Pittsburgh Symphony Orchestra
2019-2020 Mellon Grand Classics Season

October 11 and 13, 2019

MANFRED HONECK, CONDUCTOR
MATTHIAS GOERNE, BARITONE

JEAN SIBELIUS — "The Swan of Tuonela" (No. 2)
from *Four Legends of Lemminkainen*, Opus 22

FRANZ SCHUBERT and RICHARD STRAUSS — Selected Songs for Baritone and Orchestra

SCHUBERT, orch. A. Schmalcz
Pilgerweise, D. 789
SCHUBERT, orch. M. Reger
Im Abendrot, D. 799
STRAUSS
Ruhe, meine Seele, Opus 27, No. 1
SCHUBERT, orch. A. Webern
"Tränenregen" from *Die Schöne Müllerin*, D. 795, No. 10
STRAUSS
Morgen, Opus 27, No. 4

Mr. Goerne

Intermission

LUDWIG VAN BEETHOVEN — Symphony No. 3 in E-flat major, Opus 55, "Eroica"

I. Allegro con brio
II. Marcia funèbre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

PROGRAM NOTES BY DR. RICHARD E. RODDA

JEAN SIBELIUS

"The Swan of Tuonela" (No. 2) from *Four Legends of Lemminkainen*, Opus 22 (1893)

Jean Sibelius was born in Hämeenlinna, Finland on December 8, 1865, and died in Järvenpää on September 20, 1957. Originally intended as material for an opera entitled *Veneen luominen* (*The Building of the Boat*) and later reworked as a suite of symphonic tone poems, "The Swan of Tuonela" was composed in 1893 and premiered by the Helsinki Philharmonic with Sibelius conducting in 1896. The Pittsburgh Symphony first performed "The Swan of Tuonela" at Syria Mosque with conductor Fritz Reiner in February 1939, and most recently performed it with conductor Yan Pascal Tortelier in January 2009. The score calls for oboe, English horn, bass clarinet, bassoon, four horns, three trombones, timpani, bass drum, harp and strings. Performance time: approximately 10 minutes.

In the summer of 1893, Sibelius met the writer J.H. Erkko while staying at Kuipio in the Finnish interior. As potential material for an opera, Erkko awakened Sibelius' interest in the Finnish national epic, the *Kalevala*, on which the composer had previously based his *Kullervo Symphony* (1891-1892) and *Karelia Suite* (1893). In collaboration with Erkko, Sibelius devised a libretto titled *The Building of the Boat*, based on the legendary character of Lemminkainen. He worked on the music for a short time, but, finding the operatic idiom uncongenial, abandoned the project. The time spent on *The Building of the Boat* was not wasted, however, since the music that had been intended as a prelude was reworked as an exquisite and haunting miniature for small orchestra in 1893 — *The Swan of Tuonela*.

Lemminkainen, Sibelius' protagonist and one of the heroes of the epic, is a reckless adventurer, always getting into serious scrapes from which he escapes through brazen exploits or magic. A note in the score of *The Swan of Tuonela* describes the setting: "Tuonela, the land of death, the hell of Finnish mythology, is surrounded by a broad river with black waters and rapid currents, on which the Swan of Tuonela floats majestically, singing." Lemminkainen, as one of the requirements for wooing a maiden of Pojho, is charged with killing the sacred Swan. He fails, and is slain by an aged enemy. His body is cut to pieces by one of the guardians of Tuonela. Lemminkainen's mother restores him to life by magic charms and salves. Sibelius' tone poem depicts the legendary Swan and its darkly mysterious habitat. Though the music, like the river, flows continuously, American musicologist Edward Downes suggested that its structure follows the ancient "Bar" form (A–A–B) used by the minstrel poets of bygone days. The long melody of the Swan, introduced by the English horn, is played twice, the beginning of its repetition marked by the first entry of the horns. The third section starts with the pizzicato chords of the violins.

FRANZ SCHUBERT

Born January 31, 1797 in Vienna; died November 19, 1828 in Vienna

RICHARD STRAUSS

Born June 11, 1864 in Munich; died September 8, 1949 in Garmisch-Partenkirchen

Selected Songs for Baritone and Orchestra

Franz Schubert and Richard Strauss

Frank Schubert was born in Vienna on January 31, 1797 and died there on November 19, 1828, and Richard Strauss was born in Munch on June 11, 1864, and died in Garmisch-Partenkirchen on September 8, 1949. Both were exceptional and prolific composers for the human voice, writing hundreds of songs for voice and piano or orchestra between them. Matthias Goerne has curated a set of five songs, ranging from Schubert's quintessential song cycle *Die Schöne Müllerin ("The*

***Beautiful Maid of the Mill"), to* Strauss' Morgen (Tomorrow), one of four songs written as a wedding gift to his wife.**
Performance time: approximately 25 minutes.

The earliest signs of the syphilis that would take Schubert's life in 1828 first presented themselves five years before. Since leaving his job teaching at his father's school in suburban Vienna in 1818, he had been living in the central city supported in large part by the friends, sharing their apartments and their meals, occasionally traveling with them, and entertaining them with his songs and piano pieces at their *Schubertiads*. With the onset of his illness, he depended more than ever on their help, and one who gave it unstintingly was Franz von Schober (1796-1882), Schubert's closest friend for many years and the person who convinced him to quit his teaching job and devote himself to composition. Schober was a student of law, but he also tried such varied pursuits as landscape painting, lithography and, temporarily, serving as secretary to Franz Liszt. He was also a sometime poet and in April 1823 Schubert set his *Pilgerweise* (D. 789, "*Pilgrim's Song*"), which perfectly reflected the 25-year-old composer's music-bound life — *I am a pilgrim on this earth/and go silently from house to house./O bestow on me the gifts of love/with a friendly gesture! … To me it means much, I cannot do without it.… But do not count on me rewarding you,/or repaying you with service in return;/I shall only strew your thresholds/with wreaths of blue flowers*.

Schubert: Pilgerweise ("Pilgrim's Song"), D. 789
Text: Franz von Schober

Ich bin ein Waller auf der Erde	I am a pilgrim on this earth
Und gehe still von Haus zu Haus,	and go silently from house to house.
O reicht mit freundlicher Gebärde	O bestow on me the gifts of love
Der Liebe Gaben mir heraus!	with a friendly gesture!
Mit offnen teilnahmsvollen Blicken,	With open, sympathetic glances,
Mit einem warmen Händedruck	with a warm grasp of the hand
Könnt ihr dies arme Herz erquicken,	you can refresh this poor heart
Und es befrei'n von langem Druck.	and free it from long oppression.
Doch rechnet nicht, dass ich euch's lohnen,	But do not count on me rewarding you,
Mit Gegendienst vergelten soll;	or repaying you with service in return;
Ich streue nur mit Blumenkronen,	I shall only strew your thresholds
Mit blauen, eure Schwelle voll.	with wreaths of blue flowers.
Und geb' ein Lied euch noch zur Zither,	And I shall give you a song, to my zither,
Mit Fleiss gesungen und gespielt,	sung and played with vigor,
Das euch vielleicht nur leichter Flitter,	which will seem to you, perhaps, like flimsy tinsel,
Ein leicht entbehrlich Gut euch gilt —	something easily done without.
Mir gilt es viel, ich kann's nicht missen,	To me it means much, I cannot do without it,
Und allen Pilgern ist es wert;	and it is valued by every pilgrim;
Doch freilich ihr, ihr könnt nicht wissen,	but you, of course, cannot know
Was den beseligt, der entbehrt.	what makes him happy who does without.
Vom Überfluss seid ihr erfreuet,	You rejoice in abundance,
Und findet tausendfach Ersatz;	which can be replenished a thousandfold;
Ein Tag dem andern angereihet	each successive day
Vergrössert euren Liebesschatz.	increases the treasury of your love.
Doch mir, so wie ich weiter strebe	But for me, as I strive onwards
An meinem harten Wanderstabe,	with my hardy pilgrim's staff,
Reisst in des Glückes Lustgewebe	one thread after another is torn
Ein Faden nach dem andern ab.	in the tissue of my happiness.
Drum kann ich nur von Gaben leben,	So I can only live on gifts,
Von Augenblick zu Augenblick,	from moment to moment.
O wollet vorwurfslos sie geben,	O give them without reproach,
Zu eurer Lust, zu meinem Glück.	for your pleasure, for my happiness.
bin ein Waller auf der Erde	I am a pilgrim on this earth
Und gehe still von Haus zu Haus,	and go silently from house to house.
O reicht mit freundlicher Gebärde	O bestow on me the gifts of love
Der Liebe Gaben mir heraus!	with a friendly gesture!

The Pomeranian schoolmaster Karl Lappe (1773-1843) was a minor contributor to the German Romantic movement who was rescued from obscurity by Schubert's three settings of his verses: the male chorus *Flucht* ("*Flight*," D. 825b) and the splendid solo songs *Der Einsame* ("*The Lonely One*," D. 800b) and *Im Abendrot* ("*In the Evening Glow*," D. 799). All three pieces date from 1824 or early 1825; they were heard repeatedly at the Schubertiads thereafter. The evening hymn *Im Abendrot* is one of Schubert's greatest expressions of timeless tranquility and hushed awe.

Schubert: Im Abendrot ("In the Evening Glow"), D. 799
Text: Karl Gottlieb Lappe

O wie schön ist deine Welt, Vater, wenn sie golden strahlet! Wenn dein Glanz herniederfällt Und den Staub mit Schimmer malet, Wenn das Rot, das in der Wolke blinkt, In mein stilles Fenster sinkt!	O how beautiful is your world, Father, when it shines with golden beams! When your glance descends And paints the dust with a shimmering glow, When the red, which flashes in the clouds, Sinks quietly into my window!
Könnt ich klagen, könnt ich zagen? Irre sein an dir und mir?	How could I complain, how could I be afraid? How could anything come between you and me?
Nein, ich will im Busen tragen Deinen Himmel schon allhier. Und dies Herz, eh' es zusammenbricht, Trinkt noch Glut und schlürft noch Licht.	No, I will carry in my breast Your heaven forever. And this heart, before it fall to pieces, Shall drink in the glow and the light.

The poet and publisher Karl Friedrich Henckell (1864-1929) became known for espousing socialist causes as well as for such introspective verses as *Ruhe, meine Seele* ("*Be Still, My Soul*"). When Strauss revised and orchestrated the song in 1948, at the end of his life and just three years after Germany's defeat in World War II, its closing lines must have had a deep significance for him: *These times are violent, Endangering heart and mind. Rest, rest, my soul, And forget what threatens you!*

Strauss: Ruhe, meine Seele ("Be Still, My Soul"), Opus 27, No. 1
Text: Karl Friedrich Henckell

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.	Not a breeze stirs, even softly, The woods rest in quiet slumber; Through the dark cover of leaves Bright sunshine steals. Rest, rest, my soul, Your storms were wild, You raged and you trembled Like the swelling surf! These times are violent, Endangering heart and mind. Rest, rest, my soul, And forget what threatens you!

Schubert established the song cycle — a series of songs whose poems are linked by a narrative thread — with *Die Schöne Müllerin* ("*The Beautiful Maid of the Mill*") in 1823. The texts are by Wilhelm Müller (1794-1827), a teacher of the classics in Dessau and librarian of the Ducal Court there, whose verses also served as the basis for Schubert's song cycle *Winterreise* ("*Winter's Journey*") of 1827. The 23 poems of *Die Schöne Müllerin* (Schubert set twenty), published in 1820, tell of youthful love turned tragic through the images of nature and countryside in which the German Romanticists customarily embodied their sentiments. Though Müller's words and the subtlety of Schubert's music may be perceived as blurring the line between reality and delusion in the cycle, boy and girl seem to come

together in *Tränenregen* ("*Shower of Tears*"), but he is speechless and can only admire her reflection in the brook's rippling surface before his tears blur the watery mirror and she leaves for home, sensing something inclement both in the weather and in her companion's behavior. He stays behind, held by the uncanny lure of the stream.

Schubert: Tränenregen ("Shower of Tears"), D. 795, No. 10
Text: Wilhelm Müller

Wir sassen so traulich beisammen Im kühlen Erlendach, Wir schauten so traulich zusammen Hinab in den rieselnden Bach.	We sat together in such harmony beneath the cool canopy of alders, and in harmony gazed down into the rippling brook.
Der Mond war auch gekommen, Die Sternlein hinterdrein, Und schauten so traulich zusammen In den silbernen Spiegel hinein.	The moon had appeared too, and then the stars. They gazed down in harmony into the silvery mirror.
Ich sah nach keinem Monde, Nach keinem Sternenschein, Ich schaute nach ihrem Bilde, Nach ihren Augen allein.	I did not look at the moon; I did not look at the stars. I gazed only at her reflection, and her eyes.
Und sahe sie nicken und blicken Herauf aus dem seligen Bach, Die Blümlein am Ufer, die blauen, Sie nickten und blickten ihr nach.	I saw them nod and gaze up from the happy brook; the little blue flowers on the bank nodded and glanced at her.
Und in den Bach versunken Der ganze Himmel schien, Und wollte mich mit hinunter In seine Tiefe ziehn.	The whole sky seemed immersed in the brook and sought to drag me down into its depths.
Und über den Wolken und Sternen Da rieselte munter der Bach, Und rief mit Singen und Klingen: "Geselle, Geselle, mir nach!"	Above the clouds and stars the brook rippled merrily, and called me with its singing and ringing: "Friend, follow me!"
Da gingen die Augen mir über, Da ward es im Spiegel so kraus; Sie sprach: "Es kommt ein Regen, Ade, ich geh' nach Haus."	Then my eyes filled with tears and the mirror became blurred. She said: "It's about to rain. Goodbye. I'm going home."

John Henry Mackay (1864-1933) was born In Scotland but spent most of his life in Germany, where he gained notoriety for his anarchistic writings and his support of what was then known as "homosexual emancipation." He also wrote passionate lyrical poetry, and in 1894 Strauss included *Morgen* in the set of four songs (Op. 27) he wrote as a wedding gift for his bride, the gifted soprano Pauline von Ahna.

Strauss: Morgen (Tomorrow), Opus 27, No. 4
Text: John Henry Mackay

Und morgen wird die Sonne wieder scheinen, und auf dem Wege, den ich gehen werde, wird uns, die Glücklichen, sie wieder einen inmitten dieser sonnenatmenden Erde …	And tomorrow the sun will shine again, and on the path I will take, it will unite us again, we happy ones, upon this sun-breathing earth …

Und zu dem Strand, dem weiten, wogenblauen,	And to the shore, the wide shore with blue waves,
werden wir still und langsam niedersteigen,	we will descend quietly and slowly;
stumm werden wir uns in die Augen schauen,	we will look mutely into each other's eyes
und auf uns sinkt des Glückes stummes Schweigen.	and the silence of happiness will settle upon us.

LUDWIG VAN BEETHOVEN

Symphony No. 3 in E-flat major, Opus 55, "Eroica" (1803-1804)

Ludwig van Beethoven was born in Bonn on December 16, 1770, and died in Vienna on March 26, 1827. He composed his Third Symphony in 1803 and 1804, and it received a private premiere at the Palace of Prince Joseph Lobkowitz with Beethoven himself conducting in December 1804. It late received a public premiere at the Teater an der Wien with Beethoven again conducting on April 7, 1805. The Pittsburgh Symphony first performed the symphony at Carnegie Music Hall with Frederic Archer in January 1897, and most recently performed it with Manfred Honeck in October 2017. The score calls for woodwinds and trumpets in pairs, three horns, timpani and strings. Performance time: approximately 50 minutes

The year 1804 — the time Beethoven finished his Third Symphony — was crucial in the modern history of Europe. Napoleon Bonaparte had begun his meteoric rise to power only a decade earlier, after playing a significant part in the recapture in 1793 of Toulon, a Mediterranean port that had been surrendered to the British by French royalists. Britain, along with Austria, Prussia, Holland and Spain, was a member of the First Coalition, an alliance that had been formed by those monarchial nations in the wake of the execution of Louis XVI to thwart the French National Convention's ambition to spread revolution (and royal overthrow) throughout Europe. In 1796, Carnot entrusted the campaign against northern Italy, then dominated by Austria, to the young General Bonaparte, who won a stunning series of victories with an army that he had transformed from a demoralized, starving band into a military juggernaut. He returned to France in 1799 as First Consul of the newly established Consulate, and put in place measures to halt inflation, instituted a new legal code, and repaired relations with the Church. It was to this man, this great leader and potential saviour of the masses from centuries of tyrannical political, social and economic oppression, that Beethoven intended to pay tribute in his majestic E-flat Symphony, begun in 1803. The name "Bonaparte" appears above that of the composer on the original title page.

Napoleon proclaimed himself Emperor of France in 1804 and was crowned, with the new Empress Josephine, at Notre Dame Cathedral on December 2nd, an event forever frozen in time by David's magnificent canvas in the Louvre. Beethoven, enraged and feeling betrayed by this usurpation of power, roared at his student Ferdinand Ries, who brought him the news, "Then is he, too, only an ordinary human being?" The ragged hole in the title page of the score now in the library of the *Gesellschaft der Musikfreunde* in Vienna bears mute testimony to the violent manner in which Beethoven erased Napoleon from this Symphony. He later inscribed it, undoubtedly with much sorrow, "To celebrate the memory of a great man."

The "Eroica" ("Heroic") is a work that changed the course of music history. There was much sentiment at the turn of the 19th century that the expressive and technical possibilities of the symphonic genre had been exhausted by Haydn, Mozart, C.P.E. Bach and their contemporaries. It was Beethoven, and specifically this majestic Symphony, that threw wide the gates on the unprecedented artistic vistas that were to be explored for the rest of the 19th century. In a single giant leap, he invested the genre with the breadth and richness of emotional and architectonic expression that established the grand sweep that the word "symphonic" now connotes. For the first time, with this music, the master composer was recognized as an individual responding to a higher calling. No longer could the creative musician be considered a mere artisan in tones, producing pieces within the confines of the court or the church for specific occasions, much as a talented chef would dispense a hearty roast or a succulent torte. After Beethoven, the composer was regarded as a visionary — a special being lifted above mundane

experience — who could guide benighted listeners to loftier planes of existence through his valued gifts. The modern conception of an artist — what he is, his place in society, what he can do for those who experience his work — stems from Beethoven. Romanticism began with the “Eroica.”

The vast first movement opens with a brief summons of two mighty chords. At least four thematic ideas are presented in the exposition. The development is a massive essay progressing through many moods, all united by a titanic sense of struggle. It is in this central portion of the movement and in the lengthy coda that Beethoven broke through the boundaries of the 18th-century symphony to create a work not only longer in duration but also more profound in meaning. The beginning of the second movement — “*Marcia funebre*” (“*Funeral March*”) — with its plaintive, simple themes intoned over a mock drum-roll in the basses, is the touchstone for the expression of tragedy in instrumental music. A development-like section, full of remarkable contrapuntal complexities, is followed by a return of the simple opening threnody. The third movement is a lusty scherzo; the central section is a rousing trio for horns. The finale is a large set of variations on two themes, one of which (the first one heard) forms the bass line to the other. The second theme, introduced by the oboe, is a melody that also appears in the finale of Beethoven’s ballet *The Creatures of Prometheus*, *Contradanse No. 7* and *Variations and Fugue*, Op. 35. The variations accumulate energy, and, just as it seems the movement is whirling toward its final climax, the music comes to a full stop before launching into an *Andante* section that explores first the tender and then the majestic possibilities of the themes. A brilliant *Presto* led by the horns concludes this epochal work.

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