



## LIBERTAS – the search for inner freedom

Celebrated Swiss baritone Äneas Humm is a rising star of the major opera houses. *Oper aktuell* praises his "tremendous stage presence and outstanding dance-rhythmic and vocal talent." But the young singer also has a great passion for art song, loving to surprise his audiences with unusual repertoire and unexpected programs. "I think you owe it to the song to be just as emotional as in the opera," says Äneas Humm. His album EMBRACE (Rondeau) was named CD of the Year by BR-Klassik, nominated for the German Record Critics' Award, and awarded the OPUS KLASSIK and the Deutschlandfunk Prize. With his new album of songs, LIBERTAS (Rondeau), Äneas Humm embarks on a musical search for inner freedom alongside his piano partner Doriana Tchakarova.



### LIBERTAS

#### Ludwig van Beethoven (1770-1827)

- [1] Flohlied, Op. 75 Nr. 3, Text: Johann Wolfgang von Goethe (1782–1749)
- [2] Sehnsucht, WoO 146, Text: Christian Ludwig Reissig (1784–1847)
- [3] Der Liebende, WoO 139, Text: Christian Ludwig Reissig
- [4] An die Hoffnung, Op. 32 Text: Christoph August Tiedge (1752–1841)

#### Franz Schubert (1797-1828)

- [5] Der entsühnte Orest, D 699, Text: Johann Mayrhofer (1787–1836)
- [6] An mein Herz, D 860, Text: Ernst Schulze (1789–1817)
- [7] Sehnsucht, D 636, Text: Friedrich Schiller (1759–1805)
- [8] Gruppe aus dem Tartarus, D 583, Text: Friedrich Schiller
- [9] Im Walde, D 83, Text: Ernst Schulze (1789–1817)

#### Amy Beach (1867-1944)

- [10] Ich sagte nicht, Op. 51 Nr. 1, Text: Eduard Wissmann (1824–1899)
- [11] Wir Drei, Op. 51 Nr. 2, Text: Hans Eschelbach (1868–1948)
- [12] Nachts, Op. 35 Nr. 1, Text: Ernst Scherenberg (1839–1905)
- [13] Nähe des Geliebten, Op. 35 Nr. 3, Text: Johann Wolfgang von Goethe (1782–1749)

#### Joseph Marx (1882-1964)

- [14] Waldseligkeit, Text: Richard Dehmel (1863–1920)
- [15] Gedenkst du noch der Nacht, Text: Author unknown
- [16] Vale carissima, Text: Karl Stieler (1842–1885)
- [17] Warte noch ein kleines Weilchen, Text: Julius Rodenberg (1831–1914)
- [18] Morgengruß, Text: Heinrich Vogeler (1872–1942)
- [19] Regen, Text: Richard von Schaukal (1874–1942)
- [20] Ein junger Dichter denkt an die Geliebte, Text: Hans Bethge (1876–1946)

Äneas Humm *Baritone* | Doriana Tchakarova *Piano* | RONDEAU PRODUCTION GMBH | ROP6275 · DDD | OUT 28. MARCH 2025

*"Äneas Humm's voice has a slender, bright timbre which is perfect for art song. He is an analytical and reflective performer who doesn't simply want to enchant with his beautiful voice, but rather conveys the deeper meaning of the text. Doriana Tchakarova is an ideal partner at the piano. Her playing is characterized by clarity and sensitivity in equal measure."*  
Berliner Morgenpost

Äneas Humm and Doriana Tchakarova share the conviction that inner freedom and artistic independence are precious assets worth striving for in our turbulent times. It always requires courage to seek the path to inner freedom. Together, Äneas Humm and Doriana Tchakarova have put together a program in which the theme of freedom – LIBERTAS – is the central focus. The songs of **Beethoven** and **Schubert** reveal an individual longing for freedom, which is expressed in different ways for each composer. Beethoven's sympathy for the ideas of the French Revolution – liberty, equality, fraternity – is echoed in the "Flohlied" (or "Flea Song"), a setting of text from Goethe's *Faust*. In Schubert's songs, we encounter the famous motif of the 'wanderer' on the way to one's own self, perhaps never arriving, which is very much a Romantic trope. This is the first time that Äneas Humm has recorded Schubert songs, a repertoire that is very dear to his heart. "Schubert has something very delicate and fragile," says Äneas Humm.

In the 20<sup>th</sup> century, the topic of freedom did not lose its explosiveness. With the American composer **Amy Beach** and the Austrian composer **Joseph Marx**, Äneas Humm and Doriana Tchakarova introduce two artists whose song compositions are little known and definitely worth discovering. As an American composer, Amy Beach immersed herself deeply in the European musical tradition, as well as setting German poetry to music. She was celebrated as a piano prodigy and aspired to a brilliant career as a pianist. After marrying a much older, wealthy surgeon, she was forced to give up this dream for social reasons, but her musical talent emerged in composing. Amy Beach was the first American woman to write a symphony. Her songs are characterized by the late Romantic style. In Joseph Marx's song settings, the expressive power

of Impressionism and Expressionism is combined with the harmony of late Romanticism. The piano acts as an independent partner. Joseph Marx formulated his belief as follows: *“Anyone who knows the great happiness of a rich inner experience knows that the true kingdom of man is really not of this world, which makes us feel the inadequacy of existence at every opportunity.”*

The album by Āneas Humm and Doriana Tchakarova is a *Gesamtkunstwerk*. The booklet also includes illustrations of works by the painter and textile artist Regula Humm, Āneas Humm’s grandmother, who is now 95 years old and a sought-after artist. *“You can read entire stories from her large-format works, created using the ‘wax reserve technique’,”* reports Āneas Humm. These works of art by Regula Humm also represent the search for inner freedom. In Switzerland, where women’s right to vote was introduced very late – only since 1990 in the canton of Appenzell, for instance – it was not a given that a woman of Regula Humm’s generation could work as a visual artist and be able to realize her artistic vision. *“I envy that women today develop self-confidence from an early age,”* says Regula Humm. *“I think it’s very important that women can also bring their charisma to politics, industry, and everywhere.”*

**Āneas Humm** comes from a Swiss-Hungarian family of artists with Jewish roots. His great-grandfather, Rudolf Jakob Humm, was a well-known Swiss author, and his grandfather, Ambrosius Humm, worked as a stage designer for various European theaters before later turning to painting. Āneas’ father is a ceramicist, and his uncle is an actor. Artistic influences also leave their mark on his family on his mother’s side: his grandfather was an architect in Budapest and gave Āneas his first violin lessons. From the age of six, Āneas was a member of the Zurich Boys’ Choir—performing as an alto before his voice broke. He studied at the Bremen University of the Arts and completed his training at the renowned Juilliard School in New York.

In the current season, Āneas Humm makes his role debut as Pantalon in *THE LOVE FOR THREE ORANGES* at the Theater in St. Gallen and can be seen there again in the role of Doctor Falke in *DIE FLEDERMAUS*, this time alongside Rolando Villazón. Āneas Humm is a sought-after concert singer: he made his debut at the Concertgebouw in Amsterdam with Fauré’s *REQUIEM*, performed again in Bach’s *CHRISTMAS ORATORIO*, choreographed by John Neumeier, at the Hamburg State Opera, and worked with orchestras and ensembles such as the Deutsche Kammerphilharmonie, the Deutsche Staatsphilharmonie Rheinland-Pfalz, and the Musikkollegium Winterthur. Song recitals have taken him to the Weill Recital Hall and Alice Tully Hall in New York, the Enescu Festival in Bucharest, the Heidelberg Spring Festival, the Bremen Music Festival, the Beethoven House in Bonn, and the major Swiss festivals in Davos and Lucerne.

**Doriana Tchakarova** was born in Varna, Bulgaria. She studied piano and song accompaniment at the Stuttgart University of Music, where she now works as a lecturer. She has won numerous prizes, including second prize at the Dimitar Nenov International Piano Competition. Her singing partners include Eva Zalenga, Julian Prégardien, Juliane Banse, Konstantin Krimmel, Krešimir Stražanac, Judith and Felicitas Erb, Sarah Wegener, Robin Neck, and the SWR Vocal Ensemble. Doriana Tchakarova’s recordings have received the Diapason Découverte award and have been nominated multiple times for *OPUS KLASSIK* and *ECHO KLASSIK*. She has performed at renowned festivals such as the Heidelberger Frühling, the Oxford Lied Festival, the Dresden Music Festival, the Mozartfest Würzburg, and the Musikverein Wien. Doriana Tchakarova’s commitment to art song is unparalleled, and countless singing partners benefit from her profound knowledge of the repertoire. With a smile, Doriana Tchakarova acknowledges the fact that she works as a *lieder* pianist in a field still considered a male domain: she has found her own personal path to inner freedom. *“Doriana is a musician with whom you can simply make music intuitively on stage, and I love that,”* says Āneas Humm.

**Trailer:** Flohlied, Op. 75 Nr. 3, Text: Johann Wolfgang von Goethe (1782–1749)



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