Please note that Christof Fischesser has canceled due to illness. The CSO welcomes Eric Owens, who has graciously agreed to perform at these concerts.

**Program**

One Hundred Twenty-Fifth Season

**Chicago Symphony Orchestra**

**Riccardo Muti** Zell Music Director

**Yo-Yo Ma** Judson and Joyce Green Creative Consultant

Thursday, June 23, 2016, at 8:00
Saturday, June 25, 2016, at 8:00
Sunday, June 26, 2016, at 3:00

**Riccardo Muti** Conductor

**Erin Wall** Soprano

**Okka von der Damerau** Mezzo-soprano

**Steve Davislim** Tenor

**Eric Owens** Bass-baritone

**Chicago Symphony Chorus**

**Duain Wolfe** Director

**Music by Anton Bruckner**

Symphony No. 9 in D Minor

Solemn. Misterioso

Scherzo: Fast, lively

Adagio: Slow, solemn

**INTERMISSION**

**Te Deum**

Te Deum laudamus: Allegro moderato—
Te ergo quaesumus: Moderato—
Aeterna fac cum Sanctis tuis: Allegro moderato. Solemn, with power—
Salvum fac populum tuum, Domine: Moderato—
In te, Domine, speravi: Moderately, with movement

**ERIN WALL**

**OKKA VON DER DAMERAU**

**STEVE DAVISLIM**

**ERIC OWENS**

**CHICAGO SYMPHONY CHORUS**

These concerts are generously sponsored by Rosemarie and Dean L. Buntrock.

This work is part of the CSO Premiere Retrospective, which is generously sponsored by the Sargent Family Foundation.

This program is partially supported by grants from the Illinois Arts Council, a state agency, and the National Endowment for the Arts.
Anton Bruckner
Born September 4, 1824, Ansfelden, near Linz, Austria.
Died October 11, 1896, Vienna, Austria.

Symphony No. 9 in D Minor
Performed as part of the CSO Premiere Retrospective

Bruckner was at work on his Ninth Symphony the day he died. He spent the morning at his Bösendorfer piano going over sketches for the finale. He skipped lunch, saying he had no appetite, and gave up his afternoon walk because of the wind. He later complained of feeling suddenly cold, and, just before he died, he asked his housekeeper for some tea.

“It will be my last symphony,” he had told a guest several years before. At the time of his death, three movements were complete, but Bruckner had been struggling with the finale for many months. In the nearly two hundred sketches he left for that movement, we can see that his hands had grown weak—persistent trembling made writing difficult—and we can tell, from the nature of the fragments themselves, that he was having trouble pulling his thoughts together and completing the work. When he first realized that he might not have the strength to finish it, he recommended the Te Deum, which he had finished in 1884, as a possible finale. But when he began to write the transition necessary to take us from the serenity of E major, with which the third movement of the symphony ends, to the brilliant C major of the Te Deum, he realized the futility of the plan and simply left us three magnificent movements and a pile of sketches. (This week’s concert, which places the Te Deum after the symphony—with an intermission between—gives a sense of what Bruckner had in mind.)

Sadly, had Bruckner not been sidetracked by the endless revision of his earlier symphonies that was suggested by his students, he would have had time to finish his Ninth Symphony. (He might even have begun a tenth.) Bruckner regularly fell victim to the criticism and recommendations of others, even though the criticism was often pointless and the recommendations were sometimes absurd—and contrary to the composer’s own wishes. Throughout his life, Bruckner was crippled by a fearful and indecisive nature that led him to accept a job as schoolmaster (his duties included farm labor and spreading manure) when he really wanted a career in music, and later kept him from applying for the post.
of cathedral organist at Linz, even though he coveted the job. As a result, he reached the age of forty before writing a single great piece.

Shortly after completing his Eighth Symphony in 1887, Bruckner began to have renewed doubts about his work. He needlessly recomposed his First Symphony and, at the insistence of Franz Schalk, one of his most ambitious students, he also redid the Third. He agreed that the Second Symphony, as well as the F minor mass, would benefit from a touch up. Because of all these unnecessary distractions, his weakening health, and a new wave of insecurity, Bruckner found that he couldn’t complete his Ninth Symphony, even though he had been at it for nine years. (He once told a visitor, “The Ninth will be my masterpiece. I just ask God that he’ll let me live until it’s done.”)

Bruckner didn’t easily stand up to others, but he took comfort from his belief that posterity would prove him right. In 1892, while he was struggling with the Ninth Symphony, he had the manuscripts for his earlier symphonies bound together and stored in a sealed parcel. The will he wrote in 1894 dictated that they should go to the Vienna State Library for safekeeping. If Bruckner feared that his death would remove the only obstacle between his music and the eager hands of unsympathetic editors, he was right. The manuscript of the Ninth Symphony passed directly to Ferdinand Löwe—another “devoted” student—who published it in 1903 (seven years after the composer’s death), mutilated almost beyond recognition. Of all Bruckner’s symphonies, the Ninth suffered the worst fate. It was the newly published Löwe edition (see sidebar on page 4) that Theodore Thomas used when he led the Chicago Symphony in the U.S. premiere of the work in February 1904, and the truncated symphony was so compact that it was played on the first half of the concert between an aria by Mozart and a song by Schubert performed by the great diva of the era, Madame Ernestine Schumann-Heink.

Perhaps only a man who specifically dictated that his body should be embalmed, as Bruckner did in his will, would also take pains to seal away his life’s work, hoping to preserve it, safe from decay, for eternity. Bruckner was a man of unshakable religious conviction (he once knelt during the middle of counterpoint class when he heard the church choir next door) and deep-seated faith. All his life he was fascinated by the idea of death, and he eventually developed an obsession with viewing dead bodies. In 1888, when the remains of Beethoven and Schubert were removed to Vienna’s Central Cemetery, Bruckner went to see for himself what was left of his two heroes. He knew for certain that their music would endure, and he wanted to ensure that his would, too. But it was only in 1927, with the formation of the International Bruckner Society, which began to issue definitive editions based on a critical study of his manuscripts, that the composer was vindicated.

Bruckner begins his last symphony in the depths of D minor (and there’s little doubt that, like Beethoven in his Ninth, he planned to conclude some three movements later in the brilliance of D major). Only a minute into the piece, we are in D-flat major and quickly move on to E major—this is going to be an exciting and frequently surprising harmonic adventure. The beginning of this symphony, as with most of Bruckner’s, is one continuous unfolding. We can’t accurately judge the size or scope of Bruckner’s territory until we reach the first climax—a ferocious $\text{fff}$ unison theme from the entire orchestra; only then do we begin to sense the vastness of the space yet to come. Analysts often have stumbled in trying to relate this extraordinary first movement to traditional sonata form, for, although it does develop and restate material, Bruckner’s methods are very much his own. He makes a number of slow ascents to great $\text{fff}$ peaks, but each time, although the approach seems familiar, the view from the top is slightly different. And each time the summit reveals further peaks ahead. The last climax is deafeningly final, and yet it refuses to choose between D major and D minor, so that, even as the movement comes to an end, Bruckner prepares to go on.

The scherzo settles for D minor, but only after considerable stalling—the odd opening chord, sustained by the winds while the violins spell out the notes it is made of, remains wonderfully ambiguous. The full orchestra, fortissimo and very insistent, finally establishes D minor. The mood is sinister throughout, and when the oboe tries to inject a note of cheerfulness, the rest of
After the first season of the Chicago Orchestra closed in late April 1892, Theodore Thomas and his new ensemble embarked on a seventeen-concert tour that included stops in Louisville, Nashville, Kansas City (Missouri), Omaha, and finally Cincinnati for that city’s biennial May Festival. Thomas—music director of the festival since its inception in 1873—was eager to show off his new orchestra and packed their seven concerts with symphonies, orchestral arrangements of chamber works and songs, extended sections and complete acts from operas, and large-scale choral works.

The fourth concert, given on May 26, opened with the first two parts of Bach’s *Christmas Oratorio* followed by Schumann’s First Symphony after intermission. The evening closed with the U.S. premiere of Anton Bruckner’s *Te Deum*, with Corinne Moore-Lawson, Marie Ritter-Goetze, Edward Lloyd, and George Ellsworth Holmes as soloists, along with the Cincinnati May Festival Chorus (prepared by W.L. Blumenschein).

The Orchestra’s second U.S. premiere of a Bruckner composition occurred during the thirteenth season, when Thomas programmed the Ninth Symphony. This was the fourth of the composer’s symphonies to be performed by the Orchestra in Chicago, as Thomas already had led the Fourth in January 1897, the Third in March 1901, and the Second in February 1903.

On February 19, 1904, the capacity crowd at the Auditorium Theatre had gathered mainly to hear contralto Ernestine Schumann-Heink, one of the most famous singers of the day. Thomas had strategically programmed Bruckner’s symphony on the first half of the concert between Schumann-Heink’s two selections—“Non più di fiori” from Mozart’s *La clemenza di Tito* and an orchestration of Schubert’s song “Die Allmacht”—to obviously assure that the premiere would be heard by all in attendance.

“The name of Bruckner caused these 3,700 persons [over 700 had been turned away] to listen in patient, long suffering to a piece of tedious music which endured for fifty-five wearisome minutes,” wrote an obviously displeased William Lines Hubbard in the *Chicago Tribune*. “We have endured four of his symphonies in the last six years—please, Mr. Thomas, is there not somebody else it would be ‘good for us’ to hear?”

Thomas’s successor Frederick Stock was next to program the symphony on January 17 and 18, 1913, and the reviewer in the *Chicago Evening Post* provided redemption. “The absolutely magnificent playing of the Thomas Orchestra yesterday afternoon revealed beauties that were hidden before, for we found it a most impressive work . . . conceived by a man who put his whole heart into what he was doing . . . brilliant, poetic, solid, dainty, with endless variety of tone color, elasticity of rhythm, and climaxes of sonority that were gorgeous.”

Frank Villella is the director of the Rosenthal Archives. For more information regarding the Chicago Symphony Orchestra’s anniversary season, please visit cso.org/125moments.
Bruckner’s Te Deum is one of the greatest declarations of faith we have—a hymn of thanksgiving from the most deeply religious of composers. Bruckner was raised on church music—his mother sang in the choir and his father was the church organist in the tiny village of Ansfelden, where Anton grew up. For years the only music he knew was what he heard there, in the nearby monastery of Saint Florian, or in the cathedral in Linz. Bruckner himself began to write organ preludes and sacred choral works—small pieces that suggested none of the grandeur and vision of the important symphony composer he was to become. But in 1862, when he heard Wagner’s music for the first time and was bowled over by its breadth and magnificence, he knew at once that he must try to do something for which his narrow background was inadequate preparation. Eventually, after much soul searching—and despite a nearly paralyzing lack of self-confidence—he began to concentrate on composing the symphonies on which his fame rests today. As a result, the only major sacred works of Bruckner’s maturity are a brief setting of Psalm 150 and this Te Deum.

Bruckner sketched the Te Deum in 1881, at the same time he was gathering his thoughts to begin the symphony that would become his most popular, the Seventh. The symphony occupied him for the next several months—although he took time off to attend the premiere of Parsifal in Bayreuth in July 1882 and to visit Wagner (Bruckner gushed and confessed that he worshipped him). In the summer of 1883 he returned to Bayreuth, this time to visit Wagner’s grave. Bruckner completed the symphony in early September, and three weeks later he began a revision of the Te Deum that he worked on until the following March.

Bruckner struggled throughout his entire career to get his works performed, but he could
not wait to hear the *Te Deum*, and so in 1885 he arranged to have it sung with two pianos providing a faint suggestion of his grand, heaven-storming orchestral accompaniment. (Bruckner himself conducted.) The official premiere, in January 1886, under Hans Richter, was one of the few successes of Bruckner’s life. It even met with the approval of the quarrelsome critic Eduard Hanslick, who had never before written a kind word about Bruckner. (This time he griped about the “never ending noise of the applause” instead.)

The *Te Deum* quickly became one of Bruckner’s most popular works. It was performed that April in Munich, where again it received storms of applause. Wherever it was given, Bruckner earned new supporters. In Berlin in 1891, Hans von Bülow—an ardent Wagnerian (until Wagner stole his wife), but never a Bruckner fan—was so overwhelmed that he recommended that the work be repeated. During the last decade of the composer’s life, the *Te Deum* was performed some thirty times, and in places as far from Vienna as Cincinnati, Ohio, where Theodore Thomas and his new Chicago Orchestra introduced it to America during the Cincinnati May Festival in 1892. The publication of the score brought Bruckner fifty gulden, the only money he ever earned as composer.

The *Te Deum* is a distillation of all Bruckner understood of music, life, and faith. For a composer known—and sometimes criticized—for the breadth and spaciousness of his symphonies, the *Te Deum* is remarkably compact—five brief sections connected to form a single paragraph. Even so, one early champion of the piece recommended cutting the second (“Te ergo”) section, and Bruckner himself suggested yet another cut

**COMPOSED**
1881; revised between September 28, 1883, and March 7, 1884

**FIRST PERFORMANCE**
1885; Vienna, Austria, with two pianos instead of orchestra. The composer conducting.

* January 10, 1886; Vienna, Austria (complete)

**FIRST CSO PERFORMANCES**
May 26, 1892; Music Hall, Cincinnati, Ohio. Corinne Moore-Lawson, Marie Ritter-Goetz, Edward Lloyd, and George Ellsworth Holmes as soloists; Cincinnati May Festival Chorus (W.L. Blumenschein, director); Theodore Thomas conducting (U.S. premiere)

January 19 & 20, 1956, Orchestra Hall. Hilde Gueden, Jennie Tourel, Leopold Simoneau, and Donald Gramm as soloists; New York Concert Choir (Margaret Hillis, director); Fritz Reiner conducting

**MOST RECENT CSO PERFORMANCES**
June 24, 1994, Ravinia Festival. Margaret Jane Wray, Nancy Maultsby, John Keyes, and Richard Cowan as soloists; Chicago Symphony Chorus (Duain Wolfe, director); Christoph Eschenbach conducting

October 4, 1997, Orchestra Hall. Soile Isokoski, Rosemarie Lang, Thomas Moser, and Matthias Hölle as soloists; Chicago Symphony Chorus (Duain Wolfe, director); Daniel Barenboim conducting

**INSTRUMENTATION**
soprano, alto, tenor, and bass soloists; mixed chorus; two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, organ, strings

**APPROXIMATE PERFORMANCE TIME**
23 minutes

**CSO RECORDING**
1981. Jessye Norman, Yvonne Minton, David Rendall, and Samuel Ramey as soloists; Chicago Symphony Chorus (Margaret Hillis, director); Daniel Barenboim conducting. Deutsche Grammophon

“Wagner and Bruckner in Bayreuth,” silhouette from Dr. Otto Böhler’s Schattenbilder, published 1914
instead. The score, although terse and concentrated, is symphonic in scope and substance. (In fact, the concluding “non confundar in aeternum” passage shares an important theme with the climax of the slow movement of the Seventh Symphony.)

The Te Deum is in the bright and ceremonial key of C major (for a decade Bruckner wrote only major-key works, including symphonies nos. four through seven). Although Bruckner calls for characteristic splashes of brilliant brass, especially to underpin the ecstatic cries of the chorus, he also writes, in the “Te ergo” and “Salvum fac,” music of great delicacy for the four vocal soloists, echoed by a soaring solo violin. The final section is a powerful double fugue—one of the themes is the broad, chordal music from the slow movement of the Seventh Symphony—that magnificently demonstrates both Bruckner’s technical brilliance and his spiritual strength.

As a religious statement, this is the most intense and immediate declaration of Bruckner’s unshakable faith. Mahler crossed out the lines in his score where Bruckner specifies his forces (“for chorus, solo voices and orchestra, organ . . .”), and wrote instead “for the tongues of angels, God-seekers, tormented hearts, and souls purified in the fire.”

On January 12, 1896, Bruckner attended his last concert—a performance of the Te Deum that had been set up by Brahms, one of his new champions. (The program also included a chorus by Bruckner’s idol Wagner and a piece of contemporary music, Till Eulenspiegel’s Merry Pranks, by the young Richard Strauss.) Bruckner was so ill and emaciated that he had to be carried into the concert hall, Vienna’s great Musikverein. Sensing that he would not live to finish his Ninth Symphony, Bruckner had already suggested using the Te Deum as a substitute finale.

Bruckner died quietly the following October, after struggling for many months to complete the symphony. The Adagio of his Seventh Symphony was played at his funeral. Brahms arrived late, chose not to sit down, and was heard muttering that his own death was soon to follow (he died less than six months later).

Once, when Bruckner was asked how he would greet his beloved God in heaven, he said simply, “I will present to him the score of my Te Deum, and he will judge me mercifully.”

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.

**TE DEUM**

Te Deum laudamus,  
te Dominum confitemur.  
Te aeternum Patrem  
omnis terra veneratur.  
Tibi omnes Angeli,  
tibi caeli et universae potestates,  
tibi Cherubim et Seraphim  
incessabili voce proclamant:  
Sanctus, sanctus, sanctus Dominus  
Deus Sabaoth.

We praise you, O God,  
we acknowledge you to be the Lord.  
You, the Father everlasting,  
all the earth worships.  
To you all the angels,  
to you the heavens, and all the powers,  
to you the Cherubim and Seraphim  
cry out without ceasing:  
Holy, holy, holy Lord,  
God of hosts.
Pleni sunt caeli et terra majestatis gloriae tuae.
Te gloriósum Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia:
Patrem immensae majestatis;
venerandum tuum verum, et unicum Filium;
sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe!
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna caelorum.
Tu ad dexteram Dei sedes in gloria Patris.
Judex crederis esse venturus.

Tu ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis in gloria numerari.

Salvum fac populum tuum, Domine, et benedic hereditati tuae.
Et rege eos et extolle illos usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri!
Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

In te, Domine, speravi: non confundar in aeternum.

Heaven and earth are full of the majesty of your glory.
You, the glorious choir of the apostles,
You, the admirable company of the prophets,
You, the white-robed army of martyrs praise
You, the holy church throughout the world confesses:
The Father of incomprehensible majesty;
the venerable, true, and only Son,
and the Holy Ghost, the Paraclete.
You, O Christ, are the king of glory!
You are the everlasting Son of the Father.
You, having taken upon yourself to deliver man,
did not disdain the Virgin's womb.
You, having overcome the sting of death,
have opened to believers the kingdom of heaven.
You sit at the right hand of God,
in the glory of the Father.
You, we believe, are the judge to come.

We beseech you, therefore, to help your servants,
whom you have redeemed with your precious Blood.

Make them to be numbered with your saints in glory everlasting.

O Lord, save your people,
and bless your inheritance.
And govern them, and exalt them for ever.
Day by day we bless you.
And we praise your name for ever;
yes, for ever and ever.
Grant, O Lord, this day,
to keep us without sin.
Have mercy on us, O Lord,
have mercy on us!
Let your mercy, O Lord, be upon us,
as we have trusted in you.

In you, O Lord, have I trusted:
let me not be confounded for ever.