



**dallas symphony**<sup>™</sup>  
ORCHESTRA



**TEXAS  
INSTRUMENTS**

TEXAS INSTRUMENTS CLASSICAL SERIES

May 20, 21 & 22, 2010 at 8:00 pm  
May 23, 2010 at 2:30 pm

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***Jaap van Zweden, conductor***  
***Heidi Grant Murphy, soprano***  
***Sasha Cooke, mezzo-soprano***  
***Dallas Symphony Chorus***  
***Terry Price, interim chorus director***

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**Mahler**

Symphony No.2 in C minor, "Resurrection"

*(Approximate duration 1 hour, 17 minutes)*

Allegro maestoso (Majestically fast)

Andante moderato (Moderately fast)

In ruhig fließender Bewegung (Calmly flowing, moving)

Urlicht (Primeval light)

Im Tempo des Scherzos—Langsam—Allegro energico—Langsam

(In a lively tempo—slowly—energetically—slowly)

Ms. Murphy has recorded for Deutsche Grammophon, Telarc, Koch International and Arabesque Recordings. Exclusive representation: Kirshbaum Demler & Associates, Inc.  
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TEXAS INSTRUMENTS CLASSICAL SERIES

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## PROGRAM NOTES

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Contact Laurie at: [lucertola@prodigy.net](mailto:lucertola@prodigy.net))

This is a year of notable anniversaries. Chopin and Schumann have led the celebrations. These two titans of the Romantic era were both born in 1810. Pianists, chamber ensembles, singers, and orchestras throughout the globe continue to observe their bicentennials. Champions of American music have also noted the centenaries of Samuel Barber and William Schuman, both born in 1910.

As it happens, 2010 is also a Mahler year. He was born in 1860, which makes this his sesquicentennial. That is one of several reasons that Maestro van Zweden is concluding the Dallas Symphony's 2009-2010 classical subscription season with **Mahler's Symphony No.2 in C minor, known as the "Resurrection" Symphony**. The Mahler Second has special resonance here in the Eugene McDermott Concert Hall, where it anchored one of the inaugural concerts for the Meyerson during the hall's Grand Opening Fortnight in 1989.

Mahler was an inveterate reviser. He returned repeatedly to existing scores, refining aspects of instrumentation, structure, articulation, and phrasing. None of his works was subject to more pruning than the Second Symphony. Its opening movement originated as a symphonic poem called *Todtenfeier* [Funeral Rites], first drafted in 1888. The balance of what became a five-movement symphony stretched out over the next seven years. As late as 1903, Mahler was still tweaking the score. He took yet another look at it in 1910, the year before his death.

It may have been the knowledge of his own impending death – he had been diagnosed with heart disease – that prompted his return to the "Resurrection" Symphony. As is often the case in his music, Mahler addresses mankind's most daunting metaphysical and philosophical questions: the very meaning of life, death, and spiritual resurrection. Independent of his ongoing preoccupation with the Second Symphony, performances of the "Resurrection" are always special because of the majesty and spirituality of the music.

## Symphony No.2 in C minor, "Resurrection"

### Gustav Mahler

Born July 7, 1860 in Kalischt, Bohemia

Died May 18, 1911 in Vienna, Austria

### Funereal origins

Imagine laboring over a big project for more than two decades.

Mahler worked on this symphony intermittently between 1888 and 1894, with subsequent revisions in 1903 and 1910. His initial concept was to compose a symphony, but as his early ideas found their way onto manuscript paper, he temporarily changed his thinking. Although sketches for the second movement are dated as early as January to May 1888, Mahler sought to issue the completed first movement independently as a large tone poem entitled *Todtenfeier* ("Funeral Rite").

In an early programmatic explanation for the "Resurrection" Symphony, Mahler told the composer and journalist Max Marschalk that *Todtenfeier* denoted obsequies for the deceased hero of his First Symphony, the "Titan." The more likely source was

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*Dziady* ["Forefathers' Eve], a seminal work of European romanticism by the early 19<sup>th</sup>-century Polish nationalist poet Adam Mickiewicz. (Mickiewicz is also closely associated with the Chopin Ballades.)

Mahler read *Dziady* in a German translation by his friend Siegfried Lipiner. Its title refers to an ancient Belarusian rite commemorating the dead. Mixing elements of both pagan and Christian traditions, Mickiewicz's work fused poetry, mysticism, and drama. Music historians have hypothesized that Mahler identified with *Dziady*'s hero Gustav, who takes his own life when his beloved Maria marries another man. Still obsessed by her, he returns as a ghostly apparition, hovering about wherever she goes, until she ascends to Heaven as an angel. The seeds of resurrection and redemption were inherent in Mickiewicz's romantic tale.

### **From symphonic poem to symphonic first movement**

Late in 1891, Mahler played through *Todtenfeier* at the piano for the great German conductor and pianist Hans von Bülow. The older man was a mentor and proponent of Mahler's promising conducting career, but could not fathom Mahler's music. His remark after listening was, "Well, if that's music, then I know nothing about music!" He purportedly later commented, "Mahler's *Todtenfeier* makes *Tristan* sound like a Haydn Symphony." Despite von Bülow's adverse reaction, Mahler wrote to Ludwig Streicher of B. Schotts Söhne in Mainz, Germany, a major music publishing house, proposing publication of *Todtenfeier*, which eventually became the opening movement of the Second Symphony. While his overall concept altered and expanded significantly, he never completely abandoned the idea of this opening movement's independence from the balance of the work. A note in the published score indicates that a five-minute pause should ensue after the first movement before proceeding with the balance of the symphony.

### **Pastoral refuge**

The C minor *Todtenfeier* movement forms one of twin pillars that anchor the Second Symphony; the other is the massive finale. In between, Mahler interpolates three *intermezzi*, movements more intimate in approach and far more modest in scope. He spent summer 1893 in the pastoral environs of Steinbach am Attersee working on the symphony. By the end of July he had full scores for both the Scherzo and the Andante. Still, the finale eluded him.

### **Death of a friend**

Ironically, the solution dawned on him at Hans von Bülow's funeral in 1894. The memorial service included a performance of the German lyric poet Friedrich Gottlieb Klopstock's hymn, *Auferstehung* ["Resurrection Ode"]. The text hit him like the proverbial thunderbolt, and he knew he had his finale. By 1895 he had set the hymn but, being Mahler, had also rewritten it, changing one line and adding six stanzas of his own to Klopstock's three. The premiere took place in Berlin on December 13, 1895. By 1897, Mahler had readied the entire symphony for publication.

## AN EARLY PROGRAM FOR THE “RESURRECTION” SYMPHONY

In the years prior to his marriage in 1902 to Alma Maria Schindler, Mahler’s closest female friend was Natalie Bauer-Lechner. An Austrian violinist who was also friendly with Mahler’s sister Justine, Bauer-Lechner was probably in love with Mahler herself. That accounts, in part, for the careful records she kept of her interaction with the composer. In 1923, she published *Recollections of Gustav Mahler*, a memoir that provides essential source material for Mahler and his world, particularly in the 1890s. Bauer-Lechner is considered to be more reliable than Alma Mahler, whose own 1946 *Gustav Mahler: Memories and Letters* is controversial and often factually inaccurate.

In January 1896, Bauer-Lechner recorded Mahler’s comments about the Second Symphony following an evening when he had played through a two-piano reduction of the work for friends with the conductor Bruno Walter. Excerpts from her recollections follow.

The next morning Mahler spoke to me about this work: ‘The first movement depicts the titanic struggles of a mighty being still caught in the toils of this world; grappling with life and with the fate to which he must succumb – his death. The second and third movements are episodes from the life of the fallen hero. The Andante tells of love. . . . the Scherzo I can describe only in terms of the following image: if, at a distance, you watch a dance through a window, without being able to hear the music, then the turning and twisting movement of the couples seems senseless, because you are not catching the rhythm that is the key to it all. . . . To one who has lost his identity and his happiness, the world looks like this – distorted and crazy, as if reflected in a concave mirror. The Scherzo ends with the appalling shriek of this tortured soul.

The “Urlicht” represents the soul’s striving and questioning attitude towards God and its own immortality.

In the last movement, everything is inward experience. It begins with the death-shriek of the Scherzo. And now the resolution of the terrible problem of life – redemption. At first, we see it in the form created by faith and the Church – in their struggle to transcend this present life. The earth trembles. Just listen to the drum-roll, and your hair will stand on end! The Last Trumpet sounds; the graves spring open, and all creation comes writhing out of the bowels of the earth, with wailing and gnashing of teeth. . . . None is just in the sight of God. Breaking in again and again, the Last Trumpet sounds from the Beyond.

After . . . indescribable confusion, nothing is heard but the Bird of Death above the last grave – finally that, too, fades away. . . . Everything has ceased to be. Softly and simply begins: “Aufersteh’n, ja aufersteh’n” [“Rise again, yea, rise again”] – the words themselves are sufficient commentary. And,’ cried Mahler, ‘I absolutely refuse to give another syllable of explanation! The increasing tension, working up to the final climax, is so tremendous that I don’t know myself, now that it is over, how I ever came to write it.’

– *Recollections of Gustav Mahler*, trans. Dika Newlin ©1980

Mahler subsequently refined this scenario in letters to other friends and, notably, for a Dresden audience at a 1901 performance. He grew mistrustful of such programs for his music; nevertheless, the passion and detail that Bauer-Lechner recalled in such detail provide a fascinating window into his concept of the Second Symphony at the time of its first complete version.

– L.S.

## Shadows from Wagner’s Ring cycle

A Wagnerian mantle lies over Mahler’s first movement, which seems to bear the heavy footprints of the giants Fasolt and Fafner, and the monumental power-brokering of Wotan. Obviously Siegfried’s funeral music is not far away either.

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Funeral marches are their own *Leitmotif* in Mahler's symphonic first movements, and this one is a monster. It establishes a stark emotional pull that holds throughout the work. The jerky, abrupt gestures from lower strings communicate fury rather than grief. Mahler tempers the anger with pastoral and mournful elements that hint at the finale's "Resurrection" theme.

### **Navigating the tonal universe**

The first movement is remarkable for its extraordinary key patterns. Mahler opens in C minor; however, his second theme is in E major, and proceeds to E-flat minor, a startling switch. (Both of these key centers are quite distant from C minor on the circle of fifths that governs tonal music progressions.) He works in groups of themes, rather than single melodic ideas. Musicologist Constantin Floros has written:

Mahler devised a four- or five-key plan and each section has a distinct character that contrasts strongly from one section to another.

This huge *Todtenfeier* movement resolves in triumph, concluding with a brass chorale that alludes in a fragmentary manner to the medieval *Dies Irae* chant.

### **Austrian folk dance makes an appearance**

The second and third movements are twin scherzos, and both instrumental, but quite different in character. Especially on the heels of the mammoth *Todtenfeier*, the *Andante moderato*, seems almost separate from the rest of the symphony. Mahler has composed a *Ländler*, that characteristic Austrian folk dance rather like a country bumpkin cousin to the waltz. After the strife of the first movement, this comparative miniature in A-flat major (a mere twelve minutes) sounds incongruously melodic, even nostalgic.

### **Double dessert? A second scherzo**

The scherzo that follows returns to C minor, and is distinctly more waltz-like, but the subtext seems bitter. Mahler's use of the sassy E-flat clarinet — the instrument of Strauss's *Till Eulenspiegel* — underscores the sardonic tone. The scherzo has two trio sections, the first emulating Viennese cabaret music, the second a sentimental trumpet chorus. Partly because of pizzicato strings and percussion, odd shadows of Grieg's "Anitra's Dance" from *Peer Gynt* and even Bizet's *Carmen* flicker across this central movement, which seems to have feet planted all over Europe, and in various cultural venues at that.

### **Mahler and *Des Knaben Wunderhorn***

Most of this third movement is based on Mahler's '*Des Antonius von Padua Fischpredigt*' ["St. Anthony of Padua's Sermon to the Fishes"], a song he had written in July 1893. Its text was from *Des Knaben Wunderhorn* ["The Boy's Magic Horn"], a multi-volume collection of folk poetry jointly published by Clemens Brentano and Achim von Arnim from 1805 to 1808. Mahler set four of the *Wunderhorn* poems in the late 1880s, and returned to the collection regularly in the 1890s, eventually setting twelve others.

Mahler's Second, Third, and Fourth Symphonies are collectively referred to as the "*Wunderhorn*" Symphonies, because they are all based directly on, or spring indirectly from, *Des Knaben Wunderhorn*. The fourth movement, "*Urlicht*", is another

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*Wunderhorn* movement in the Second Symphony. The human voice makes its first appearance, with an alto solo in D-flat major. Mahler accompanies the soloist's opening line, "Röschen roth" with a string chorale, answered by trumpets, bassoon, and horn. It is a heartrendingly lovely example of the orchestral detail that the composer lavishes throughout this symphony. Despite the song's origins in a piano/vocal setting, it seems that the orchestra is meant to assist in guiding the soul toward heaven and God.

### **Unforgettable journey**

The finale is a gigantic behemoth carrying us on an unforgettable journey from the Day of Judgment, to Resurrection, to God's love. Cataclysmic chords open the movement, inevitably prompting comparison to the analogous movement in Beethoven's Ninth Symphony. Mahler's expansion of the ensemble to include chorus and vocal soloists encourages the parallel. His addition of organ and offstage ensemble to the orchestra further enhances the grandeur and spirituality of his music. His use of both soloists and full chorus invites excess, and there are certainly plenty of big moments in this conclusion. Its great strength, however, lies in the eloquence of the poetry and the consummate delicacy and skill with which the composer presents his and Klopstock's text. Progression from death through transfiguration to resurrection is complete, the ultimate affirmation.

### **MAHLER AND CHRISTIAN HERITAGE**

The term "resurrection" is closely associated with Christian imagery, specifically the rising of Jesus from the dead the third day after His crucifixion. The dictionary offers a broader spectrum of meanings, including a coming back to life, revival, and — again in Christian theology — the rising of the dead at the last Judgment. Never one to shrink from grappling with major topics in his music, Gustav Mahler addressed all of these in his mighty and monumental Second Symphony. Not surprisingly, it took him five movements, two of which incorporated text, to deal with these perplexing issues that touch on the very meaning of life and attempt to come to terms with death. Clocking in at about eighty minutes, it is one of the lengthiest symphonies in the literature. Even among Mahler's works, which tend to tip the scales in several ways, the "Resurrection" Symphony is awe-inspiring.

– L.S. ©2010

### **Why Mahler's *Resurrection* Symphony matters**

The Second Symphony is important because it grapples with the largest issues that face all humankind and each of us individually, and because it is Mahler's most profound expression of faith and spirituality. Despite his preoccupation with death and the hereafter that hovered somewhere between intense philosophical rumination and obsession, the "Resurrection" Symphony is virtually always a success in performance. The principal reason that it works as music and as theatre is that Mahler understood instinctively how to touch each of our souls. For all he wrote programs "explaining" the "Resurrection" Symphony, ultimately the piece succeeds because music speaks to us in the ways that words cannot. It is true that Mahler uses text in his penultimate and final movements, but the stalwart power and shimmering beauty of the music is what ultimately drives home the message of love and redemption.

Mahler's orchestra for the Second Symphony is huge. It consists of four flutes

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(third and fourth doubling piccolo), four oboes (third and fourth doubling English horn), three clarinets in B-flat, bass clarinet, two clarinets in E-flat, four bassoons, contrabassoon, six horns plus four additional offstage horns, eight trumpets (two of which only play offstage), four trombones, contrabass tuba, organ, two sets of timpani, bass drum, cymbals, two tam-tams, triangle, snare drum, glockenspiel, chimes, two harps, soprano and alto soloists, mixed chorus, and strings.

### **SOMETHING MORE**

Andrew Litton and the Dallas Symphony Orchestra and Chorus recorded Mahler's "Resurrection" Symphony live for Delos in 1999; the soloists on that CD are Heidi Grant Murphy and Petra Lang. The disc is available in the Symphony Store.

Mahler's Second Symphony has been widely recorded; approximately one hundred other options are available. They include Pierre Boulez with the Vienna Philharmonic and the Vienna Singverein, with soloists Michelle DeYoung and Christine Schäfer (Deutsche Grammophon); Christoph Eschenbach leading the Philadelphia Orchestra and Philadelphia Singers with soloists Simona Saturová and Yvonne Naef (Ondine); and Klaus Tennstedt with the London Philharmonic Orchestra and Choir and soloists Doris Soffel and Edith Mathis (EMI Classics Double Fforte).

### **Further reading:**

Kurt Blaukopf and Herta Blaukopf, *Mahler. His Life, Work, and World* (New York, 1992)

Deryck Cooke, *Gustav Mahler. An Introduction to his Music* (Cambridge, Massachusetts, 1988)

Henry-Louis de la Grange, *Gustav Mahler. Vienna: The years of Challenge (1897-1904)* (New York, 1995)

Constantin Floros, *Gustav Mahler. The Symphonies* (Portland, Oregon, 1985)

Natalie Bauer-Lechner, trans. Dika Newlin, *Recollections of Gustav Mahler* (Cambridge, 1980)

Bruno Walter, *Gustav Mahler* (New York, 1941)

Alma Mahler, *Gustav Mahler: Memories and Letters* (London, 1946)



## JAAP VAN ZWEDEN

CONDUCTOR

Conductor Jaap van Zweden became music director of the Dallas Symphony Orchestra during the 2008-09 season. His other titled positions include music director of the Netherlands Radio Philharmonic Orchestra and Kamer Filharmonie (2005-2013).

Since van Zweden's debut, the DSO has received consistent praise for stunning interpretations of works including Beethoven's Fifth and Sixth Symphonies, the Verdi Requiem, Mahler's Symphony No.5 and many more. Throughout the past seasons, the orchestra under van Zweden's leadership has received lavish praise from notable media including *The New York Times*, *Musical America*, *The Financial Times*, *BBC Music Magazine*, *The Dallas Morning News* and many others.

In addition, van Zweden has become a highly sought after guest conductor since the DSO introduced him to American audiences. Most recently, van Zweden led the Chicago Symphony Orchestra in Rachmaninoff's Symphony No.2 (April 2010), the Cleveland Orchestra in Tchaikovsky's Symphony No.4, and the Philadelphia Orchestra in Bruckner's Symphony No.9. He made his conducting debut with the Los Angeles Philharmonic last month conducting Brahms' Symphony No.4.

Having joined the Royal Concertgebouw Orchestra as concertmaster at age nineteen, van Zweden spent the next sixteen years being inspired and mentored by Solti, Haitink, Giulini, Harnoncourt and Bernstein. In fact, in 1990, it was Bernstein who asked him to take over a Mahler Symphony No.1 rehearsal while Bernstein listened from the hall. Bernstein's pronouncement was that he was a born conductor and should pursue it. With this encouragement, the Juilliard-trained violinist began studying conducting in the Netherlands and performed as violinist and conductor with several orchestras between 1994-1997.

In 1997, van Zweden made his decision to conduct full time, played his last concert as a violinist with the Royal Concertgebouw Orchestra, performing the Shostakovich 1st Violin Concerto, and was named the chief conductor of the Netherlands Symphony Orchestra where he remained until 2003. In 2000, he added the music directorship of the Residentie Orchestra of The Hague to his credits, a post he held until 2005.

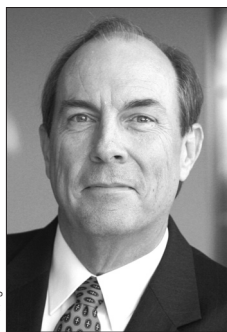
Since 2001, he has guested with, and been re-invited to, the Royal Concertgebouw Orchestra, Chicago Symphony Orchestra, London Philharmonic and City of Birmingham Symphony Orchestras, St. Petersburg Philharmonic, Orchestre National de France, Orchestre National du Capital de Toulouse, Munich Philharmonic, Oslo Philharmonic Orchestra, Danish Radio Orchestra, Bern (Switzerland) Philharmonic, Gothenburg Symphony Orchestra, Sydney and Melbourne Symphony Orchestras, Hong Kong Philharmonic and Tokyo Philharmonic, among others.

Apart from an extensive symphonic repertoire, opera also plays an important part in Jaap van Zweden's career. During recent seasons, he has conducted *La Traviata* and *Fidelio* with the Nationale Reisopera in Holland and Samuel Barber's *Vanessa* in a concert performance at the Concertgebouw with the Netherlands Radio Philharmonic. In the 2006-07 season, he made his debut with the Netherlands Opera conducting

*Madama Butterfly*. He has conducted, to great acclaim, concert performances of Wagner's *Lohengrin* and *Die Meistersinger*. A prolific recording artist, Jaap van Zweden has recorded all of the Beethoven symphonies with the Residentie Orchestra of The Hague for Philips, and is in the process of recording for Octavia all of the Bruckner symphonies with the Netherlands Radio Philharmonic Orchestra, of which numbers 4, 5, 7 and 9 have been completed. The Dallas Symphony has released CDs of his live performances of Beethoven Fifth and Seventh Symphonies, and Tchaikovsky Symphony No.5 and *Capriccio Italian*.

Born in 1960 in The Netherlands, Jaap van Zweden began his violin studies at the Amsterdam Conservatory before entering The Juilliard School in New York at age sixteen, as a student of Dorothy Delay, and supported himself through school by winning various violin competitions. He was married in 1983, and he and his wife Aaltje have four children ages twenty-five to fourteen.

The van Zwedens are very committed to bringing awareness and acceptance to the cause of autism, and in The Netherlands have established the Papageno Foundation devoted to bringing music therapy into the homes of autistic children.



A. Wagland

## TERRY PRICE

INTERIM CHORUS DIRECTOR

In a message to Chorus membership on September 18, 2009, Doug Adams, President of the Dallas Symphony Association, announced that Terry Price, Director of Music at Preston Hollow Presbyterian Church, had been named Interim Director of the Dallas Symphony Chorus, effective immediately. Mr. Price will serve in this interim capacity until the search committee for a new permanent Dallas Symphony Chorus Director completes its work.

Mr. Price has led choirs at the International Church Music Festival in Coventry, England; at the International Church Music Festival in Rome; the Cambridge Summer Music Festival in Cambridge, England; and the Christmas Eve Celebrations in Bethlehem, Israel. He has worked with many of the leading choral conductors, including Sir David Willcocks, John Rutter, Bob Chilcott, Tim Brown, Paul Leedington Wright and Andrew Carter.

A native of Stephenville, Texas, Mr. Price holds the Master of Sacred Music degree from Perkins School of Theology at Southern Methodist University, and a Bachelor of Music Education degree from Tarleton State University. Before starting his position at Preston Hollow Presbyterian in 1998, Terry served as Director of Music at Peachtree Presbyterian Church in Atlanta, Lovers Lane United Methodist Church in Dallas, and Plymouth Park United Methodist Church in Irving. He was given the Choral Excellence award by the Texas Choral Directors association in 2006.



## HEIDI GRANT MURPHY

SOPRANO

A shimmering soprano with enchanting stage presence, Heidi Grant Murphy is one of the outstanding vocal talents of her generation. A native of Bellingham, Washington, she began vocal studies while attending Western Washington and Indiana Universities. Her graduate studies were interrupted when she was named a winner of the Metropolitan Opera National Council Auditions and engaged by Maestro James Levine to participate in the Metropolitan Opera's Lindemann Young Artist Development Program. Today, Ms. Murphy has established a reputation not only for her radiant musicianship and impeccable vocal technique, but also for her warm personality and generosity of spirit. "Ms. Grant Murphy was beautifully, serenely and wonderfully consistent. And she, too, shone. She produced phrases that were finely sustained, and yet each note seemed to have a shape of its own, floating out from or into silence" (The New York Times).

Heidi Grant Murphy has appeared with many of the world's finest opera companies and symphony orchestras, notably the Metropolitan Opera, Salzburg Festival, Frankfurt Opera, Netherlands Opera, Théâtre Royal de la Monnaie, Opera National de Paris and Santa Fe Opera. She has been engaged as soloist with the Vienna, New York and Los Angeles Philharmonics; Cleveland, Philadelphia, Dallas, and Minnesota Orchestras; and Chicago, Boston, Pittsburgh, San Francisco, Atlanta, Saint Louis, Cincinnati, Houston, Montreal, and National Symphonies. Ms. Murphy has worked with such esteemed conductors as Roberto Abbado, Herbert Blomstedt, Christoph Eschenbach, James Levine, Reinbert de Leeuw, Lorin Maazel, Kurt Masur, Kent Nagano, Seiji Ozawa, Sir Simon Rattle, Leonard Slatkin, Robert Spano, Jeffery Tate, Michael Tilson Thomas, Edo de Waart, Christoph Von Dohnányi, David Zinman, Bernard Haitink, Pinchas Zukerman and the late Robert Shaw.

Ms. Murphy's Metropolitan Opera debut in the 1989 production of *Die Frau Ohne Schatten* has led to numerous roles in that prestigious opera house, notably Susanna in *Le Nozze di Figaro*, Sophie in *Der Rosenkavalier*, Pamina in *Die Zauberflöte*, Sister Constance in *Dialogues of the Carmelites*, Servilia in *Clemenza di Tito* and Nanetta in *Falstaff*. European highlights have included the roles of Anne Truelove in the Netherlands' Opera production of *The Rake's Progress* and Celia in *Lucio Silla* at both the Salzburg Festival and Frankfurt Opera; and Susanna in *Le Nozze di Figaro*, Adina in *L'Elisir d'Amor* and Sophie in *Der Rosenkavalier* at the Opera Nationale de Paris.

The 2009-2010 season marks the 20th anniversary of Ms. Murphy's Metropolitan Opera debut. During this landmark season at the Met, she sings the role of Genoveva/Suor Angelica in *Il Trittico* conducted by Stefano Ranzani. Her other engagements this season display her orchestral, operatic and chamber music vocal talents throughout the United States and abroad. Ms. Murphy's season opened with the September release of her latest recording, *Lullabies & Nightsongs*, based on the children's book illustrated by Maurice Sendak. Prior to the disc's release, she presented a special family performance at New York City's 92nd Street Y. With the Chorus and Orchestra Philharmonique de Radio France conducted by Eliahu Inbal, she takes part in the world premiere of composer Thierry Lancino's *Requiem*. Mahler symphonies figure

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prominently in the soprano's season - including performances of Mahler's Symphony No.4 with Norway's Bergen Philharmonic, first in the ensemble's home city, and then on a tour of the UK with Andrew Litton, which also featured Ms. Murphy performing Mozart arias. She performed Mahler's Symphony No.4 again with Kansas City Symphony, along with Samuel Barber's *Knoxville: Summer of 1915*, and Mahler's Symphony No.2 with Dallas Symphony Orchestra. Additionally, the New York Philharmonic makes available for digital download a live recording of Ms. Murphy performing Mahler's Symphony No.4 with Maestro Lorin Maazel. The Mendelssohn Club of Philadelphia welcomes Ms. Murphy for a performance of Roberto Sierra's *Missa Latina*, a work she premiered throughout the United States and recorded with the Milwaukee Symphony Orchestra.

Other recent recordings of Heidi Grant Murphy include Roberto Sierra's *Missa Latina* with baritone Nathaniel Webster and the Milwaukee Symphony Orchestra on Naxos, Augusta Read Thomas's *Gathering Paradise* with Lorin Maazel and the New York Philharmonic on *New World*, as well as an XM Satellite Radio compilation of Sondheim classics. For Koch records, Ms. Murphy has recorded *Sueños de Amor* a disc of Latin love songs; a holiday disc entitled *The Gifts of Christmas; Times Like This*, for which the Seattle Times noted that the "gleaming purity and warmth of tone make Ms. Murphy's voice the aural equivalent of candlelight;" *Dreamscape: Lullabies from around the world*; and a recording of Sir John Tavener's *To a Child Dancing in the Wind* paired with Sir Harrison Birtwistle's *Sappho Fragments*.

The Delos label released her recording of Mahler's Symphonies No.2 and 4 with Andrew Litton and the Dallas Symphony. Ms. Murphy's album on Arabesque Records, *Clearings in the Sky*, featuring Lili Boulanger and Rachmaninoff works, was praised by Gramophone Magazine: "Murphy's crystalline soprano and expressive generosity prove an ideal combination to bring this varied repertoire together." For the Deutsche Grammophon label, Ms. Murphy has recorded Schumann's *Das Paradies und die Peri* with the Staatskapelle Dresden, as well as *Idomeneo* (Ilia) and *Le Nozze di Figaro* (Barbarina) both conducted by James Levine. Additional recording projects include Vincent Youmans's *Through the Years* for PS Classics; *Twilight and Innocence*, a recital disc for Arabesque; Bach cantatas for Arabesque; *Hansel and Gretel* (Gretel) with Andreas Delfs and the Milwaukee Symphony Orchestra; and the Grammy-nominated *Sweeney Todd* (Johanna) for the New York Philharmonic's private label.

Heidi Grant Murphy lives in New York City with her husband Kevin Murphy and their four children. She has been a featured guest on NPR's Morning Edition and All Things Considered, A&E's Breakfast with the Arts and BBC Radio 3. In October 2005, Ms. Murphy received the Distinguished Alumni Award from Western Washington University, where she pursued a Bachelor's degree in music performance.



Nicki Corneio

## SASHA COOKE

MEZZO-SOPRANO

Radiant American mezzo-soprano Sasha Cooke caused a sensation as Kitty Oppenheimer in the Metropolitan Opera premiere of John Adams's *Doctor Atomic*. She was praised in *The New Yorker* for her "fresh, vital portrayal, bringing a luminous tone, a generously supported musical line, a keen sense of verbal nuance, and a flair for seduction."

Sasha Cooke opened the 2009-2010 season of the Milwaukee Symphony with Bernstein's "Jeremiah" Symphony in the inaugural concerts of new music director Edo de Waart. She performs two engagements with Michael Tilson Thomas and the San Francisco Symphony—Stravinsky's *Pulcinella* and Berlioz's *Les nuits d'Été*; joins Bernard Haitink and the Chicago Symphony Orchestra for Mendelssohn's *A Midsummer Night's Dream*; and makes her debut with the Hong Kong Philharmonic in Mahler's *Das Lied von der Erde* under the baton of Maestro de Waart. She also sings Ravel's *Shéhérazade* and *Cinq mélodies populaires grecques* with the Chamber Music Society of Lincoln Center; Handel's *Messiah* with the Seattle Symphony; Mozart's *Requiem* with the San Diego Symphony; and Haydn's *Lord Nelson* Mass with the Kansas City Symphony. On the opera stage, she makes her Seattle Opera debut as Meg Page in *Falstaff*, conducted by Riccardo Frizza; and sings the tragic Medea in Cavalli's seldom-performed *Giasona* at Chicago Opera Theater. A dedicated recitalist, Ms. Cooke appears with the New York Festival of Song at Merkin Concert Hall; at Lincoln Center's Walter Reade Theatre; at the Wolf Trap Foundation; and in a duo recital with her husband, baritone Kelly Markgraf, at Carnegie's Weill Recital Hall under the auspices of the Marilyn Horne Foundation.

During the 2008-2009 season, Ms. Cooke reprised her critically-acclaimed portrayal of Kitty Oppenheimer for her European debut at English National Opera. Concert engagements included Handel's *Messiah* with the Baltimore Symphony and with the Oratorio Society of New York at Carnegie Hall; Brahms's "Liebeslieder Walzer" accompanied by James Levine and Daniel Barenboim; Mahler's Second Symphony with the Colorado Symphony under Jeffrey Kahane; *Das Lied von der Erde* at the Spoleto Festival; Harbison's Fifth Symphony at the Aspen Music Festival; and *Les nuits d'Été* with the Orchestra of St. Luke's in the Young Concert Artists Gala Irene Diamond Concert at Alice Tully Hall. She also took on the title role in Gilbert & Sullivan's *Iolanthe* in semi-staged concerts with George Manahan and the San Francisco Symphony. Ms. Cooke appeared in recital at the Washington Center for the Performing Arts; the Mondavi Center for the Performing Arts; the Embassy Series in Washington, DC; Merkin Concert Hall in New York; in the Fortas Chamber Music Series at the Kennedy Center; and with the New York Festival of Song.

Previously at the Metropolitan Opera, where she was a member of the Lindemann Young Artists Development Program, Ms. Cooke appeared as the Sandman in a new production of *Hansel and Gretel*, broadcast live in high definition to cinemas across the United States and later released on DVD. She made her New York recital debut at Carnegie's Zankel Hall in October 2007. Highlights of recent seasons include the world premieres of John Musto's *Bastianello* and William Bolcom's *Lucrezia* with the New York Festival of Song; Chausson's *Poème de l'amour et de la mer* at Miller Theater; the Marilyn Horne Foundation's 2007 Gala at Zankel Hall; and

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Mozart's Mass in C minor with the Mozart Academy of San Luis Obispo. Ms. Cooke participated in Seattle Opera's young artist program, where she sang Meg Page in Verdi's *Falstaff*. She has also appeared as the Composer in Strauss's *Ariadne auf Naxos* and Endimione in Cavalli's *La Calisto* at The Juilliard School, Charlotte in Massenet's *Werther* and Dorabella in Mozart's *Così fan tutte* at Rice University, and Erika in Barber's *Vanessa* with Central City Opera.

Ms. Cooke currently holds the Lindemann Vocal Chair of Young Concert Artists, where in 2007 she won First Prize in their International Auditions, as well as the Rhoda Walker Teagle Prize, the Fergus First Prize, the Swiss Global Foundation Award, and the Embassy Series Concert Prize. Additionally, Ms. Cook earned First Prizes in the 2007 Sun Valley Opera Vocal Competition and the 2006 Bach Vocal Competition sponsored by the American Bach Society and The Bach Choir of Bethlehem, as well as Third Prize in the 2006 Licia Albanese-Puccini Competition.

A graduate of Rice University and The Juilliard School, Sasha Cooke also attended the Music Academy of the West, the Aspen Music Festival, the Ravinia Festival's Steans Institute, and Central City Opera's Young Artist Training Program.

## DALLAS SYMPHONY CHORUS

The Dallas Symphony Chorus is the official vocal ensemble of the Dallas Symphony Orchestra. This all-volunteer organization consists of members who devote their time, effort and considerable talent to regularly scheduled rehearsals and performances with the Dallas Symphony Orchestra, as well as other appearances in the community and with orchestras in venues around the world.

The two hundred and thirty member chorus traces its origin to an early 1977 meeting between Dallas Symphony Orchestra Music Director and Conductor Eduardo Mata, Managing Director Lloyd Halderman and University of Texas at Dallas Chancellor Bryce Jordan. Mata asked that a large-scale permanent vocal ensemble be created to make possible regular performances of major choral works with the orchestra.

The DSC's first performance as the official chorus of the Dallas Symphony took place under Mata's direction at the Music Hall at Fair Park on September 23, 1977 with a performance of the Mozart Mass in C minor.

Since then, the chorus has grown through the tenures of chorusmasters William Graham, Stewart Clark, Frank Sargent and Ronald Shirey. In December 1994, David R. Davidson was named the chorus' fifth director until his passing in 2009. An international search is underway to name his successor. Terry Price is acting as interim director.

All of the musicians in the chorus are volunteers who attend weekly Monday evening rehearsals. The DSC's concert schedule spans the orchestra's Classical season and includes the occasional pops and summer concert. Auditions are generally held for those interested in joining the chorus during the months of May and June each year. Since 1988, the DSC's Christmastime performance schedule has expanded from two performances to twelve.

The Dallas Symphony Chorus has made over a dozen commercial recordings on the RCA, ProArte, Dorian, Delos and Hyperion labels.

To financially support tours and other activities outside of the Dallas Symphony subscription series, the chorus performs for public and private functions throughout the Metroplex.

# MEMBERS OF THE DALLAS SYMPHONY CHORUS

Terry Price, Interim Director

Melody Gamblin-Bullock, Assistant Director

Jerry Stephens, Rehearsal Accompanist

## SOPRANOS

Stephanie Bell  
Natalie Bidnick  
Laura Beth Bliss  
Katie Bolding  
Jill L. Brooks  
Susan Burroughs  
Tricia Carroll  
Helen Chalmers +  
Genny Chang  
Sarah Christofer  
Heather Coleman  
Judith  
Dardaganian  
Tish Davenport  
Judi Davidson  
Marsha L. Dekan  
Victoria Dekany  
Tracy DePue  
Lois Dilworth  
Evelyn Dunn  
Justine Ebron  
J. Amelita  
Facchiano  
Karen J. Fine  
Sara Forgy  
Katherine Grimm  
Blodwen Henry  
Angela Herring  
Robyn Hines  
Rosemary  
Hoogerwerf  
Hilda B. Jaffe  
Fran Johnson  
Ellen Kimbrough  
Rita A. Koger  
Donna Krauss\*  
Patricia L. Lemker  
Leslie W. Lenser  
Laura Logan  
Carolyn Lynch  
Debbie Maxwell  
Nina Schultz  
McDonald  
Marcy  
McWilliams  
Lisa Nossaman  
Carol Ann  
Ozowski  
Eileen Parker  
Jennifer Pylon  
Helen Ritchey

Diane Rowton  
Beth A. Rumph  
Jennifer Sayari  
Paige Schwinn  
Kathy Schmidt  
Laura Seale  
Kristen Shepard  
Carrie Sigmund  
Sung Sim  
Lindsay Smith  
Stacy Smith  
Courtney  
Stevenson  
Sara Stokes  
Angela Strong  
Janine Sullivan  
Phyllis Tallett  
Jennifer Taylor  
Michelle Y.  
Thomas  
Anne Tracy  
Cathy Tuggy  
Sara VanBeeK  
Alicia Wallace  
Peggy West-Coke  
Mary M. Williams  
Nikki Wilson  
Susie Wilson  
Christi Woods  
Victoria A. Yeatts

## ALTOS

Babs Arnswald  
Judith A. Becker  
Alexa Bradford  
Cheryl Bugg  
Amy Burns  
Carol Cappa  
Sue Carlson  
Dorian Carter  
Sharon Correll  
Hillary Coyle  
Sue David  
Louise Delano  
Sandi Dillon +  
Joyce Dominguez  
Barbara Downs  
Carla R. Edwards  
Susan Ellingburg  
Emily A. Fallis  
Caryn Fecht  
Ann Fekety

Erin Galyean  
Melody Gamblin-  
Bullock  
Gina Gentile  
Katherine Ann  
Gilliam  
Melanie A.  
Gilmore #  
Jan Hacke  
Katie Harner  
Susan Hepola  
Allison Herrod  
Janna Hinebaugh  
Marlea Hoover  
Hodgin  
Lauren Holleman  
Marty Holtman  
Beth Hosch  
Kerrie F.  
Hutcheson  
Meredith Jones  
Sharon King  
Debi Klein+  
Pat Knabe  
Gloria H. Lett  
Kay Lutes  
Laura R.  
MacCorkle  
Rosemary A.  
Manley  
Linda Marx  
Emily May  
Willie B. Meyers  
Patricia A.  
Parham  
Laura Penney +  
Betty Plumlee  
Rachel A. Reimer  
Crystal Sanchez  
Nancy S.  
Shamblin  
Beverly Storey  
Brenda J. Stubel  
Abby Thompson  
Vikki Treadway  
Ruth N. Vera +  
Deborah  
Waterman  
Kathleen  
Williamson  
Donna J. Wright

## TENORS

J. Alexander  
David Bauman  
Michael Bentley +  
Allen Brandon  
Sam Caldwell  
Kwun-Chen  
Chang  
David P.  
Chapman  
Stephen  
Dardaganian  
Fred David  
Richard Etheridge  
John W. Fattaruso  
Tony Gray  
Dan Hall  
Michael W.  
Hogan  
Mike Hotchkiss  
John H. Ingram III  
Bob Kennedy  
Howard V.  
Kennedy  
Walter K. Lee  
Dave Leeman  
Michael J. Lewis  
Alex Liu  
Scott Loudder  
Barry Owens  
Joe R. Rhyme  
Mike Richardson  
Brad Rountree +  
Brian Sanford  
John R. Skinner Jr.  
Hal Snyder  
Carl Soderstrom  
Bruce Stevenson  
Paul Sullivan  
Scott D. Thompson  
David Vansau  
Jack Waller  
Michael Watson  
Kemball  
Winegeart  
Bill Wingo

## BASSES

Frank E. Baker  
David Bauman  
Morten Beyer  
Gerald L. Bell

Kevin D. Bittick  
Ken Carroll  
Zane Crownover  
Joel Defayette +  
Neil Davidson  
David E. Dilworth  
Michael L.  
Dobbins  
Juan Galvan  
Luis Gonzalez  
Scott K. Gordon  
Scott W. Green  
Michael Hammer  
Matt Hampton  
Kyle L. Hancock  
Tom Harris  
Stan Hayes  
John Hendry  
James A. Honn  
Scott F. Jordan  
Mark Kalin  
Jerome Lewallen  
Nash Long  
Neal Meissner  
Victor L. Michels  
Tim Mohel  
Jack Oros  
George Perkins  
Brian Post  
Jesse Quinney  
Jason Razor  
Dave Senter  
Dennis Stark  
Milt Strong  
Bernie Swenson  
Hilyard James  
Tallett  
Curtis Thompson  
Paul Thompson  
Bill Vestal  
Joe W. Vetter +  
Theodore Walker  
Joe Wright  
Russel D. Young

\* Assist. to Mr.  
Price  
# Librarian  
+ Executive  
Committee

# DALLAS SYMPHONY ORCHESTRA

2009-2010 SEASON CALENDAR

## PHENOMENAL

### MAY 2010

- May 28-29, 2010-8:00 pm**      **Elvis Costello**  
*DSO Pops Series*  
Albert-George Schram, conductor  
Dallas Symphony Orchestra
- May 31, 2010-8:00 pm**      **Memorial Day Concert at Flag Pole Hill**  
*DSO Parks Concert*

### JUNE 2010

- June 1, 2010-8:00 pm**      **Concert at Campbell Green Park**  
*DSO Parks Concert*
- June 2, 2010-8:00 pm**      **Concert at Kidd Springs Park**  
*DSO Parks Concert*
- June 4, 2010-7:30 pm**      **Dallas Symphony Orchestra**  
Pedro Infante, *Sinfónico*
- June 8, 2010-8:00 pm**      **Concert at Exall Park**  
*DSO Parks Concert*
- June 9, 2010-8:00 pm**      **Concert at the Dallas Arboretum**  
*DSO Parks Concert*
- June 10, 2010-7:30 pm**      **Richard Marx with the DSO**
- June 11-12, 2010-7:30 pm**      **Video Games Live**
- June 17, 2010-7:30 pm**      **Idina Menzel with the DSO**
- June 18, 2010-7:30 pm**      **Dallas Symphony Orchestra**  
*An Evening with Jubilant Sykes*
- June 25-26, 2010-7:30 pm**      **Planet Earth**
- June 29, 2010-8:00 pm**      **The Music of ABBA**

All programs and artists are subject to change. All performances held in the Morton H. Meyerson Symphony Center unless otherwise noted. Thursday, Friday and Saturday evening performances begin at 8:00 pm unless otherwise noted. Sunday matinee performances begin at 2:30 pm unless otherwise noted. For ticket information, call (214) 692-0203 or log on to [www.DallasSymphony.com](http://www.DallasSymphony.com).