

A sunset over a body of water. The sky is a gradient of orange, red, and purple. The sun is a bright orange oval on the horizon. The water is dark blue with some lighter patches.

London Philharmonic Orchestra

**MAHLER**

**SYMPHONY NO. 2 'RESURRECTION'**

**VLADIMIR JUROWSKI** *conductor*

**ADRIANA KUCEROVÁ** *soprano*

**CHRISTIANNE STOTIJN** *mezzo soprano*

**LONDON PHILHARMONIC ORCHESTRA** *and* **CHOIR**

## MAHLER SYMPHONY NO. 2 'RESURRECTION'

Mahler was Jewish by birth but struggled to achieve a religious faith. He feared death, and his spiritual conflicts found expression in his music. Asked what prompted this huge symphony, he replied: 'My need to express myself musically begins at the point where the dark feelings hold sway.' He composed the symphony between 1887 and 1894. In the latter year at the funeral of the conductor Hans von Bülow he recognised Friedrich Klopstock's *Resurrection Ode* as being what he needed for the symphony's *finale*. Between the *scherzo* and *finale* he set the folk poem *Urlicht* (Primordial Light) as a mezzo soprano solo. The complete symphony received its first performance in 1895 in Berlin.

Conveying Mahler's ideas entailed an outsize orchestra; including an off-stage band in the finale there are ten horns, eight trumpets, extra woodwind and percussion and an organ, together with soprano and mezzo soprano soloists and a large choir. Reluctantly Mahler set down a 'superficial indication' of what he had in mind. Quotations below are from his wife Alma Mahler's book, *Gustav Mahler: Memories and Letters* (John Murray). The first movement asks: 'What is life and what is death? Have we any continuing existence? Is it all an empty dream, or has this life of ours, and our death, a meaning?' Without this guidance it would still be evident that anger, hope, fear and longing vie for expression. The music is dominated by the funeral march that grows out of the initial onslaught from cellos and double basses. An idyllic rising theme foreshadows the finale's faith

theme. The march resumes and bears the exposition to its close, a mournful passage for horns and woodwind.

In the development further consideration of the idyllic theme leads to a sorrowful one on cor anglais and bass clarinet. After more development of the two main subjects this is heard again, followed now by a transformation of the *Dies Irae* (Day of Wrath) plainchant into a hopeful horn chorale. This is permitted a short triumph, but the funeral march seemingly extinguishes hope.

Mahler described the second movement as 'a blissful moment in the hero's life and a mournful memory of youth and lost innocence'. Its principal theme is a long thread of melody in minuet rhythm. After a restless trio section the minuet returns with a counter-melody on cellos. The trio music reappears and recalls the first movement's fierceness, but a second reprise of the minuet restores peace.

In the *scherzo* 'the world and life become a witch's brew'. The main theme comes from Mahler's *Wunderhorn* song about St. Anthony of Padua's unavailing sermon to the fishes. Here the theme represents the futile 'dance of life'. The trio section reflects life's trivialities. The *scherzo* repeat prompts 'a cry of disgust'. A peaceful vision follows, but the *scherzo* music has the last word.

Without a break the mezzo soprano soloist enters with 'the morning voice of ingenuous belief', expressing the

conviction that God will light our way to eternal life.

The 'cry of disgust' breaks in to launch the *finale*. 'We are confronted once more by terrifying questions', says Mahler, 'the Last Judgement is at hand.' The first part draws upon themes from earlier movements. After the initial tumult a horn theme, eventually to become the declaration 'I shall die so as to live', is heard in the distance. Then from afar comes a horn call Mahler described as 'a voice in the wilderness'. After a recall of triplets from the symphony's introduction the *Dies Irae* chorale returns, followed by a new horn theme, the first outlining of the resurrection chorale. A flute and cor anglais motive, later associated with 'O believe', rises to a hysterical climax. A tremendous percussion crescendo launches a tumultuous march based on the *Dies Irae* and counterpointed by the resurrection theme: 'The dead arise and stream on in endless procession.' Eventually the tumult yields to the rising theme of faith. A far trumpet and four nearer ones – the Last Trump – second the horn call from the wilderness. Birdsong is 'a last tremulous echo of earthly life'.

Out of the silence steal voices, singing: 'Rise again, yes you will rise again'. The solo soprano voice soars out of the choral texture in the last line of each stanza. Here is the answer to the first movement's questions, and Mahler adds solo stanzas of his own: 'O believe, you were not born in vain'. The music gathers strength as it moves towards the proclamation of Christian faith

that crowns the symphony. In Mahler's words: 'An overwhelming love lightens our being. We know, and are.'

© Eric Mason

# MAHLER SYMPHONY NO. 2 'RESURRECTION'

CD2

## 03 Urlicht

*Mezzo soprano*

O Röschen rot!  
Der Mensch liegt in grösster Not!  
Der Mensch liegt in grösster Pein!  
Je lieber möcht'ich im Himmel sein!  
Da kam ich auf einen breiten Weg;  
da kam ein Engelein und wollt'mich abweisen.  
Ach nein! Ich liess mich nicht abweisen!  
Ich bin von Gott und will wieder zu Gott!  
Der liebe Gott wird mir ein Lichtchen geben,  
wird leuchten mir bis in das ewig selig Leben!

## 05 Auferstehung

*Chorus and soprano*

Aufersteh'n, ja aufersteh'n wirst du,  
mein Staub, nach kurzer Ruh!  
Unsterblich Leben  
wird der dich rief dir geben.

Wieder aufzublüh'n wirst du gesät!  
Der Herr der Ernte geht  
und sammelt Garben  
uns ein, die starben!

## Primordial Light

O red rose!  
Mankind lies in greatest need!  
Mankind lies in greatest pain!  
Far rather would I be in Heaven!  
I came upon a broad pathway;  
a little angel came and wanted to turn me aside.  
Ah no! I would not be turned aside!  
I am from God and would return to God!  
Dear God will give me a little light,  
will light me to the eternal blessed life!

## Resurrection

Rise again, yes you will rise again,  
my dust, after a short rest!  
Immortal life  
He who called you will grant you.

To bloom again you are sown!  
The Lord of the Harvest goes  
and gathers like sheaves  
each of us who died!

**06 O Glaube, mein Herz**

*Mezzo soprano*

O glaube, mein Herz, o glaube,  
es geht dir nichts verloren!  
Dein ist, was du gesehnt,  
dein was du geliebt,  
was du gestritten!

*Soprano*

O glaube,  
du warst nicht umsonst geboren!  
Hast nicht umsonst gelebt,  
gelitten!

*Chorus and mezzo soprano*

Was entstanden ist  
das muss vergehen!  
Was vergangen, auferstehen!  
Hör' auf zu beben!  
Bereite dich zu leben!

*Soprano, mezzo soprano and chorus*

O Schmerz! Du Alldurchdringer!  
Dir bin ich entrungen!  
O Tod! Du Allbezwinger!  
Nun bist du bezwungen!

O believe, my heart, o believe,  
nothing is lost to you!  
Yours is what you longed for,  
yours what you loved,  
what you fought over!

O believe,  
you were not born in vain!  
Have not in vain lived,  
suffered!

What has come into being  
must pass away!  
What passed away, rise again!  
Stop trembling!  
Prepare yourself to live!

O pain! You that pierce all things!  
From you I have been wrested!  
O death! You all-conqueror!  
Now you have been conquered!

Mit Flügeln, die ich mir errungen  
in heissem Liebestreben,  
werd' ich entschweben  
zum Licht, zu dem kein Aug' gedrungen!  
Sterben werd' ich, um zu leben!  
Aufersteh'n, ja aufersteh'n wirst du,  
mein Herz, in einem Nu!  
Was du geschlagen  
zu Gott wird es dich tragen!

With wings, which I gained for myself  
in love's hot strife,  
I shall soar away  
to the light, whither no eye has penetrated!  
I shall die so as to live!  
Rise again, yes you will rise again,  
my heart, in an instant!  
What you have beaten  
will bear you to God!

*English translation © Eric Mason*

## VLADIMIR JUROWSKI *conductor*



© Karen Robinson

One of today's most sought-after conductors, acclaimed worldwide for his incisive musicianship and adventurous artistic commitment, Vladimir Jurowski was born in Moscow in 1972 and studied at the Music Academies of Dresden and Berlin. In 1995 he made his international debut at the Wexford Festival conducting Rimsky-Korsakov's *May Night*, and the same year saw his debut at the Royal Opera House, Covent Garden, with *Nabucco*.

Vladimir Jurowski was appointed Principal Guest Conductor of the London Philharmonic Orchestra in 2003, becoming the Orchestra's Principal Conductor in September 2007. He also holds the titles of Principal Artist of the Orchestra of the Age of Enlightenment and Artistic Director of the Russian State Academic Symphony Orchestra. He has previously held the positions of First Kapellmeister of the Komische Oper Berlin (1997–2001), Principal Guest Conductor of the Teatro Comunale di Bologna (2000–03), Principal Guest Conductor of the Russian National Orchestra (2005–09), and Music Director of Glyndebourne Festival Opera (2001–13).

Vladimir Jurowski is a regular guest with many leading orchestras in both Europe and North America, including the Berlin, Vienna and St Petersburg Philharmonic orchestras; the Royal Concertgebouw Orchestra; The Philadelphia Orchestra; the Boston, San Francisco, Chicago and Bavarian Radio symphony orchestras; and the Tonhalle-Orchester Zürich, Leipzig Gewandhausorchester, Mahler Chamber Orchestra, Staatskapelle Dresden and Chamber Orchestra of Europe.

His opera engagements have included *Rigoletto*, *Jenůfa*, *The Queen of Spades*, *Hansel and Gretel* and *Die Frau ohne Schatten* at the Metropolitan Opera, New York; *Parsifal* and *Wozzeck* at Welsh National Opera; *War and Peace* at the Opéra national de Paris; *Eugene Onegin* at the Teatro alla Scala, Milan; *Ruslan and Ludmila* at the Bolshoi Theatre; *Iolanta* and *Der Teufel von Loudon* at the Dresden Semperoper; and numerous operas at Glyndebourne including *Otello*, *Macbeth*, *Falstaff*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, *Don Giovanni*, *The Cunning Little Vixen*, Peter Eötvös's *Love and Other Demons*, and *Ariadne auf Naxos*.

## ADRIANA KUCEROVÁ *soprano*

The young Slovakian soprano Adriana Kučerová studied at the school of music in Bratislava, the Conservatoire Supérieur de musique et de danse de Lyon and the University for Music and Drama in Bratislava. She took part in masterclasses led by Sona Ghazarian and Rolando Panerai and has won numerous international prizes. After her graduation she joined the ensemble of the Slovakian National Theatre in Bratislava for a few seasons.

Despite her relative youth Adriana has already had tremendous success singing at internationally renowned venues such as Ravenna Festival, Salzburg Mozartwoche, Salzburg Festival, Teatro alla Scala, Munich State Opera, Glyndebourne Festival Opera, Vienna State Opera, Opera de Bastille, Paris, Santa Cecilia, Rome, Maggio Musicale Fiorentino, Teatro Carlo Felice Genova, Theater an der Wien, and Dallas Opera.

Recent highlights include performances of *Carmen* at La Scala Milan, at the Teatro Real Madrid and Houston Grand Opera and *L'Elisir d'amore* at Rome Opera and Deutsche Staatsoper Berlin.

## CHRISTIANNE STOTIJN *mezzo soprano*

Christianne Stotijn studied in London and Amsterdam with teachers including Udo Reinemann, Jard van Nes and Dame Janet Baker. She has won numerous prizes including the Borletti-Buitoni Award and the Dutch Music Prize. She was a BBC New Generation Artist until 2007.

Christianne has given Lieder recitals in many of the world's major concert halls with accompanists Joseph Breinl and Julius Drake with whom she has had a longstanding and fruitful collaboration. She has appeared at London's Wigmore Hall, the Concertgebouw Amsterdam, Konzerthaus and Musikverein in Vienna, Carnegie Hall, Théâtre des Champs-Élysées, Théâtre du Châtelet in Paris, Philharmonie Berlin, Mozarteum Salzburg, Kennedy Center in Washington DC and Spivey Hall in Atlanta.

Conductors with whom Christianne has collaborated include Claudio Abbado, Vladimir Jurowski, Kurt Masur, Gustavo Dudamel, Andris Nelsons and Bernard Haitink. Christianne records for the Onyx label. Her discography includes Schubert, Berg and Wolf songs accompanied by Joseph Breinl, Mahler songs accompanied by Julius Drake and Tchaikovsky Lieder accompanied by Julius Drake, which won the BBC Music Magazine's Vocal Recording of 2010. For the MDG label, Christianne recorded Frank Martin's *Die Weise von Liebe und Tod des Cornets Christoph Rilke*, which was awarded the ECHO Klassik Award in 2008.

## LONDON PHILHARMONIC CHOIR

The London Philharmonic Choir was founded in 1947 as the chorus for the London Philharmonic Orchestra. It is widely regarded as one of Britain's finest choirs and consistently meets with critical acclaim. The Choir's Artistic Director is Neville Creed. Performing regularly with the London Philharmonic Orchestra, the London Philharmonic Choir also works with many other orchestras throughout the United Kingdom and makes annual appearances at the BBC Proms. It has performed under some of the world's most eminent conductors – among them Pierre Boulez, Sir Mark Elder, Sir

John Eliot Gardiner, Bernard Haitink, Vladimir Jurowski, Kurt Masur, Sir Roger Norrington, Sir Simon Rattle, Sir Georg Solti and Klaus Tennstedt.

The London Philharmonic Choir has made numerous recordings for CD, radio and television. The Choir often travels overseas and in recent years it has given concerts in many European countries, Hong Kong, Malaysia and Australia.



# LONDON PHILHARMONIC ORCHESTRA

The London Philharmonic Orchestra is known as one of the world's great orchestras with a reputation secured by its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and its pioneering education work. Distinguished conductors who have held positions with the Orchestra since its foundation in 1932 by Sir Thomas Beecham include Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Franz Welser-Möst and Kurt Masur. Vladimir Jurowski was appointed the Orchestra's Principal Guest Conductor in March 2003 and became Principal Conductor in September 2007.

The London Philharmonic Orchestra has been Resident Symphony Orchestra at Southbank Centre's Royal Festival Hall since 1992 and there it presents its main series of

concerts between September and May each year. In summer, the Orchestra moves to Sussex where it has been Resident at Glyndebourne Festival Opera for 50 years. The Orchestra also performs at venues around the UK and has made numerous tours to America, Europe and Japan, and visited India, Hong Kong, China, South Korea, Australia, Oman, South Africa and Abu Dhabi.

The London Philharmonic Orchestra made its first recordings on 10 October 1932, just three days after its first public performance. It has recorded and broadcast regularly ever since, and in 2005 established its own record label. These recordings are taken mainly from live concerts given by conductors including LPO Principal Conductors from Beecham and Boult, through Haitink, Solti and Tennstedt, to Masur and Jurowski. [lpo.org.uk](http://lpo.org.uk)



## More highlights from the London Philharmonic Orchestra Label

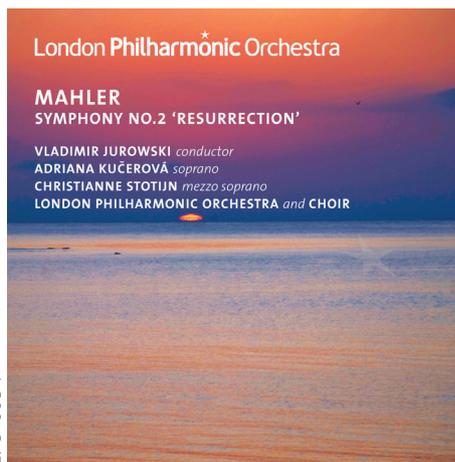
For more information or to purchase CDs, telephone +44 (0)20 7840 4242 or visit [lpo.org.uk/shop](http://lpo.org.uk/shop)



LPO-0070

### Mahler: Symphony No. 1 (Vladimir Jurowski)

'Everything about the dewy dawn of this Mahler One is perfect.' *BBC Music Magazine*



LPO-0054

### Mahler: Symphony No. 2 (Vladimir Jurowski)

'The most insightful, illuminating and uplifting performance in a generation.'  
*Gramophone*



LPO-0033

### Mahler: Symphony No. 5 (Jaap van Zweden)

'The whole orchestra plays magnificently.'  
*The Telegraph*



LPO-0012

### Mahler: Songs of a Wayfarer/ Symphony No. 1 (Klaus Tennstedt/Thomas Hampson)

'The immediacy of the performances is electrifying.' *The Scotsman*



LPO-0052

### Mahler: Symphony No. 8 (Klaus Tennstedt)

'To have this live version – so concentrated, living on its nerves – is a gift.' *Gramophone*



LPO-0045

### Brahms: A German Requiem (Yannick Nézet-Séguin)

'I found so many things to enjoy that I didn't begrudge a single minute of the time spent to savour them.'  
*Gramophone*

**GUSTAV MAHLER (1860–1911)**

**Symphony No.2 'Resurrection'**

**CD1 21:16**

01 21:16 I. Allegro maestoso. *Mit durchaus ernstem und feierlichem Ausdruck.*

**CD2 61:11**

01 11:46 II. Andante moderato. *Sehr gemächlich. Nie eilen.*

02 11:24 III. Scherzo. *In ruhig fliessender Bewegung.*

03 04:56 IV. 'Urlicht'. *Sehr feierlich, aber schlicht.*

04 19:37 V. Finale. *Im Tempo des Scherzo. Wild herausfahrend.*

05 06:17 'Aufersteh'n'. *Langsam Misterioso.*

06 07:11 'O Glaube, mein Herz.' *Etwas bewegter.*

**VLADIMIR JUROWSKI** *conductor*

**ADRIANA KUCEROVÁ** *soprano*

**CHRISTIANNE STOTIJN** *mezzo soprano*

**LONDON PHILHARMONIC ORCHESTRA and CHOIR**

**Pieter Schoeman** *leader*

**Ralf Sochaczewsky** *off-stage conductor*

**Neville Creed** *chorus master*

Recorded live at Southbank Centre's **ROYAL FESTIVAL HALL**, London