

Between 1864 and 1868 I rewrote my concerto at least a half dozen times, and conferred with *x* violinists before it took the final form in which it is universally famous and played everywhere.

The concerto soon it made its way into the repertoires of other leading violinists of the day, including Ferdinand David (who had premiered Mendelssohn's E-minor Violin Concerto), Henri Vieuxtemps, and Leopold

Auer, who not only performed the work himself but also championed it among such of his students as Mischa Elman, Efrem Zimbalist, and Jascha Heifetz.

Bruch was inherently conservative, and it was accordingly his fate to remain in the shadow of Brahms, who was five years his elder. It is hard to mistake the similarity between the openings of the third movements of Bruch's G-minor and Brahms's D-major Violin Concertos, and it is only fair to point out

“Morgen!” (“Tomorrow”) Op. 27, No. 4

Richard Strauss

Born: June 11, 1864, in Munich, Bavaria, Germany

Died: September 8, 1949, in Garmisch-Partenkirchen, Germany

“Marietta’s Lied,” from *Die Tote Stadt*, Op. 12

Erich Korngold

Born: May 29, 1897, in Brno, Moravia (then in the Austro-Hungarian Empire)

Died: November 29, 1957, in Hollywood, California

Works composed and premiered: “Morgen!” composed May 21, 1894; orchestration by the composer completed September 20, 1897; orchestral version premiered on November 21, 1897, in Brussels, Belgium, by the orchestra of the Concerts Populaires, with the composer conducting, Pauline de Ahna, soprano. “Marietta’s Lied,” composed 1916–20; premiered December 4, 1920, at the Hamburg Stadttheater, Egon Pollak conductor, with Annie Münchow as Marietta, and at the Theater in der Glockengasse in Cologne, Otto Klemperer, conductor, with soprano Johanna Geisler as Marietta

New York Philharmonic premieres and most recent performances: “Morgen!” premiered November 19, 1912, Josef Stransky, conductor, Frances Aida, soprano; most recently performed, April 21, 2015, in Paris, Alan Gilbert, conductor, Joyce DiDonato, mezzo-soprano. “Marietta’s



Lied” premiered January 1, 1963, Andre Kostelanetz, conductor, Beverly Sills, soprano; most recently performed, December 31, 1976, Andre Kostelanetz, conductor, Carol Neblett, soprano

Estimated durations: “Morgen!” ca. 4 minutes; “Marietta’s Lied,” ca. 5 minutes

Renée Fleming and Alan Gilbert on September 16, 2009, his inaugural performance as Music Director

that Bruch's preceded Brahms's by a full decade. Joachim would premiere that work, too, but when he was asked to characterize the four most famous German concertos in his repertoire — by Beethoven, Mendelssohn, Bruch, and Brahms — he insisted that Bruch's was “the richest and the most seductive.”

Richard Strauss's more than 200 *Lieder* weave a nearly continuous strand through his life, interrupted by a single 12-year hiatus between 1906 and 1918. His first composition, as a child of six, was a Christmas carol; he died at the age of 85, leaving his supernal *Four Last Songs* as a valedictory statement and one final song — “Malven” — to be rediscovered and performed as recently as 1984, 36 years after his death.

Nearly all of them were conceived as classic *Lieder* — that is, for solo singer with piano accompaniment. But Strauss lived in an age when the “orchestral *Lied*” was emerging as a viable genre, nowhere more vividly than in the works of Gustav Mahler. It seemed natural for a composer with so rich a palette as Strauss to expand his piano parts into orchestral scores, especially since he was more accomplished as a conductor than as a pianist. In some cases Strauss orchestrated his songs immediately upon completing their piano versions or even composed both versions simultaneously. In other cases he returned to orchestrate a song years after it had been composed.

“**Morgen!**” sets a rapturous love poem by John Henry Mackay, who was born in Scotland but raised in Germany. In Strauss's poignant setting, the singer remains mute until well into the piece, as if lost in reverie. She joins in mid-thought: “And tomorrow the sun will shine again.” The true melody of this song is never presented in its entirety by the singer. In turning it into an orchestral song, Strauss emphasized its nostalgic atmosphere by drawing on the sweet tones of a solo violin to enunciate the theme — an irresistible choice, if perhaps an

obvious one. Strauss published “Morgen!” along with three further songs, and he presented the set of four to his bride, the soprano Pauline de Ahna, as a wedding present — a practical one, since as husband and wife they would perform them often in recital.

Erich Korngold was one of history's most extraordinary child prodigies. He was born into a musical family: his father, Julius Korngold, was a music critic who succeeded the esteemed Eduard Hanslick (Brahms's friend) on the staff of Vienna's *Neue Freie Presse*. Music came naturally to him. His mother, asked when her son began playing the piano, replied, “Erich always played the piano.” He never pursued a performing career, but people who heard him play remarked on how he seemed almost organically connected to the keyboard.

In 1906 Gustav Mahler declared the nine-year-old boy a genius and recommended that he be put under the care of Alexander von Zemlinsky. Korngold's music soon had composers all over Europe gaping in awe. In 1934 the theatrical director Max Reinhardt invited him to Hollywood to compose the sound track for his film adaptation of *A Midsummer Night's Dream*. It was a fateful and fortunate invitation. During this later phase of his career Korngold would create masterful symphonic scores for 22 motion pictures, earning Academy Awards for *Anthony Adverse* and *The Adventures of Robin Hood*. He completed his final original film scene, for *Deception*, in 1947, at the age of 50, saying that the year was a turning point “if I don't want to be a Hollywood composer the rest of my life.”

His opera ***Die Tote Stadt*** (*The Dead City*) harks back to his earlier days. It received simultaneous premieres in two cities — Hamburg and Cologne — on the same day, December 4, 1920. Based on the Symbolist dream-novel *Bruges la morte* by Georges Rodenbach, rendered into a libretto by the composer and his father, it involves a widower who falls in love with the

dancer Marietta, the double of his late wife, Marie; the two women become rivals, at least in his mind. In Act I, he requests that Marietta sing him a song, and she responds with “Glück, das mir verblieb,” which develops into a duet. Often arranged as a solo for soprano, “**Marietta’s Lied**” is an ode to the joy of love and the transitory reality of life.

Antonín Dvořák was on the brink of a major change in his life when he turned 50, on September 8, 1891. The day before his birthday, Jeannette Thurber, who had recruited him to be the director of the National Conservatory of Music in New York City, had cabled her colleagues in America to let them know he was inclined to accept. He served as the conservatory’s director from 1892 through 1895, building its curriculum and faculty, appearing as a guest conductor, and composing such masterworks

as his String Quartet in F major (Op. 96, the *American*), String Quintet in E-flat major (Op. 97), and **Symphony No. 9, *From the New World***, which occupied him during the winter and spring of 1893. Its premiere that December, with Anton Seidl conducting the New York Philharmonic, inspired the critic for the *New York Evening Post* to proclaim it “the greatest symphonic work ever composed in this country.” The symphony bids us to recall how interested Dvořák was in African American and Native American music. Musicologists have found in its melodies echoes of such American tunes as “Swing Low, Sweet Chariot” and “Massa Dear.”

The principal theme of the *Largo* movement combines tenderness, nostalgia, and a sense of resolute hopefulness. It sounds like a folk song, but it is Dvořák’s original creation. In 1922 William Arms Fisher, who had been a pupil of Dvořák’s at the National

“Goin’ Home,” from the *Largo* from Symphony No. 9 in E-minor, *From the New World*, Op. 95

Antonín Dvořák

arr. F. Kreisler (adapted T. Batiashvili)

Born: September 8, 1841, in Nelahozeves, near Kralupy, Bohemia (now Czech Republic)

Died: May 1, 1904, in Prague, Bohemia

Work composed and premiered: composed, December 1892–spring 1893; premiered, December 15, 1893, with Anton Seidl conducting the New York Philharmonic in a “public rehearsal”; the



official premiere took place the following evening at Carnegie Hall (then called simply the Music Hall).

Most recent New York Philharmonic performance: *Largo*, most recently performed January 21, 2017, Joshua Gersen, conductor

Estimated duration: ca. 5 minutes

Lisa Batiashvili and Alan Gilbert
backstage at David Geffen Hall in
September 2016

Texts and Translations

R. Strauss's "Morgen!"

Text by John Henry Mackay (1864–1933)

*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 ...
und zu dem Strand, dem weiten, wogen-
blauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen
schauen,
und auf uns sinkt des Glückes
stummes Schweigen ...*

And tomorrow the sun will shine again,
and on the path that I will follow,
it shall again unite us, happy ones,
upon this sun-breathing earth ...
And to the wide shore, with its blue
waves,
we will quietly and slowly descend,
speechless, we shall look into each other's
eyes,
and upon us will descend the muted silence
of happiness ...

"Marietta's Lied," from Korngold's *Die Tote Stadt*

Libretto by Paul Schott (pseudonym for Korngold)

*Glück, das mir verblieb,
rück zu mir, mein treues Lieb.
Abend sinkt im Hag
bist mir Licht und Tag.
Bange pochet Herz an Herz
Hoffnung schwingt sich himmelwärts.*

Joy, that true didst prove,
Hold me fast, my faithful love.
Evening closes grey,
Thou are my light and day.
Heart to heart doth beat in pain,
Hope soars heavenward again.

*Wie wahr, ein traurig Lied.
Das Lied vom treuen Lieb,
das sterben muss.
Ich kenne das Lied.
Ich hört es oft in jungen,
in schöneren Tagen.
Es hat noch eine Strophe —
weiß ich sie noch?*

How true, the saddest song.
The song of the faithful lover,
who has to die.
I remember the song.
I heard it sung so often,
in happier bygone days.
It has another verse —
Can I recall it?

*Naht auch Sorge trüb,
rück zu mir, mein treues Lieb.
Neig dein blaß Gesicht
Sterben trennt uns nicht.
Mußt du einmal von mir gehn,
glaub, es gibt ein Auferstehn.*

Clouds may loom above,
Hold me fast, my faithful love.
Lie close on my heart,
death can never us part.
When the hour comes you must go,
You will rise again, I know!

— Translation by R.H. Elkin