

JAAP VAN ZWEDEN

MAHLER 3

DALLAS SYMPHONY ORCHESTRA

KELLEY O'CONNOR | DALLAS SYMPHONY CHORUS

CHILDREN'S CHORUS OF GREATER DALLAS

J A A P V A N Z W E D E N

MAHLER 3

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JAAP VAN ZWEDEN CONDUCTS

DALLAS SYMPHONY ORCHESTRA

KELLEY O'CONNOR MEZZO-SOPRANO

WOMEN OF THE DALLAS SYMPHONY CHORUS

JOSHUA HABERMANN, DIRECTOR

CHILDREN'S CHORUS OF GREATER DALLAS

CYNTHIA NOTT, DIRECTOR

NANCY A. NASHER & DAVID J. HAEMISEGGER FAMILY

SOLUNA

PRESENTED BY DALLASYMPHONY



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The Dallas Symphony is supported, in part, by funds from the Office of Cultural Affairs, City of Dallas.

GUSTAV MAHLER (1860-1911)

SYMPHONY NO. 3 IN D MINOR

CD 1

Erste Abtheilung (First Part)

- | | |
|-------------------------------------------------------|--------------|
| 1 I Kräftig. Entschieden (Strong, decisive) | 33.36 |
|-------------------------------------------------------|--------------|

CD 2

Zweite Abtheilung (Second Part)

- | | |
|----------------------------------------------------------------------------------------------|--------------|
| 1 II Tempo di Menuetto: Sehr mässig (In the tempo of a minuet) | 9:53 |
| 2 III Comodo. Scherzando. Ohne Hast (Comfortable, playful. Without haste) | 17:07 |
| 3 IV Sehr langsam. Misterioso (Very slow. Mysterious) | 8:53 |
| 4 V Lustig im Tempo und keck im Ausdruck (With a happy tempo and perky expression) | 3:56 |
| 5 VI Langsam. Ruhevoll. Empfund. (Very slow with heartfelt sensation) | 22:59 |

LIVE RECORDING: EUGENE McDERMOTT CONCERT HALL
MEYERSON SYMPHONY CENTER, DALLAS, TEXAS; MAY 21 TO 23, 2015

Recording Engineers: George Gilliam & Roy Cherryhomes

Producer, Editing and Mastering: Paul Phillips

Executive Producer: Peter Czornyj

MAHLER'S THIRD SYMPHONY

BY RENÉ SPENCER SALLER

NATURE'S VOICE

Before Gustav Mahler finished his Third Symphony, the second movement — then titled “What the meadow-flowers tell me” — was presented as a freestanding work. In February 1896, after it had already been performed several times, the 35-year-old composer expressed his frustration in a letter to a friend: “That this little piece ... must create misunderstandings when detached from its connection with the complete work, my vastest and most significant creation, can't keep me from letting it be performed alone. I have no choice; if I want to be heard, I can't be too fussy, and so this modest little piece will doubtless ... present me to the public as the ‘sentimental,’ perfumed ‘singer of nature.’”

Mahler did mean to invoke nature, but his understanding of the concept was considerably more comprehensive than the usual definition: “That this nature hides within itself everything that is frightful, great, and also lovely (which is exactly what I wanted to express in the entire work, in a sort of evolutionary development) — of course no one understands this. It always strikes me as odd that most people, when they speak of ‘nature,’ think only of flowers, little birds, and woodsy smells. No one knows the god Dionysus, the great Pan.” His music, he went on to explain, is “only the voice of nature! ... Now it is the world, Nature in its totality, which is, so to speak, awakened from fathomless silence that it may ring and resound.”

WORLD BUILDING

Mahler's Third Symphony was no simple tone poem or musical landscape. It was an entire cosmology. When it was nearly finished, he wrote another friend that his latest symphony “mirrors the whole world.” It would, he predicted, “be something the like of which the world has never yet heard! In it the whole of nature finds a voice.”

In another letter, he wrote, “It’s not really appropriate to call it a symphony, for it doesn’t stick to the traditional form at all. But ‘symphony’ means to me building a world with all the resources of the available techniques.”

SUMMER COMPOSER

When Mahler began his Third Symphony, in the summer of 1895, he was staying in his beloved Steinbach am Attersee, a picturesque Austrian village where he spent his annual vacation. In Steinbach he did what he loved most: tramping through fields, admiring Alpine vistas, swimming in the lake, and composing for hours every day in a tiny, remote shed that contained nothing but a piano, couch, desk, and chair. Every morning at 6:00, he left his traveling companions behind at the inn and hiked out to his composing hut — in the middle of a field, for optimal solitude. After eating breakfast (left outside his door by someone who knew better than to disturb him), Mahler worked without interruption for at least five hours. After lunch, he would relax and recharge by exercising outdoors, but all the while he thought about his music, listening to it evolve in his mind. It was an extraordinarily productive summer: In less than a month, he wrote what are now the Third Symphony’s second through sixth movements. He also outlined the first movement and wrote two unrelated songs. The following summer, he finished scoring the first movement, removed the original finale — a song called “Life in Heaven,” which he used in his Fourth Symphony — and revamped the Adagio to serve as the new conclusion.

For Mahler, summertime meant immersion in nature and the creative process. He rarely had time to compose the rest of the year because he had to earn a living. Beginning at age 20, he rose through the ranks as an opera conductor, demonstrating exceptional talent and a tireless work ethic in a series of major posts in Kassel, Prague, Leipzig, Budapest, and Hamburg. By the time he began the Third Symphony, he was among the most famous music directors in Europe. An intense, passionate, and demanding maestro, Mahler brought the performers up to his high standards while greatly expanding the repertoire.

STAGES OF BEING

As a confirmed Wagnerian in the so-called “War of the Romantics,” Mahler was devoted to big ideas. Like Richard Wagner, he believed composers should create ambitious, all-encompassing works that synthesized philosophy, literature, and music into a wholly original artistic statement. For members of the opposing camp (epitomized by Johannes Brahms), the composer’s sole concern was absolute music; that is, music free of all external associations. Although Mahler eventually came to prefer this approach, in 1895 he still required a narrative framework. To that end, he wrote titles for each of the Third Symphony’s projected seven sections: “Introduction: Pan Awakens; Summer marches in,” “What the meadow-flowers tell me,” “What the forest animals tell me,” “What the night tells me (mankind),” “What the morning bells tell me (the angels),” “What love tells me,” and “The heavenly life (what the child tells me).” At various points, this comprehensive program bore the title “The Happy Science,” after a Friedrich Nietzsche text, and one of two Shakespeare-inspired subtitles: “A Summer Morning’s Dream” and then “A Summer Noonday’s Dream.”

Mahler’s scale was grand, even grandiose. In the many letters he wrote while composing the symphony, he hashed out its organizing principle, describing all the “stages of being,” from the primordial to the celestial, that corresponded to each section. As he explained to his sometime lover Anna Bahr-Mildenburg, the “love” to which he referred in the title of the Adagio was “a different kind of love from the one you imagine.” Quoting the biblical motto that he had inscribed on his score (“Father, behold my wounds! Let not one creature of thine be lost!”), he continued, “I could almost call the movement ‘What God tells me,’ in the sense that God can only be understood as love. And so my work is a musical poem embracing all stages of development in a step-wise ascent. It begins with inanimate nature and ascends to the love of God.”

MUSIC AND MEANING

In 1902, six years after its completion, Mahler's Third Symphony received its full premiere. His life had changed in myriad ways. After a whirlwind courtship, he married the brilliant, beautiful, and complicated Alma Schindler, almost 20 years his junior. In 1897, he became music director of the Vienna Opera, the most prestigious appointment of his career. He was 41 years old, with five finished symphonies to his name. Having turned against program music, he deleted all the explanatory titles, mottos, and descriptions. The program offered no text besides tempo indications and song titles for the fourth and fifth movements. His music would speak for itself.

MAHLER 3

TEXTS / TRANSLATIONS

FOURTH MOVEMENT

Text by Friedrich Nietzsche, from *Also sprach Zarathustra*

"Midnight Song"

*O Mensch! Gib Acht!
Was spricht die tiefe Mitternacht?
"Ich schlief, ich schlief — ,
aus tiefem Traum bin ich erwacht: —
Die Welt ist tief,
und tiefer als der Tag gedacht.
Tief ist ihr Weh — ,
Lust—tiefer noch als Herzeleid.
Weh spricht: Vergeh!
Doch all' Lust will Ewigkeit — ,
— will tiefe, tiefe Ewigkeit!"*

O Man! Take heed!
What says the deep midnight?
"I slept, I slept — ,
from a deep dream have I awoken: —
the world is deep,
and deeper than the day has thought.
Deep is its pain — ,
joy—deeper still than heartache.
Pain says: Pass away!
But all joy seeks eternity — ,
— seeks deep, deep eternity!"

FIFTH MOVEMENT

From *Des Knaben Wunderhorn*

*Es sungen drei Engel einen süßen Gesang,
mit Freuden es selig in dem Himmel klang.
Sie jauchzten fröhlich auch dabei:
daß Petrus sei von Sünden frei!*

*Und als der Herr Jesus zu Tische saß,
mit seinen zwölf Jüngern
das Abendmahl aß,
da sprach der Herr Jesus: "Was stehst du
denn hier?
Wenn ich dich anseh', so weinst du mir!"*

*"Und sollt' ich nicht weinen, du gütiger Gott?
Ich hab' übertreten die zehn Gebot!
Ich gehe und weine ja bitterlich!
Ach komm und erbarme dich über mich!"*

*"Hast du denn übertreten
die zehen Gebot,
so fall auf die Knie und bete zu Gott!
Liebe nur Gott in all Zeit!
So wirst du erlangen die himmlische Freud'."*

*Die himmlische Freud' ist eine selige Stadt,
die himmlische Freud', die kein Ende mehr hat!
Die himmlische Freude war Petro bereit't,
durch Jesum und allen zur Seligkeit.*

Three angels sang a sweet song,
with blessed joy it rang in heaven.
They shouted too for joy
that Peter was free from sin!

And as Lord Jesus sat at the table
with his twelve disciples
and ate the evening meal,
Lord Jesus said: "Why do you stand
here?
When I look at you, you are weeping!"

"And should I not weep, kind God?
I have violated the ten commandments!
I wander and weep bitterly!
O come and take pity on me!"

"If you have violated
the ten commandments,
then fall on your knees and pray to God!
Love only God for all time!
So will you gain heavenly joy."

The heavenly joy is a blessed city,
the heavenly joy that has no end!
The heavenly joy was granted to Peter
through Jesus, and to all mankind for
eternal bliss.

DALLAS SYMPHONY ORCHESTRA

Jaap van Zweden *Music Director*

Louise W. & Edmund J. Kahn Music Directorship

Principal Guest Conductor *(Vacant)*

Dolores G. & Lawrence S. Barzune, M.D. Chair

Jeff Tyzik *Principal Pops Conductor*

Dot & Paul Mason Principal Pops Conductor's Podium

Karina Canellakis *Assistant Conductor*

Joshua Habermann *Chorus Director*

Jean D. Wilson Chorus Director Chair

VIOLIN I

Alexander Kerr *Concertmaster*

Michael L. Rosenberg Chair

Nathan Olson *Co-Concertmaster*

Fanchon & Howard Hallam Chair

Gary Levinson *Senior Principal*

Associate Concertmaster

Emmanuelle Boisvert *Associate Concertmaster*

Robert E. & Jean Ann Titus Family Chair

Eunice Keem *Associate Concertmaster*

Diane Kitzman *Principal*

Susan Ager-Breitbarth

Lucas Aleman

Filip Fenrych

Miika Gregg

Mary Reynolds

Andrew Schast

Maria Schleuning

Motoi Takeda *Associate Concertmaster Emeritus*

Daphne Volle

Bruce Wittrig

Hannah Linz +

VIOLIN II

Angela Fuller Heyde *Principal*

Barbara K. & Seymour R. Thum Chair

Alexandra Adkins *Associate Principal*

Sho-mei Pelletier *Associate Principal*

Bing Wang

Bruce Patti *

VIOLIN II (CONTINUED)

Lilit Danielyan *

Heidi Itashiki

Andrzej Kapica •

Shu Lee

Nora Scheller

Aleksandr Snytkin *

Lydia Umlauf

Kaori Yoshida *

Mariana Cottier-Bucco +

Chloe Trevor #

Brandie Phillips #

Xiao Hua Sheng #

VIOLA

Ellen Rose *Principal*

Hortense & Lawrence S. Pollock Chair

Barbara Sudweeks *Associate Principal*

Ann Marie Brink *Associate Principal*

Mitta Angell

Pamela Askew

Thomas Demer

Valerie Dimond

John Geisel

Christine Hwang

David Sywak

Claire Garza #

Ralph Fielding #

CELLO

Christopher Adkins *Principal*
Fannie & Stephen S. Kahn Chair
Yuri Anshelevich *Associate Principal*
Jolyon Pegis *Associate Principal*
Theodore Harvey
Michael Coren •
Jeffrey Hood
Jennifer Humphreys
Kari Kettering
John Myers
Nan Zhang
Mitch Maxwell #
Gayane Fullwood #
Marie Thais Oliver #

BASS

Nicolas Tsolainos *Principal*
Anonymously Endowed Chair
Tom Lederer *Co-Principal*
Roger Fratena *Associate Principal*
Paula Holmes Fleming
Brian Perry
Dwight Shambley
Clifford Spohr *Principal Emeritus*
Alan Yanofsky •
Mike Lelevich #
Alex Jenkins +

FLUTE

Demarre McGill *Principal*
Joy & Ronald Mankoff Chair
Deborah Baron *Associate Principal + Piccolo*
Kara Kirkendoll Welch
Helen Blackburn #

OBOE

Erin Hannigan *Principal*
Nancy P. & John G. Penson Chair
Willa Henigman *Associate Principal*
Brent Ross
David Matthews + *English horn*

CLARINET

Gregory Raden *Principal*
Mr. & Mrs. C. Thomas May, Jr. Chair
Paul Garner *Associate Principal + E-flat*
Stephen Ahearn •
Christopher Runk + *Bass Clarinet*
Deborah Fabian #
Eugene Mondie #

BASSOON

Wilfred Roberts *Principal*
Irene H. Wadel & Robert I. Atha, Jr. Chair
Scott Walzel *Associate Principal*
Peter Grenier + *Contrabassoon*
Leslie Massenburg #

HORN

David Cooper *Principal*
Howard E. Rachofsky Chair
David Heyde *Associate Principal*
Linda VanSickle Chair
Haley Hoops
Yousef Assi
Paul Capehart
Alexander Kienle *Assistant Principal/Utility*
Kevin Haseltine #
Susan Frazier #
Daniel Hawkins #

TRUMPET

Ryan Anthony *Principal*
Diane & Hal Brierley Chair
L. Russell Campbell *Associate Principal*
Kevin Finamore
Thomas Booth *Assistant Principal*
Thomas Rolfs *Post horn* #

TROMBONE

John Kitzman *Principal* •
Joseph Alessi *Guest Principal*
Chris Oliver *Associate Principal*
Darren McHenry + *Bass Trombone*
Brent Phillips #

TUBA

Matthew Good *Principal*
Dot & Paul Mason Chair

TIMPANI

Brian Jones *Principal*
Dr. Eugene & Charlotte Bonelli Chair
Douglas Howard *Assistant Principal*

PERCUSSION

Douglas Howard *Principal*
Margie & William H. Seay Chair
Ronald Snider *Assistant Principal*
Daniel Florio
Drew Lang #
Deborah Mashburn #
Charles Wagner #

HARP

Susan Dederich-Pejovich *Principal* •
Elsa von Seggern *Principal Harp Chair*
Naoko Nakamura #
Yumiko Schlaffer #

ORGAN

Mary Preston *Resident Organist*
Lay Family Chair

STAFF KEYBOARD

DSO League Élan Circle & Innovators Chair
Steven Harlos *Pops*
Gabriel Sanchez *Classical*

LIBRARIAN

Karen Schnackenberg *Principal*
Mark Wilson *Associate Principal*
Katie Klich *Assistant*
Melanie Gilmore *Choral*

PERSONNEL MANAGEMENT

Scott Walzel *Director of Orchestra*
Personnel and Engagement

STAGE

Andrew Linhart *Stage Manager*
Marc Dunkelberg *Assistant Stage Manager*
Franklin Horvath *Lighting Technician*

* Performs in both Violin I
and Violin II sections

+ DSO/Jaap van Zweden Scholar
Guest musician

• On leave





JAAP VAN ZWEDEN

CONDUCTOR

LOUISE W. & EDMUND J. KAHN MUSIC DIRECTORSHIP

Jaap van Zweden has risen rapidly in little more than a decade to become one of today's most sought-after conductors. He has been Music Director of the Dallas Symphony Orchestra since 2008, holding the Louise W. & Edmund J. Kahn Music Directorship, and Music Director of the Hong Kong Philharmonic Orchestra since 2012. Van Zweden was named *Musical America's* 2012 Conductor of the Year in recognition of his critically acclaimed work as Music Director of the Dallas Symphony Orchestra and as a guest conductor with the most prestigious US orchestras.

Van Zweden's recent schedule has included return visits to the New York Philharmonic, Orchestre de Paris, Rotterdam and London Philharmonic Orchestras, as well as debut performances with the Israel Philharmonic, the Accademia Nazionale di Santa Cecilia and the Czech Philharmonic. With the Netherlands Radio Philharmonic van Zweden led a concert performance of Wagner's *Tristan und Isolde*, and he makes his debut at the Vienna State Opera in performances of Wagner's *Lohengrin* in May 2016. Jaap van Zweden has appeared as guest conductor with many leading orchestras across the globe which, in addition to those above, include the Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra and Royal Concertgebouw Orchestra.



Recent highlights have included highly successful appearances at the Verbier Festival, tours of major venues in Europe and China with the Hong Kong Philharmonic, and debuts with the Berlin Philharmonic, Vienna Philharmonic, Budapest Festival Orchestra, Tonhalle-Orchester Zürich, the Chamber Orchestra of Europe, the Boston and London Symphonies, and his BBC Proms debut conducting the Netherlands Radio Philharmonic in Bruckner's Eighth Symphony. With the Dallas Symphony he launched the inaugural SOLUNA International Music & Arts Festival, and with the Hong Kong Philharmonic he has begun a four-year project to conduct the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which will be recorded for release on Naxos Records.

For the Dallas Symphony's own record label, he has released the symphonies of Tchaikovsky (Nos. 4 and 5), Beethoven (Nos. 5 and 7), Mahler (No. 6) and Dvořák (No. 9), and the world premiere recording of Steven Stucky's concert drama *August 4, 1964*.

In 1997, Jaap van Zweden and his wife Aaltje established the Papageno Foundation, the objective being to support families of children with autism. Over the years, that support has taken shape through a number of programs in which professional music therapists and musicians, receiving additional training from Papageno, use music as a major tool in their work with autistic children. Papageno House, a new home for autistic young adults and children, was opened in Laren, The Netherlands, in August 2015, with Queen Maxima in attendance.



KELLEY O'CONNOR

MEZZO-SOPRANO

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the GRAMMY® Award-winning mezzo-soprano Kelley O'Connor has emerged as one of the most compelling performers of her generation.

The California native's impressive calendar has included Mahler's Second Symphony with Leonard Slatkin and the Detroit Symphony Orchestra and Michael Tilson Thomas and the San Francisco Symphony, Mahler's Third Symphony with Jaap van Zweden and the Dallas Symphony and Franz Welser-Möst and the Cleveland Orchestra, Lieberman's *Neruda Songs* with Robert Spano and the Minnesota Orchestra, Berlioz's *Roméo et Juliette* with Leonard Slatkin and the Saint Louis Symphony Orchestra, Donizetti's *Anna Bolena* at the Lyric Opera of Chicago and *La Traviata* with the Los Angeles Philharmonic at the Hollywood Bowl. She presented the world premiere of Christopher Theofanidis's *Creation Oratorio* with Robert Spano and the Atlanta Symphony Orchestra.

O'Connor has received unanimous international critical acclaim for her numerous performances as Federico García Lorca in Osvaldo Golijov's *Ainadamar*, also joining Robert Spano on a GRAMMY® Award-winning Deutsche Grammophon recording.

ABOUT THE **DALLAS SYMPHONY ORCHESTRA**

The Dallas Symphony Orchestra, under the leadership of Music Director Jaap van Zweden, is the largest performing arts organization in the Southwest United States. The orchestra traces its origins back to a concert given by a group of forty musicians in 1900 with conductor Hans Kreissig.

From these beginnings the orchestra, like the city, grew in both size and stature. It appointed Hungarian conductor and composer Antal Doráti as its Music Director in 1945. Doráti transformed the ensemble into a fully professional orchestra that won national attention through recordings, expanded repertoire, and national network radio broadcasts. It was under Doráti that the Dallas Symphony Orchestra recorded Liszt's Piano Concerto No. 1 with Arthur Rubinstein and Bartók's Violin Concerto No. 2 with Yehudi Menuhin and gave the North American premiere of *Bluebeard's Castle* in 1949. Subsequent Music Directors have included Walter Hendl (1949-1958), Sir Georg Solti (1961-1962), Anshel Brusilow (1970-1973), Max Rudolf (1973-1974), Eduardo Mata (1977-1993) and Andrew Litton (1994-2006).

When Mexican-born Eduardo Mata was appointed Music Director in 1977, the orchestra enjoyed its second major period of growth and success. Under Mata's guidance the ensemble benefited from recording contracts, prominent national engagements, as well as touring in Europe and South America. During his tenure the Dallas Symphony Orchestra also saw the dedication in 1989 of its permanent home, the Morton H. Meyerson Symphony Center designed by the award-winning team of I.M. Pei, Russell Johnson and Artec.

Today the orchestra continues to flourish under the dynamic leadership of Jaap van Zweden who took the helm as Music Director in 2008. Van Zweden has led internationally acclaimed performances and championed the music of John Luther Adams, Philip Glass, Jennifer Higdon, Poul Rouders and Conrad Tao, amongst others. He conducted the world premiere performance and recording of Steven Stucky's concert drama *August 4, 1964*, for which Stucky was nominated for a Grammy® Award. Jaap van Zweden was named *Musical America* Conductor of the Year 2012 in recognition of his work as Music Director of the Dallas Symphony Orchestra and as guest conductor with the most prestigious U.S. orchestras.

