lagunes (Lamento)

Ma belle amie est morte.
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.
Dans le ciel sans m'attendre
Elle s'en retourna.
L'ange qui l'emmena
Ne voulut pas me prendre.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

La blanche créature
Est couchée au cercueil;
Comme dans la nature
Tout me paraît en deuil.
La colombe oubliée
Pleure et songe à l'absent;
Mon âme pleure et sent
Qu'elle est dépareillée.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

*My fair one is dead.
I will weep for ever;
She has taken with her to the tomb
My soul and all my love.
She did not wait for me
But returned to heaven.
The angel that took her back
Would not take me too.
How bitter is my fate!
Ah, without love to set forth on the sea!*

*Her white body
Sleeps in the grave;
And now all nature
Seems to me in mourning.
The forsaken dove weeps
And broods on the departed;
My soul weeps and feels
Torn in two.
How bitter is my fate!
Ah, without love to set forth on the sea!*

Sur moi la nuit immense
S'étend comme un linceul.
Je chante ma romance
Que le ciel entend seul.
Ah, comme elle était belle
Et comme je l'aimais!
Je n'aimerais jamais
Une femme autant qu'elle.
Que mon sort est amer!
Ah, sans amour s'en aller sur la mer!

*Over me the vast night
Spreads like a shroud.
I sing my song
Which only heaven hears.
Ah, how beautiful she was
And how I loved her!
Never shall I love
A woman as I loved her.
How bitter is my fate!
Ah, without love to set forth on the sea!*

Hector Berlioz Les nuits d'été

Texts (continued) by Théophile Gautier (1811–72) / Translations by David Cairns

4 Absence

Reviens, reviens, ma bien-aimée!
Comme une fleur loin du soleil
La fleur de ma vie est fermée
Loin de ton sourire vermeil.

Entre nos coeurs quelle distance!
Tant d'espace entre nos baisers!
O sort amer, o dure absence,
O grands désirs inapaisés!

Reviens, reviens, etc

D'ici là-bas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
A laisser le pied des chevaux!

Reviens, reviens, etc

*Come back, come back, beloved!
Like a flower far from the sun
My life's flower is closed up
Far from your rosy smile.*

*Between our hearts what distance lies!
So great a gulf between our kisses!
Oh bitter fate, oh cruel absence,
Mighty desires unsatisfied!*

Come back, come back, etc

*From here to there what plains,
What towns and villages,
What valleys and hills,
To weary the horses' hooves!*

Come back, come back, etc

5 Au cimetière (Claire de lune)

Connaissez-vous la blanche tombe
Où flotte avec un son plaintif
L'ombre d'un if?
Sur l'if une pâle colombe
Triste et seule au soleil couchant
Chante son chant:

Un air maladivement tendre
A la fois charmant et fatal
Qui vous fait mal
Et qu'on voudrait toujours entendre;
Un air comme en soupire aux cieux
L'ange amoureux.

On dirait que l'âme éveillée
Pleure sous terre à l'unisson
De la chanson,
Et du malheur d'être oubliée
Se plaint dans un roucoulement
Bien doucement.

*Do you know the white gravestone
Which a yew tree's shade
Touches with a sigh?
On the yew a solitary white dove
As the sun goes down
Sings its sad song:*

*An achingly tender air
At once enchanting and full of doom
Which pains you and which
One would like to listen to forever;
Like a song sighed out to heaven
By a love-lorn angel.*

*One would imagine the awakened soul
Wept under the earth
In tune with the song,
And from pain at being forgotten
Complained in a soft murmur
Like the moaning of a dove.*

Sur les ailes de la musique
On sent lentement revenir
Un souvenir.
Une ombre, une forme angélique
Passe dans un rayon tremblant
En voile blanc.

Les belles de nuit demi-closes
Jettent leur parfum faible et doux
Autour de vous;
Et le fantôme aux molles poses
Murmure en vous tendant les bras:
'Tu reviendras!'

Oh, jamais plus, près de la tombe
Je n'irai, quand descend le soir
Au manteau noir,
Ecouter la pâle colombe
Chanter sur la pointe de l'if
Son chant plaintif!

*You feel that a memory,
Recalled by the music,
Is floating back.
A shade, a shimmering form
Brushes past you
Shrouded in white.*

*From the half-open Amaryllis flowers
A faint sweet perfume
Surrounds you;
And the phantom whispers,
Softly stretching out its arms:
'You will come back!'*

*Oh never again, when evening
Comes darkly down,
Will I go near the grave
And hear the pale dove
Sing from the top of the yew
Its plaintive song!*

6 L'île inconnue

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile
La brise va souffler.
L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin.
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

Dites, la jeune belle, etc

Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l'île de Java?
Ou bien est-ce en Norvège,
Cueillir la fleur de neige,
Ou la fleur d'Angsoka?

Dites, la jeune belle, etc

Menez-moi, dit la belle,
À la rive fidèle
Où l'on aime toujours.
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.
Où voulez-vous aller?
La brise va souffler.

*Tell me, young beauty,
Where would you like to go?
The sail is spreading its wings,
The breeze is getting up.
The oar is of ivory,
The flag is of silk,
The helm of finest gold.
For ballast I've an orange,
For sail an angel's wing,
For ship's boy a seraph.*

Tell me, young beauty, etc

*Is it to the Baltic?
To the Pacific Ocean?
To the island of Java?
Or is it to Norway,
To gather snowflowers,
Or the flowers of Angsoka?*

Tell me, young beauty, etc

*Take me, beauty replies,
To the faithful shore
Where love lasts for ever.
That shore, my dear,
Is little known
In the land of love.
Where would you like to go?
The breeze is getting up.*

Robert Schumann Symphony No 2 in C major Op 61 1845 / note by Stephen Johnson

- 1 **Sostenuto assai - Allegro, ma non troppo**
- 2 **Scherzo: Allegro vivace**
- 3 **Adagio espressivo**
- 4 **Allegro molto vivace**

For many years, critics and musicians argued strenuously about how successful Schumann was as a composer of symphonies. Was he a true heir to the great Beethoven, or was he really a miniaturist by nature, ill at ease in purposeful large-scale forms? Of Schumann's four symphonies the Second is the one that polarised opinion most dramatically. For the eminent 19th-century German musicologist Philip Spitta, the Second Symphony had a 'graver and more mature depth of feeling; its bold decisiveness of form and overpowering wealth of expression reveal distinctively the relationship in art between Schumann and Beethoven'. But for the leading post-War British critic Mosco Carner, the Second was a 'pathetic failure ... Laborious, dull, often mediocre in thematic invention, plodding and repetitive in argument' – all of which, Carner suggested, is directly attributable to Schumann's 'mental state' at the time he wrote it.

In part this may have been a case of 'too much information'. It was well known,

amongst both admirers and detractors, that the Second Symphony was a product of an acute mental crisis. Schumann himself was quite candid about this:

—
'I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and I was certainly much better when I finished the whole work. All the same it reminds me of dark days.'

Robert Schumann on his Second Symphony

So what was this 'semi-invalid state'? To understand that, we need to take a longer view. The staggering creative outpouring that began in 1840 (the year of Schumann's long-desired and long-thwarted marriage to Clara Wieck) lasted for three years. Then, in 1844, came collapse – one of those extreme mood-swings that occurred throughout Schumann's adult life.

He fell into terrible depression, accompanied by chronic anxiety and a wealth of mysterious physical complaints, culminating in what Schumann himself called a 'violent and nervous attack'. For about a year he composed virtually nothing, but in May to July 1845 he was at last able to work again, though only with colossal effort. First he completed his Piano Concerto (the first movement had been composed in 1841), and then he started work on the Second Symphony.

If the last two movements of the Piano Concerto give little hint of 'dark days', that may be because their main ideas were conceived before Schumann's terrible depressive collapse. The Second Symphony, however, is another matter. It is possible that Mosco Carner's intensely negative reaction was partly a response to its emotional character, especially to the first movement. When the Symphony starts everything seems reasonably hopeful: a hushed brass fanfare confidently rises above a slowly flowing theme on low strings. It's a wonderful piece of romantic sound-painting, suggesting perhaps a castle or ancient city standing serenely above the waters of a great river. Both these musical ideas will prove fertile later on.

But the fast main movement that emerges from this is dominated by an obsessively repetitive theme, and for some, clearly, this obsessiveness is too much. In the right interpretative hands, however, its dogged determination can be enormously compelling – suggesting not so much a composer caught in the coils of depression, but a creative spirit struggling valiantly to work its way free.

The first movement seems to end with hope renewed, the original hushed brass fanfare now sounding thrillingly in trumpets. But there is something restless, edgy, even a little claustrophobic about the energy of the Scherzo that the two gentler Trio sections do little to mollify. It is in the great Adagio espressivo that Schumann finally confronts melancholy and desolation head on. Here above all it's hard to understand how anyone could dismiss this music as laborious, dull, and lacking in melodic invention. The opening violin motif recalls Bach, whom Schumann revered, and who in his two great Passions transformed intense suffering into glorious, heart-easing lyricism. Schumann later admitted that composing the 'mournful bassoon' solo at the heart of the movement gave him 'peculiar pleasure', and the calm, major-key ending hints that the process of recovery has truly begun.

'I began to feel more myself when I wrote the last movement ...' The finale is in fact one of Schumann's most original symphonic structures. A rousing first theme is followed by a more lyrical second, itself a transformation of the slow movement's Bachian main motif. Both themes are developed and recapitulated – all very proper and classical, if a bit on the brief side. But then comes something very unusual: a plaintive inversion of the Adagio theme brings the music back to the slow movement's sombre minor key, the energy seems to ebb away, and the music comes to a close in the minor – almost as though this were an alternative, tragic ending for the Adagio.

How do you follow that? What happens is that Schumann draws breath and simply starts again. The section that follows has been described as a 'coda', but how many codas are longer than the movement they are supposed to round off? First we hear a new theme in woodwind harmonies. This is a near-quotation from Beethoven's song cycle *An die ferne Geliebte* (To the Distant Beloved), which Schumann had alluded to in several works during his agonisingly protracted courtship of Clara. The words of the song Schumann invokes here are, in English, 'Take, O take these songs I offer'.

This has to be a thank-offering to Clara for the devoted support she gave him during the crisis of 1844–5. The Symphony ends with a long but compelling crescendo of affirmation, at the height of which 'Take, O take' is transformed into a triumphant fanfare. □

▷ CLARA SCHUMANN (1819–96)



Clara Schumann (née Wieck) was one of the most distinguished pianists of her era and a frequent performance partner of violinist Joseph Joachim. Her legacy is still felt today: she was one of the first performers to play from memory, and was instrumental in establishing her husband's works in the repertoire, as well as works such as Brahms' First Piano Concerto, which had fallen out of favour after its 1859 premiere.

The couple met in 1830 when Robert was 20 years old, after he began studying with Clara's father, Friedrich Wieck, and had taken a room in his teacher's house. In the years that followed Robert fell in love with

Clara, and asked for her hand in marriage when she turned 18 – which was refused by her father. After a court ruling in the couple's favour they were married in 1840. Robert was devoted to Clara, and she served as his inspiration for many of his greatest works.

Sir John Eliot Gardiner conductor



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Sir John Eliot Gardiner is respected as one of the world's most innovative and dynamic musicians. His work as Artistic Director of his Monteverdi Choir, English Baroque Soloists and Orchestre Révolutionnaire et Romantique has marked him out as a central figure in the early music revival and a pioneer of historically informed performance. As a regular guest of the world's leading symphony orchestras, such as the Symphonieorchester des Bayerischen Rundfunks, Royal Concertgebouw Orchestra and Gewandhausorchester Leipzig, Gardiner conducts repertoire from the 17th to the 20th century.

The extent of Gardiner's repertoire is illustrated in the extensive catalogue of award-winning recordings with his own ensembles and leading orchestras, including the Vienna Philharmonic on major labels (including Decca, Philips, Erato and 30 recordings for Deutsche Grammophon). Since 2005 the Monteverdi ensembles have recorded on their independent label, Soli Deo Gloria, established to release the live recordings made during Gardiner's Bach Cantata Pilgrimage in 2000, for which he received *Gramophone's* 2011 Special Achievement Award and a *Diapason* d'or de l'année 2012. His many recording accolades

include two GRAMMY awards and he has received more *Gramophone* Awards than any other living artist.

Gardiner's long relationship with the LSO has led to complete symphony cycles and numerous recordings on LSO Live, most recently of Mendelssohn, which concluded in 2017, and, beginning this season, of Schumann, which they take on a ten-concert tour of Europe. Other guest conducting highlights this season include Schumann with the Symphonieorchester des Bayerischen Rundfunks, and the Verdi Requiem with the Tonhalle-Orchester Zürich and Monteverdi Choir.

Alongside performances at the Salzburg Mozart Week, Concertgebouw and Bachfest Leipzig, Gardiner and the Monteverdi ensembles this autumn conclude their celebration of the 450th anniversary of the birth of Monteverdi with staged performances of his three surviving operas at the Berlin Festival, Paris Philharmonie, Harris Theater Chicago and Lincoln Center.

Gardiner has conducted opera at the Wiener Staatsoper, Teatro alla Scala, Milan, Opéra national de Paris and Royal Opera House, Covent Garden, where he has appeared regularly since his debut in 1973. From 1983

to 1988 he was Artistic Director of Opéra de Lyon, where he founded its new orchestra.

Gardiner's book, *Music in the Castle of Heaven: A Portrait of Johann Sebastian Bach*, was published in October 2013 by Allen Lane, leading to the Prix des Muses award (Singer-Polignac). Among numerous awards in recognition of his work, Sir John Eliot Gardiner holds honorary doctorates from the Royal College of Music, New England Conservatory of Music, the universities of Lyon, Cremona, St Andrews and King's College, Cambridge, where he himself studied and is now an Honorary Fellow. He is also an Honorary Fellow of King's College, London and the British Academy, and an Honorary Member of the Royal Academy of Music, who awarded him their prestigious Bach Prize in 2008. He became the inaugural Christoph Wolff Distinguished Visiting Scholar at Harvard University in 2014/15 and was awarded the Concertgebouw Prize in January 2016.

Gardiner was made Chevalier de la Légion d'honneur in 2011 and was given the Order of Merit of the Federal Republic of Germany in 2005. In the UK, he was made a Commander of the British Empire in 1990 and awarded a knighthood for his services to music in the 1998 Queen's Birthday Honours List. □

Ann Hallenberg mezzo-soprano



Swedish mezzo-soprano Ann Hallenberg rose to fame in 2003 when she replaced Cecilia Bartoli at one day's notice in Handel's *Il trionfo del tempo e del disinganno* at the Opernhaus Zürich. She is now established as one of the world's leading mezzo-sopranos.

She regularly appears in opera houses and festivals such as Teatro alla Scala Milan, Teatro la Fenice Venice, Teatro Real Madrid, Theater an der Wien, Opernhaus Zürich, Opéra National Paris, Théâtre des Champs-Élysées Paris, Théâtre de La Monnaie Brussels, Netherlands Opera Amsterdam, Vlaamse Opera Antwerp, Bayerische Staatsoper München, Staatsoper Berlin, Semperoper Dresden, Norwegian National Opera, Royal Swedish Opera, Salzburg Festival, Salzburg Whitsun Festival, Edinburgh Festival and the Drottningholm Festival in Stockholm. Her repertoire includes a large number of roles in operas by Rossini, Mozart, Gluck, Handel, Vivaldi, Monteverdi, Purcell, Bizet and Massenet.

She is highly sought-after as a concert singer too, and frequently appears in concert halls throughout Europe and North America. She has built an unusually vast concert repertoire that spans music from the early 17th-century works of Monteverdi

and Cavalli, via Mozart, Beethoven, Berlioz, Mahler, Martin and Chausson, up to 20th-century works by Franz Waxman and Daniel Börtz. She has performed with orchestras such as the Berlin Philharmonic, Orchestre de Paris, Orchestre national de France, Royal Concertgebouw Orchestra, Accademia Nazionale di Santa Cecilia, BBC Symphony Orchestra, Los Angeles Symphony Orchestra, Orchestre Symphonique de Montréal, Russian National Orchestra, Barcelona Symphony Orchestra, Swedish Radio Symphony Orchestra, Royal Stockholm Philharmonic Orchestra and the Danish Radio Orchestra. She enjoys close collaborations with the period instrument ensembles Les Talens Lyriques, Il Pomo d'Oro and Europa Galante.

Ann Hallenberg regularly works with conductors including Fabio Biondi, William Christie, Sir John Eliot Gardiner, Emmanuelle Haïm, Daniel Harding, Andrea Marcon, Marc Minkowski, Riccardo Muti, Kent Nagano, Evelino Pidò, Sir Roger Norrington, Sir Antonio Pappano and Christophe Rousset.

2017 included the title role in Handel's *Agrippina* at Opera Vlaanderen; Marguërite in Berlioz's *La Damnation de Faust* in London and *La Côte-Saint-André* with Orchestre Révolutionnaire et Romantique;

and Vagaus in Vivaldi's *Juditha Triumphans* in New York and Illinois with Venice Baroque Orchestra. Concert engagements included Mahler's *Rückert Lieder* in Amsterdam with the Royal Concertgebouw Orchestra; Beethoven's Symphony No 9 in Brussels, Antwerp and Gent with the Royal Flemish Orchestra; Bach's Christmas Oratorio in Paris with Orchestre National de France; Elgar's *The Dream of Gerontius* with Dortmund Philharmonic; Bach's St John Passion in Rome with Accademia Nazionale di Santa Cecilia; Medea in Handel's *Teseo* in Moscow with Russian National Orchestra; and recitals with the pianist Magnus Svensson in Madrid and Stockholm.

2018 has started with Giulietta in Zingarelli's *Giulietta e Romeo* at Theater an der Wien, Mahler's *Kindertotenlieder* in Vienna and Salzburg, arias by Handel in Madrid and Sevilla with Orquesta Barroca de Sevilla, and various Baroque arias with Trondheim Baroque.

In the summer of 2017 her latest solo CD *Carnevale 1729* was released to critical acclaim. She has so far performed the programme in Vienna, Venice, Halle, Bordeaux and Froville with Il Pomo d'Oro, with several more concerts still to come. □

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Print Cantate 020 3651 1690

Advertising Cabbells Ltd 020 3603 7937

Details in this publication were correct at time of going to press.