MAHLER 2
CHICAGO SYMPHONY ORCHESTRA
CHICAGO SYMPHONY CHORUS
MIAH PERSSON / CHRISTIANNE STOTIJN
BERNARD HAITINK
MAHLER / SYMPHONY NO. 2 IN C MINOR

CHICAGO SYMPHONY ORCHESTRA
CHICAGO SYMPHONY CHORUS / DUAIN WOLFE, CHORUS CONDUCTOR AND DIRECTOR
MIAH PERSSON, SOPRANO / CHRISTIANNE STOTIJD, MEZZO-SOPRANO
BERNARD HAITINK, CONDUCTOR

MAHLER / SYMPHONY NO. 2 IN C MINOR (RESURRECTION)

DISC 1
1 Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck 21:12

DISC 2
1 Andante moderato. Sehr gemächlich. Nie eilen 10:09
2 Scherzo. In ruhig fließender Bewegung 11:09
3 Urlicht (Primal light). Sehr feierlich, aber schlicht 4:59
4 Im tempo des Scherzos. Wild herausfahrend 34:33

TOTAL 1:22:02
MAHLER / SYMPHONY NO. 2

Early in 1888, Gustav Mahler dreamed that he was lying on a funeral bier surrounded by flowers. That spring he started a symphony that begins with a funeral march. At the top of his manuscript he wrote: “Symphony in C minor, first movement.” Mahler intended this as a breakaway work—his first departure from the world of the symphonic poem popularized by Liszt and Tchaikovsky (and about to be rejuvenated by the young Richard Strauss). Mahler himself had just completed a big symphonic poem in two parts.

Throughout that summer, Mahler worked steadily on a vast movement in sonata form and in the same key as the funeral march from Beethoven’s Eroica Symphony. But once he had finished it, he didn’t know how to continue and wrote nothing for the planned symphony for another five years. In time, as Mahler started to think of the movement as an independent piece, he wrote the word Todtenfeier (Funeral rite) at the top of the manuscript. In 1891, he played through the piece at the piano for Hans von Bülow. The influential conductor held his hands to his ears and told him that this wasn’t music as he knew it.

By 1893, Mahler was determined to produce a symphony. First, he revised his earlier two-part symphonic poem and called it his First Symphony. That summer, he returned to Todtenfeier and wrote two new movements to go with it—an andante and a scherzo—the beginnings of a second symphony. Ironically, it was at Bülow’s funeral in February 1894 that Mahler heard Klopstock’s “Resurrection Ode” and envisioned a choral finale as a counterweight to the movement Bülow had disliked. The rest of the symphony came together quickly. That spring he revised the first movement and sketched the last. In July, after deciding to add one of his Des Knaben Wunderhorn songs as an extra movement to set the stage for the finale, Mahler wrote to Strauss that he had at last finished his Second Symphony, assuring him that the new symphony marked a giant step beyond his first—“as a man to an infant,” is how he put it.

The first movement is one of Mahler’s most ambitious creations, encompassing music of tragedy and triumph, vehemence and lyricism. Mahler once said that it asks “the great question: Why did you live? Why did you suffer? Is it all nothing but a huge, cruel jest?” Mahler referred to the next three movements, shorter and more lightly scored, as an “interludium.” The Ländler-like Andante is music of youth and lost innocence. The third movement, a bitter, slithering scherzo, is a symphonic expansion of Mahler’s Des Knaben Wunderhorn song about Saint Anthony of Padua’s sermon to the fishes. The fourth movement, opening unexpectedly with the sound of the human voice, alone at first, is a hymnlike setting of another Wunderhorn song, “Urlicht” (Primal light).

The balm of “Urlicht” is shattered by a wild outburst from the orchestra—not unlike the chaos with which Beethoven begins his choral finale in the Ninth Symphony. Mahler knits a large fabric of seemingly disparate materials—a fanfare, a chorale, a broad and raucous march. Midway through, time stands still as four trumpets, each sounding from a different direction behind the stage, clear the way for the hushed entry of the chorus singing Klopstock’s resurrection hymn—a breathtaking moment in a symphony filled with bold, theatrical strokes. From there, the music rises and soars. After leading the premiere on December 13, 1894, Mahler said, “One is battered to the ground, and then raised on angels’ wings to the highest heights.”

That premiere was Mahler’s first real public sensation as a composer. The young conductor Bruno Walter attended the concert and was stunned both by the brilliance of the score and by the audience’s hostility. Nevertheless, Walter predicted, Mahler’s rise to fame as a composer would one day be dated to that single performance.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.
PRIMAL LIGHT

O red rose!
Man lies in deepest need!
Man lies in deepest pain!
Yes, I would rather be in heaven!

I came upon a broad pathway:
an angel came and wanted to send me away.
Ah, no! I would not be sent away!
I am from God and will return to God.
The dear God will give me a light,
will light me to eternal, blessed life!
—from Des Knaben Wunderhorn

FIFTH MOVEMENT

Rise again, yes, you shall rise again,
my dust, after your rest!
Eternal life! He who called you
will grant you eternal life!
To bloom again you were sown!
The Lord of the Harvest goes
and gathers in, like sheaves,
we who died!
Oh, believe, my heart, oh believe
nothing is lost with you!
Yours is what you desired,
what you lived for,
what you fought for!
Oh, believe,
you were not born in vain!
Have not lived in vain,
Suffered in vain!
What has come into being must perish;
what perished must rise again.
Cease from trembling!
Prepare to live!
O Pain, piercer of all things,
from you I have been wrested!
O Death, conqueror of all things,
now you are conquered!
With wings which I have won for myself,
in love's fierce striving,
I shall soar upwards
to the light to which no eye has penetrated!
I shall die, to live!
Rise again, yes, you will rise again,
my heart, in the twinkling of an eye!
What you have conquered
will lead you to God!
With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today’s most celebrated conductors. He was music director of the Royal Concertgebouw Orchestra of Amsterdam for twenty-five years, and he is conductor emeritus of the Boston Symphony and an honorary member of the Berlin Philharmonic. Mr. Haitink is a frequent guest with the London Symphony Orchestra and the Vienna and Berlin philharmonic orchestras. He received a Grammy® Award in 2004 for his recording of Janáˇcek’s Jen˚ ufa with the orchestra, soloists, and chorus of the Royal Opera House, Covent Garden.

Bernard Haitink made his debut conducting the Chicago Symphony in March 1976, in a series of concerts that included Mendelssohn's Scottish Symphony, Stravinsky’s Symphony in Three Movements, and Shostakovich's Fourth Symphony. He was appointed principal conductor of the Chicago Symphony Orchestra in 2006.

Duain Wolfe was appointed director of the Chicago Symphony Chorus in 1994 by Daniel Barenboim and has since prepared all of the major choral-orchestral works for the CSO, including Schoenberg's Moses und Aron (Pierre Boulez, conductor) and Brahms's Ein deutsches Requiem (Daniel Barenboim, conductor) for the Berlin Festtage. He has prepared the chorus for premieres of Bernard Rands's apókryphos and John Harbison’s Four Psalms. His recordings include Sir Georg Solti’s Grammy® Award-winning Die Meistersinger von N˝urnberg and Mahler’s Second and Third symphonies (Bernard Haitink, conductor).

Mr. Wolfe is also chorus director of the Colorado Symphony Orchestra (whose chorus he founded in 1984), and he prepares the major choral works for the Canadian National Arts Centre Orchestra (Pinchas Zukerman, conductor) as well as the Ravinia and Aspen Music festivals.

Swedish soprano Miah Persson has been a guest of many international companies and festivals. This past summer, she returned to the Salzburg Festival for concert performances under the baton of Marc Minkowski. This season, she returns to the Royal Opera House, Covent Garden, and makes her debuts at the Theater an der Wien and at the Gran Teatro del Liceu in Barcelona. She appears in concert at the Salzburg Mozarteum, in Lisbon, with Les Musiciens du Louvre, and with the Hamburg Philharmonic Orchestra, and in recital at Wigmore Hall in London and the Frankfurt Opera.

Christianne Stotijn earned her solo diploma for violin in 2000 at the Amsterdam Conservatoire. She has worked extensively with Bernard Haitink, who is one of the most influential figures in her career, having appeared with him and the symphony orchestras of Chicago and Boston, the BBC Proms, the Concertgebouw and Radio France.

Other conductors she has collaborated with include René Jacobs, Gustavo Dudamel, Marc Minkowski, and Ivan Fischer. She has performed with the La Scala Philharmonic, Czech Philharmonic, and Budapest Festival Orchestra. An impassioned performer of song recitals, she has appeared at Wigmore Hall, Vienna Musikverein and Carnegie Hall.

Christianne Stotijn is the recipient of the ECHO Rising Stars Award, Borletti Buitoni Award, and Dutch Music Prize and was a BBC New Generation Artist.
CHICAGO SYMPHONY ORCHESTRA

Violins
Robert Chen
Concertmaster
The Louis C. Sudler Chair, endowed by an anonymous benefactor
David Taylor
Yuan-Qing Yu
Assistant Concertmasters*
Cornelius Chiu
Nathan Cole
Alison Dalton
Kozue Funakoshi
Russell Hershaw
Qing Hou
Nisanne Howell
Blair Milton
Paul Phillips, Jr.
Sando Shia
Susan Synnestvedt
Rong-Yan Tang
Akiko Tarumoto
Baird Dodge
Principal
The Marshall and Arlene Bennett Family Foundation Chair
Albert Igolnikov
Assistant Principal
Lei Hou
Arnold Brostoff
Fox Fehling
Hermine Gagné
Rachel Goldstein
Mihaela Ionescu
Melanie Kupchynsky
Wendy Koons Meit†
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz-Lee
Jennie Wagner†
Violas
Charles Pikler
Principal
The Prince Charitable Trusts Chair
Li-Kuo Chang
Assistant Principal
The Louise H. Benton Wagner Chair
John Bartholomew
Catherine Brubaker†
Karen Dirks
Lee Lane
Diane Mues
Lawrence Neuman
Yukiko Ogura
Daniel Urbach
Max Raimi
Thomas Wright
Cellos
John Sharp
Principal
The Eloise W. Martin Chair
Kenneth Olsen
Assistant Principal
The Adele Girwitz Chair
Philip Blum
Loren Brown
Richard Hirschli
Katinka Kleijn
Jonathan Pegis
David Sanders
Gary Stucka
Brant Taylor
Basses
Joseph Guastafeste
Principal
The David and Mary Winton Green Chair
Daniel Armstrong
Roger Cline
Joseph DiBello
Michael Hovnanian
Robert Kassinger
Mark Kraemer
Stephen Lester
Bradley Opland
Harpists
Sarah Bullent†
Principal
Lynne Turner
Flutes
Mathieu Dufour
Principal
Richard Graef†
Assistant Principal
Louise Dixon
Jennifer Gunn
Piccolo
Jennifer Gunn
Oboes
Eugene Izotov
Principal
The Nancy and Larry Fuller Chair
Michael Henoch
Assistant Principal
Scott Hostetler
English Horn
Scott Hostetler
Clarinetts
John Bruce Yeh
Acting Principal
Gregory Smith
J. Lawrie Bloom
E-flat Clarinet
John Bruce Yeh
Bass Clarinet
J. Lawrie Bloom
Bassoons
David McGill
Principal
William Buchman
Assistant Principal
Dennis Michel
Horns
Dale Clevenger
Principal
Daniel Gingrich
Associate Principal
James Smelser
David Griffin
Oto Carrillo
Susanna Drake†
Gabrielle Webster**
John Fairfield**
Rebecca Vander Stoep**
Joshua Michael**
Trumpets
Christopher Martin
Principal
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor
Mark Ridenour
Assistant Principal
John Hagstrom
Tage Larsen**
David Inmon**
Michael Brozick**
Rachel Simon**
Trombones
Jay Friedman
Principal
James Gilbertsen
Associate Principal
Michael Mulcahy
Charles Vernon
Bass Trombone
Charles Vernon
Tuba
Gene Pokorny
Principal
The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld
Timpani
Donald Koss
Principal
Vadim Karpinos†
Assistant Principal
Mary Koss**
Percussion
Cynthia Yeh
Principal
Patricia Dash
Vadim Karpinos†
James Ross
Daniel Davis**
Piano
Mary Sauer
Principal
Organ
Bruce Barber
Percussion
Cynthia Yeh
Principal
Patricia Dash
Vadim Karpinos
James Ross
Piano
Mary Sauer
Principal
*Assistant concertmasters are listed by seniority. †On leave  ‡On sabbatical  **Offstage
The chorus was prepared for these performances by Duain Wolfe.

Blake Adams
Robin M. Agne
Ina R. Allen
Melissa Arning
Rebekah Kirsten
Askeland
Amy Bakalar
David Baldwin
Deborah B. Bard
Lisanne
Barnes-Seymour
Michael Barrette
Mary Ann Beatty
William Bennett
Rebecca Berger
Elizabeth Blanke
Laura Boguslavsky
Madison Bolt
Michael Boschert
William Bouvel
Lorraine Brantham
Heather Braoudakis
Michael Brauer
Harold Brock
Terry L. Bucher
Jennifer Kerr
Budziak
Edward Budzilowicz
Diane Busko Bryks
Catherine Caccavallo
Mary Jo Caily
Stephen Cannon
Michael Cavalieri
William Chin
Joseph Cloonan
Ryan J. Cox
Rachael Crim
Sandra Cross
Beena David
Rabihah M. Davis
Todd Diehl
Ann Dieter
Kathleen
O’Brien Dietz
Hannah Dixon
Dawnmarie Domingo
Katarzyna Dorula
David DuBois
Jeffrey Duke
John Dunson
Thomas E. Dymit
Stacy Eckert
Stephen C. Edwards
Daniel Eifert
Mark Eldred
Mary Jane Endicott
Nicholas Faico
Gail Friesema
Rachel Fry
Kirsten Fyr
John Gauthier
Klaus Georg
Ryan Gintofit
Elizabeth Gottlieb
David Govertsen
Elizabeth Gray
Nida Grigalaviciute
Elisabeth A. Grizzell*
Deborah Guscott
Elizabeth Haley
Amy Noel Hall
Kevin M. Hall
Margaret Quinnette
Harden*
Todd S. Harris
Nina Heebink
Mary Catherine
Heigren
Daniel Julius
Henry Jr.
David Hoffman
Don H. Horisberger
Jeanne
Hughes-Seyler
Patricia Hurd
Timothy Janecke
Hyun Suk Jang
Carla Janzen
Marjorie Johnston
Brad Johnstone
Kathryn Kamp
Alison Kelly
Amanda King
Susan Krout
Alexia Kruger
Nathan Landes
Nancy A. Lass
Rosalind Lee
Ingrid Lestrud
Lee Lichamer*
Allan K. Lindsay
Sara Litchfield
Samuel Lorenzo
Mary Lutz
Kevin McKelvie
Mark James Meier
Eric Miranda
Chris Moan
Rebecca S. Moan
James Morris, Jr.
Lillian Murphy
Hugh Naughtin
Lisa Nemeth
Charles M. Olson
Rachel Olson
Anne Marie Overson
Sheri Owens
Wha Shin Park
Amy Pickering
Nancy Pifer
Joe Pisciccor
Larry L. Pitts
Cari Plachy
Mark Plante*
Lisa Pomeros
Sarah Ponder
Elvira Ponticelli
Martin Poock
Angela Presutti
Timothy J. Quistorf
Peder Reiff
Benjamin D. Rivera
Nanette
Ross-Meridith
Elizabeth Rudolph
Gabriel Salazar
Jonathan Schaefer
Matthew W.
Schlesinger*
Mark Schmandt
Cole Seaton*
Cindy Sennake*
Silfredo Serrano
Andrew Seymour
Elizabeth K.
Shapovalov
Kristy (Sims)
Sweeney
Betsy Hoats-Smith
Joseph Smith
Susan Palmatier
Steele*
Heidi Stirling
Brian Streem
Maia Surace
Julia Tarlo
Andrea Amdahl
Taylor
Paul Teipe
Joan Teitelman
Paul W. Thompson
Bethany Thrower
Matthew Thurman
Jennifer Townsend
Susan L. Turney
Scott Uddenberg
David Von Bargen
Elizabeth Walker
Benita Wandel
Eric West
Debra Wilder
Charles L. Wolter
JulieAnn Zavala
Language Coach
Gertrude Grisham
Rehearsal Pianists
John Goodwin
Sharon Peterson
Terree Shofner
Emrich
Patrick Sinozich
*Indicates Section Leader
CSO RESOUND IS UNDERWRITTEN BY A GENEROUS GIFT FROM MR. AND MRS. RALPH SMYKAL.