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[Program Notes: Van Zweden and Shostakovich \(March 15-18\)](#)

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By Laurie Shulman

March 15 - 18

Jaap van Zweden, conductor

Matthias Goerne, baritone

JOHN LUTHER ADAMS Dark Waves

SCHUBERT and STRAUSS Songs

SHOSTAKOVICH Symphony No. 9

Program

John Luther Adams

Dark Waves

Dark Waves (2007) combines electronic sounds with acoustic instruments in a striking evocation of the sea. [Read the Program Notes >>](#)

Schubert and Strauss

Songs

All but one of these songs was originally written for voice and piano. [Read the Program Notes >>](#)

Shostakovich

Symphony No. 9

"This is the most optimistic of all the Shostakovich symphonies," van Zweden says. [Read the Program Notes >>](#)

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March 15, 16, & 17, 2012 at 8:00 pm

March 18, 2012 at 2:30 pm

Jaap van Zweden, conductor

Matthias Goerne, baritone

John Luther Adams Dark Waves for orchestra and electronic sounds

Schubert "An Silvia" D.891

Strauss "Traum durch die Dämmerung" Op.29, No.1

"Das Rosenband" Op.36, No.1

"Freundliche Vision" Op.48, No.1

Schubert "Greisengesang" D.778

Strauss "Heimliche Aufforderung" Op.27, No.3

"Ruhe, meine Seele" Op.27, No.1

Schubert "Im Abendrot" D.799

Strauss "Allerseelen" Op.10, No.8

Schubert "Tränenregen" D.795

Strauss "Morgen" Op.27, No.4

INTERMISSION

Shostakovich Symphony No.9 in E-flat, Op.70

Allegro

Moderato

Presto

Largo

Allegretto

PROGRAM NOTES

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(Have a question or comment about these notes? Contact Laurie at: lucertola@prodigy.net)

This weekend offers us dizzying variety, with music spanning three centuries and embracing a myriad of styles and performing forces. Maestro van Zweden opens with the newest work, by Alaska's John Luther Adams, in the first performance of his music by the DSO. Commissioned by Musica Nova for the Anchorage Symphony Orchestra, *Dark Waves* (2007) combines electronic sounds with acoustic instruments in a striking evocation of the sea. "His music has everything to do with nature," says van Zweden. "Nature is a big inspiration to him."

The balance of the first half is devoted to literature we rarely hear in the Meyerson: Lieder [art songs] by Franz Schubert and Richard Strauss, two of the 19th century's great masters of song, interpreted by the distinguished German baritone Matthias Goerne in his DSO debut. All but one of these songs was originally written for voice and piano. Strauss orchestrated many of his own songs; several of his contemporaries arranged others. Their lush textures have secured them a niche in the concert hall.

Schubert's songs are little known in orchestral versions. Surprisingly, an array of composers have orchestrated the piano parts. The list is impressive: Carl Maria von Weber, Hector Berlioz, Johannes Brahms, Jacques Offenbach, Max Reger, Anton von Webern, and Benjamin Britten, among others. And why not? Liszt helped to popularize Schubert's music by transcribing dozens of songs in arrangements and transcriptions for solo piano. Schubert himself took melodies from two of his best loved songs - "Die Forelle" and "Tod und das Mädchen" - as the themes for variation movements in his 'Trout' Quintet and 'Death and the Maiden' String Quartet. Such arrangements universalize this music, introducing it to some audience members and providing a fresh 'take' on familiar songs to others. "We have selected a great set of songs by the greatest Lieder composers," declares van Zweden.

Following intermission, van Zweden returns to the podium for Shostakovich's Symphony No.9 in E-flat, Op.70. Composed as World War II was ending, it was anticipated as a great paean of glory to Stalin and the Soviet Army in their victory over the Nazis. Instead, Shostakovich composed his most high-spirited symphony in some twenty years, baffling his audiences and incurring the displeasure of the Soviet authorities.

Even so, the Ninth Symphony tends to be grouped with the "Leningrad" (1941) and the Eighth Symphony (1943) as a war trilogy. Certainly the lighter character of Shostakovich's music is inconsistent with the darkness and struggle of war. "Perhaps he wrote it to get out of the war idea," suggests van Zweden. "In my opinion, this is the most optimistic of all the Shostakovich symphonies. I hear it as a release after the intensity of the Eighth Symphony. He concentrates on the woodwinds in the Ninth. The writing is very lean, very crisp." With moments of raucous fun balanced by subdued, questioning passages, the Ninth is filled with superb orchestral writing. It is vintage Shostakovich, and an upbeat conclusion to this diverse evening of music.

Dark Waves for orchestra and electronic sounds

John Luther Adams

Born 23 January, 1953 in Meridian, Mississippi

Currently residing in Fairbanks, Alaska

- Adams's music is closely linked to the landscape and climate of Alaska

- Dark Waves is an evocation of the sea
- The music combines full orchestra with a pre-recorded electronic 'aura'
- Listen for dense, complex texture and 'waves' of sound

John Luther Adams has been closely associated with Alaska for so many years that it is hard to imagine him hailing from Meridian, Mississippi. After growing up in the New York suburbs, he attended the California Institute of the Arts, studying with James Tenney and Leonard Stein. He moved to Alaska in 1975, initially as executive director of the Northern Alaska Environmental Center and timpanist and principal percussionist with the Fairbanks Symphony Orchestra. For the past twenty years, Adams has devoted his time primarily to composing. He has also taught at Harvard University, the Oberlin Conservatory, Bennington College and the University of Alaska-Fairbanks.

As a teenager, Adams played drums in rock bands. An early passion for Frank Zappa led him to the iconoclastic music of Edgard Varèse and the vast, enigmatic scores of Morton Feldman. Adams has found his own elemental roots and inspiration in the frozen tundra of Alaska and the unique climatic and geographical environment that has become his home. His compositions are sonic evocations of the deep connections between landscape and the human spirit.

The composer's note explains his process, as well as the textural complexity of his music, his title, and an extra-musical significance to Dark Waves:

In recent years I've composed in mixed media, combining electronic sounds with acoustic instruments, solos and small ensembles. But Dark Waves is the first time I've mixed electronics with the complex sonorities of the symphony orchestra.

I began with an impossible orchestra: large choirs of virtual instruments, with no musicians, no articulation and no breathing, sculpting layer upon layer into expansive waves of sound. Then I added the human element.

The musicians of the real orchestra impart depth and texture, shimmer and substance to the electronic sounds. They give the music life. Their instruments speak in different ways. They change bow directions. They breathe. They play at different speeds. They ride the waves.

Together, the orchestra and the electronics evoke a vast rolling sea. Waves of Perfect Fifths rise and fall, in tempo relationships of 3, 5, and 7. At the central moment, these waves crest together in a tsunami of sound encompassing all twelve chromatic tones and the full range of the orchestra.

As I composed Dark Waves, I pondered the ominous events of our times: terrorism and war, intensifying storms and wildfires, the melting of the polar ice and the rising of the seas. Yet even in the presence of our deepening fears, we find ourselves immersed in the mysterious beauty of this world. Amid the turbulent waves we may still find the light, the wisdom and the courage we need to pass through this darkness of our own making.

Adams includes detailed performance instructions in the score, as well as guidelines for the spatial placement of the orchestra. You will notice that woodwinds are seated stage right, brass and mallet percussion stage left, and bass drum, piano, and celesta in the center.

The "aura" of electronic sounds is exactly twelve minutes long, thus the conductor must coordinate the orchestra precisely. Adams intends that the two commingle in an expansive, sonorous texture of immense complexity. (All the string sections, for example, subdivide into three parts; sometimes the strings play as many as twenty individual parts.) Each 'wave' of sound comprises many layers of instrumental activity. "Every sound should merge from and recede back into the overall texture," says the composer. Musical events in Dark Waves unfold slowly, inexorably, ebbing and flowing with the mystery and majesty of the sea.

The score calls for two piccolos, two oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, two horns, two trumpets, three trombones, tuba, celesta, piano, bass drum, suspended cymbal, bells, two vibraphones, a recorded "aura" of electronic sounds, and strings.

"An Silvia" D.891

Franz Peter Schubert

Born 31 January, 1797 in Liechtenthal, Vienna, Austria

Died 19 November, 1828 in Vienna

Like Mozart, Schubert died at a tragically young age, a victim of illness, poverty, and a frustrating lack of widespread public recognition. Even more than Mozart, he had a miraculous gift for expressing the essence of poetry within the framework of song. Whereas Mozart's gift for and success with opera eluded him, Schubert succeeded in compressing a complete drama into just a few minutes, with the modest performing forces of only voice and piano.

His Lieder divide into two principal types: either strophic (stanzaic, with repeated music and several verses) or through-composed (with new music for each stanza or poetic line). Inspired by various poets and his own inexhaustible melodic gift, Schubert found infinite variety within the realm of the Lied, elevating the piano to an unprecedented role of dramatic and musical importance.

"An Silvia" is a strophic setting of the page's song in Shakespeare's *The Two Gentlemen of Verona*. Schubert read the play in a Viennese edition published in 1825; the translator was his friend Eduard von Bauernfeld. He composed the song the following while on holiday with another friend, Franz van Schober. "An Silvia" was first published in 1828 and republished by Anton Diabelli in 1829 as Op. Posth.106. The bouncy dotted march rhythm in the bass in contrast with the legato vocal line has made this song a favorite of singers and audiences. We hear an orchestral arrangement by Franz Stanislaus Spindler (1763-1819), a German composer and singer associated with Strasbourg Cathedral from 1808 until his death.

"Traum durch die Dämmerung" Op.29, No.1

"Das Rosenband" Op.36, No.1

"Freundliche Vision" Op.48, No.1

Richard Strauss

Born 11 June, 1864 in Munich, Germany

Died 8 September, 1949 in Garmisch, Germany

Richard Strauss had a lifelong love affair with the human voice. DSO patrons are probably better acquainted with Strauss's tone poems, and opera buffs are quick to sing the praises of his stage works. Some music lovers tend to overlook Strauss's Lieder. That is not the case among singers, who are passionate about Strauss's songs because they provide such wonderful vocal opportunities, and because they demonstrate such sensitivity to their texts. Unlike Schubert and Schumann, however, Strauss was not necessarily drawn to the finest literature in selecting poems to set. His taste was ecumenical, often favoring lesser known poets. The American Strauss scholar Bryan Gilliam has observed:

What Strauss required for composing Lieder was not poems of high literary quality but texts with striking expressive images or situations that could ignite his imagination.

Strauss was the son of a virtuoso French horn player, and his own primary instrument was piano. Nevertheless, from his earliest compositions he favored songs. There was a big market for songs in the 19th century, not only concert repertoire, but also songs that amateurs could perform at home. Between 1870 (when he was 6!) and 1883, Strauss composed more than two dozen Lieder. In 1885 he published his first set as Opus 10. Lieder continued to figure prominently in Strauss's output for much of his lengthy career. He had composed 90 songs before he completed his first opera, *Guntram*, in 1893.

In August 1887 Strauss met Pauline de Ahna, a fine soprano whom he guessed, correctly, had a bright future in opera. He began coaching her, and married her in 1894. Their romance bore rich musical fruit, for the 1890s were glorious years for Strauss as a song writer. Musicians and scholars agree that, after he met Pauline, he had her voice in mind when writing Lieder.

"Traum durch die Dämmerung" ['Dream through the Twilight,' 1895] is one of Strauss's best-loved songs. The poem is by Otto Julius Bierbaum. Strauss's setting is the subject of a celebrated story. According to the composer's biographer George Marek:

[Strauss] told Karl Böhm that one day he was reading the poem of 'Traum durch die Dämmerung' and determined to set it to music. At this moment Pauline entered and told him that she wanted to go for a walk. He answered that he was working. She said he had exactly twenty minutes to complete whatever he was doing. By the time she came to fetch him, he had finished the song.

In Strauss's maturity, the time he allegedly took to compose it shrunk to five minutes. Regardless, his setting is both poignant and nostalgic, and he liked it well enough to quote from it the "Works of Peace" section of *Ein Heldenleben*. The gentle rocking of the accompaniment's triplets and Strauss's rich chromatic modulations make this song irresistible.

Strauss orchestrated many of his songs years after he composed them, but most originated for voice and piano. "Das Rosenband" (1897) is one of the exceptions; it was originally conceived as an orchestral song. The text, by Friedrich Gottlieb Klopstock, had already been set by Schubert in 1815. Strauss composed his "Rosenband" on 10 September, 1897, his and Pauline's third wedding anniversary. The ecstatic melisma on the word 'Elysium' at the close of "Das Rosenband" foreshadows the glorious soprano moments in his stage works.

"Freundliche Vision" appeared as the first of five songs published in 1900 as Op.48, and the only one of that set to employ a text by Otto Julius Bierbaum. The 'friendly vision' of the title is a little white house hidden in the meadow, spotted while the singer takes a quiet walk with his beloved, their dreamlike time together fusing nature with amour. Luscious harmonies sound even richer in this orchestration, which the composer made in 1918. Details like the pizzicato in the low strings and the piccolo emphasize the expanse of the great outdoors. The voice seems completely separate from the orchestra.

"Greisengesang" D.778

Schubert

"Greisengesang" ['A Song of Old Age,' 1822] is the reflection of an old man sitting by the fire. He staves off loneliness through the recycled memories of happy times in his youth. Schubert communicates these two stages of life by switching between minor and major mode. These harmonic changes illustrate the dichotomy between the private arena of internalized emotion and the stiff upper lip the man shows to the world. Schubert's strophic setting is a text by Friedrich Rückert, from his collection *Östliche Rosen* [Roses from the Orient]. Rückert's theme is resignation, but not despair; the poet - or singer - has accepted his fate. The orchestration is by Brahms.

"Heimliche Aufforderung" Op.27, No.3

"Ruhe, meine Seele" Op.27, No.1

Strauss

"Heimliche Aufforderung" ['Secret Invitation,' 1894] and "Ruhe, meine Seele" ['Be calm, my soul'] are two of the four songs that Strauss presented to his bride on their wedding day. They were published as Opus 27 and became mainstream repertoire almost immediately. The text of "Heimliche Aufforderung" is by John Henry Mackay, a German novelist and poet of Scottish descent whom Strauss met in March 1892. The Mackay setting was the first time Strauss opted to compose songs on poems by one of his contemporaries. "Heimliche Aufforderung" is effusive with arpeggios that soar up and swoop down. The surging accompaniment delivers Mackay's text aptly, rich with anticipation of a lovers' tryst. We hear it in an orchestration by the German conductor and composer Robert Heger (1886-1978).

The title of "Ruhe, meine Seele" is a refrain, self-advice to the singer, who realizes that he can put his troubles behind him. Strauss drew on a text by Karl Henckell, a proponent of socialist ideals. Although Strauss was largely apolitical, he responded to the lyric impulse in Henckell's verse - and the rare romantic love poetry therein. Strauss's orchestral

version dates from June 1948, more than half a century after the original. Dark, somber, intense, and lovely, the version we hear places the voice above prolonged chords in the orchestra. One American scholar, Timothy Jackson, has argued that the revised version should be considered as part of the Four Last Songs - the fourth of what he regards as Five Last Songs. In spirit and autumnal atmosphere, the orchestral "Ruhe, meine Seele" is indeed consistent with that great, late work.

"Im Abendrot" D.799

Schubert

"Im Abendrot" ['Sunset Glow'] is best known in Richard Strauss's setting as part of the Four Last Songs. Strauss was obviously not the first to set this text by Karl Lappe, a minor Pomeranian poet who is obscure today except for the immortality he has gained through musical geniuses. Schubert composed several sunset songs, of which this is the most celebrated. The text, an apostrophe to the Deity, is about the fleeting nature of human happiness, encapsulated in the singer's breathless rapture as he savors the magnificence of the world. As if suspended in time, little harmonic movement occurs. The song requires considerable breath control for its long lines. Maestro van Zweden conducts an arrangement by Max Reger.

"Allerseelen" Op.10, No.8

Strauss

As its low opus number suggests, "Allerseelen" ['All Souls' Day'] is an early song, from 1885, and one of Strauss's first masterpieces. The text is by Heinrich von Zilm (1812-1864), an Austrian civil servant who would likely be forgotten as a poet had it not been for Strauss's eight songs of Opus 10. Gilm's poem is a sentimental, even mawkish offering to a deceased lover, recalling a perfect May day they shared. Strauss's setting does much to elevate the poetry, using its three brief quatrains to organize a simple A-B-A form rife with delicious harmony and yearning phrases. Robert Heger orchestrated it in 1932, a version that evidently dissatisfied the composer. Eight years later, Strauss did his own orchestration, which we hear.

"Tränenregen" D.795

Schubert

"Tränenregen" is No.10 of the twenty songs in *Die Schöne Müllerin* (1823), a cycle tracing the doomed love of a young miller for his employer's daughter. The stream that powers the mill-wheel is an important subsidiary character in this tragic story. In "Tränenregen," which means 'shower of tears,' the instrumental interludes are the babbling of the brook. Schubert's setting is a modified strophic song. The form is particularly effective because of the poem's matter-of-fact final line, which dispels the mood. The stark contrast of the poet's sensitivity with the maiden's indifference and sudden departure triggers a world of shifting emotion in a matter of seconds. The orchestration is by Carl Maria von Weber.

"Morgen" Op.27, No.4

Strauss

"Morgen" ['Tomorrow,' 1894; orch. 1897] is one of Strauss's simplest songs. Aesthetes consider this the loveliest of all Strauss Lieder, eloquent in its simplicity. The extended vocal line requires a completely even tone, in keeping with the blissful peace of the text's sentiment. Strauss orchestrated "Morgen" for Pauline in September 1897, and conducted the song frequently on concert tours in Europe. The soaring violin line of the extended introduction offers a pensive counterpoint to the singer's melody.

Symphony No.9 in E-flat, Op.70

Dmitri Shostakovich

Born 25 September, 1906 in St. Petersburg, Russia

Died 9 August, 1975 in Moscow

- Prepare yourself for a surprise: Shostakovich with a big grin and a twinkle in his eye
- Chamber music sonorities and a light touch make this a cousin of Prokofiev's 'Classical Symphony'
- The last three movements are played without pause

Even though our nation is at war, we don't tend to think of music, or even the arts, when we consider commentaries about the political situation. During the Second World War, that was not the case. In the United States and Britain as well as the Axis countries, music was another way to express patriotism. Art works could also reinforce propaganda.

Dmitri Shostakovich was a powerful spokesperson for Joseph Stalin's Soviet regime through his music. Whether he intended to serve the needs of the state remains controversial [see sidebar]. Regardless of his intent, there is no question that his Seventh Symphony, the Leningrad (1941; premiered 1942) was construed as an indictment of Hitler and a shot in the arm for the spirit of suffering Soviet citizenry. His Eighth Symphony, which followed in 1943, was a different kind of indictment, illustrating the horror of war in a different way, with its emulation of missiles shooting through the air, grenades exploding, and the deathly silence of carnage following battle.

This background is important to an understanding of the symphony on this program. When audiences in the USSR learned that Shostakovich was composing another symphony, the war was nearly over. His public expected him to celebrate victory over the Nazi tyrants and to extol the superiority of Soviet forces and the spirit of the Soviet populace.

Confounding expectations, Shostakovich composed a work that was a celebration of life, energy, and optimism: things not available to people during a time of deprivation. The contrast with the Leningrad and Eighth Symphonies is enormous. Those two works weighed in at an hour plus; the Leningrad can easily exceed 70 minutes. The Ninth is concise, five succinct movements totaling less than thirty minutes. Where the two prior symphonies demand enormous orchestras with quadruple woodwind, expanded percussion, and extra brass, the Ninth employs a smaller orchestra like those of the mid-19th century. The scoring is similarly restrained, often approximating the textures of chamber music.

Most dramatic is the change in character. Instead of ponderous, weighty statements, Shostakovich seems intent on emphasizing life's brighter moments. From the bouncy opening theme, his mood is upbeat and energetic. At times the atmosphere is almost circus-like, even slapstick. In the outer movements, his style resembles that of the popular Festive Overture.

Shostakovich was a man of complex psychological layers, however, and he finds room for exploring different moods in his inner movements. Specifically, the second movement *Moderato* is the emotional heart of the work, and the cryptic *Largo* reminds us that this composer did not hesitate to ask probing questions through his music. Still, he also had a wicked sense of humor, and it is his wit that prevails at the end of the Ninth.

Shostakovich scored his Ninth Symphony for three flutes (third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.

THE NINTH SYMPHONY: A CONTEMPORARY REMINISCENCE

In an article that remained unpublished until 1990, the Soviet musicologist and critic Daniil Zhitomirsky recorded his reminiscences of Shostakovich and reflections on his music. The article, which is translated in Elizabeth Wilson's *Shostakovich: A Life Remembered*, contains the following observations about the Ninth Symphony:

Shostakovich had developed a fatalistic attitude toward what was 'demanded' of him, which often had an oppressing effect on him. But actually, in his work on the Ninth Symphony he could no longer subjugate himself to this oppression. As far back as the spring of 1944 Shostakovich had said to a certain Moscow musicologist, "Yes, I am thinking of my next symphony, the Ninth. I would like to employ not only full orchestra but a choir and soloists, if I can find a suitable text; in any case I don't want to be accused of drawing presumptuous analogies.

But in fact in August of that year, at his crude country table at Ivanovo, Shostakovich was creating something entirely different, indeed totally contrary... Instead of a lavish glorification, a modest chamber score emerged. In one of the more favourable reviews of the time it was called a 'Symphony-Scherzo.' I remember how clearly I sensed the novelty of this symphony, its inherent relevance and manifold implications, which were by no means immediately obvious. Superficially there was much that was playful and carefree in the music, even at times a sort of festive swagger; but this then was transformed into something tragic and grotesque. It showed up the senseless vacuity and triteness of that everyday 'rejoicing' which so gratified our authorities."

- Daniil Zhitomirsky

MUSICIANS' CORNER

Many of Shostakovich's large orchestral works are major political statements. That was certainly what his audience expected when the Second World War ended with victory over the Nazis. Instead, Shostakovich surprised his public with the Ninth Symphony, a relatively small scale work almost Haydnesque in its proportions.

Indeed, the perky first movement is a textbook sonata form, right down to the repeated exposition. The style is traditional, the musical language conservative, and the mood light. A persistent, unsuccessful interruption from the trombone invites ridicule and makes it clear that Shostakovich wants to have some fun.

A lovely clarinet solo opens the slow movement, which, at nine minutes, is the longest in this brief symphony. The clarinet introduces a veritable woodwind serenade. Other than cellos and basses playing pizzicato at the start, strings are silent for the entire first section. Only rarely do the strings seize the melodic foreground. It is the clarinet, flute, and piccolo solos that you will remember from this thoughtful meditation.

The scherzo is virtuosic. It goes like the wind and requires great precision from conductor and orchestra. Solo trumpet in the trio section recalls the circus atmosphere of the first movement, but only for the blink of an eye. This entire whirling dervish whooshes through in a scant 2½ minutes. Without pause, Shostakovich plunges us into a grim conversation between low brass, intoning an ominous fanfare, and an extended bassoon recitative.

Bassoon also provides transition to the finale and its first thematic statement. A brisk march restores the resolute good cheer of the opening. It might not be the celebration that the Soviet authorities anticipated, but Shostakovich was clearly celebrating something.

SOMETHING MORE

JOHN LUTHER ADAMS

Only one recording of *Dark Waves* is in print, in a version for two pianos and electronic "aura". The performers are Yukiko Takagi and Stephen Drury; the all-Adams disc includes *Among Red Mountains*, *Qilyuan*, and *Red Arc/Blue Veil* (Cold Blue).

The Oberlin Contemporary Music Ensemble, conducted by Tim Weiss, performs Adams's expansive *In the White Silence* on a CD on New World Records.

JoAnn Falletta conducts the Cabrillo Music Festival Orchestra in Adams's *The Far Country of Sleep* on a New Albion CD that also includes *Dream in White on White* for string quartet, harp and strings and *Night Peace* for soprano, harp, percussion, and chorus.

Further reading

The composer's web site, www.johnlutheradams.com, has extensive information about Adams's music and activities, as well as audio clips.

Bernd Herzogenrath, ed., *The Farthest Place: The Music of John Luther Adams* (Boston: Northeastern University Press, 2012)

John Luther Adams, *Winter Music: Composing the North* (Middletown: Wesleyan University Press, 2004)

Kyle Gann, *American Music in the Twentieth Century* (New York: Schirmer, 1997)

SCHUBERT

Mr. Goerne has recorded Schubert extensively, though not every song he performs this weekend is available on CD with orchestra. His Lieder recordings for the original versions with piano, however, are highly recommended. "An Silvia" and "Greisengesang" are on a Harmonia Mundi CD with Alexander Schmalcz at the piano.

Those who are passionate about Schubert may wish to acquire the monumental 21-CD set of the complete Schubert songs featuring Dietrich Fischer-Dieskau with pianist Gerald Moore.

For a woman's voice: mezzo-soprano Elena Nikolaidi has recorded "Im Abendrot" and other Schubert songs with pianist Jan Behr (Hafg). Also: Vesselina Kasarova with Friedrich Haider, piano (RCA Victor Red Seal).

As part of the cycle *Die schöne Müllerin*, "Tränenregen" is available on dozens of recordings, including Mr. Goerne's with Christoph Eschenbach (Harmonia Mundi) and Thomas Quasthoff with pianist Justus Zeyen (Deutsche Grammophon).

Anne Sofie von Otter and Thomas Quasthoff have recorded Schubert Lieder with orchestra in collaboration with Claudio Abbado and the Chamber Orchestra of Europe (Deutsche Grammophon). That recording includes "An Silvia," "Im Abendrot," "Tränenregen," and 17 other songs.

Further reading

Donald Ivey, *Song: Anatomy, Imagery, and Styles* (New York: The Free Press, 1970)

John Reed, *The Schubert Song Companion* (London, Faber & Faber, 1985)

Maurice J.E. Brown, *Schubert Songs* (Seattle: University of Washington Press/BBC Music Guides, 1967)

Dietrich Fischer-Dieskau, trans. Kenneth S. Whitton, *Schubert's Songs: A Biographical Study* (New York: Alfred A. Knopf, 1978)

STRAUSS

Dietrich Fischer-Dieskau recorded the complete Strauss Lieder with Gerald Moore in the 1960s; the six-CD set was released by EMI Classics in 1992. Hermann Prey has an all-Strauss CD featuring several of this evening's selections, with Wolfgang Sawallisch at the keyboard (Philips). Diana Damrau's all-Strauss recording with Christian Thielemann and the Munich Philharmonic (Virgin Classics) includes five of the seven songs that Mr. Goerne sings. Also: Siegfried Jerusalem with Kurt Masur and the Leipzig Gewandhaus Orchestra (Philips).

Further reading

James Husst Hall, *The Art Song* (Norman: University of Oklahoma Press, 1953)

Michael Kennedy, *Richard Strauss* (New York: Schirmer/Master Musicians Series, 1995)

Tim Ashley, *Richard Strauss* (London: Phaidon Press, 1999)

SHOSTAKOVICH

The late Eduardo Mata recorded the Ninth Symphony with the Dallas Symphony in 1993 for Dorian; the CD has been reissued on Sono Luminus as part of *The Dallas Symphony Orchestra: The Eduardo Mata Years* and is available in the Symphony Store. Yoel Levi and the Atlanta Symphony have recorded the Ninth Symphony for Telarc. Valery Gergiev and the Kirov Orchestra have recorded it for Philips. Also: Rudolf Barshai and the Cologne West German Radio Symphony Orchestra (Brilliant Classics).

Further reading

Laurel E. Fay, *Shostakovich: A Life* (Oxford University Press, 2000)

Elizabeth Wilson, *Shostakovich: A Life Remembered* (Princeton University Press, 1994)

Christopher Norris, ed. *Shostakovich: The Man and His Music* (Marion Boyars, Inc., 1982)

Hugh Ottaway, *Shostakovich Symphonies* (Seattle: University of Washington Press/BBC Music Guides, 1978)

JAAP van ZWEDEN

CONDUCTOR

Amsterdam-born 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, and is also Honorary Chief Conductor of the Netherlands Radio Philharmonic and Radio Chamber Orchestras (having been Chief Conductor and Artistic Director from 2005-2011). Appointed at nineteen as the youngest concertmaster ever of the Royal Concertgebouw Orchestra, he began his conducting

career in 1995 and held the positions of Chief Conductor of the Netherlands Symphony Orchestra (1996-2000), Chief Conductor of the Residentie Orchestra of The Hague (2000-2005), and Chief Conductor of the Royal Flemish Philharmonic Orchestra (2008-2011). In November 2011 van Zweden was named as the recipient of Musical America's Conductor of the Year Award 2012 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.

Jaap van Zweden has appeared as guest conductor with many prestigious orchestras across the globe, including the Chicago Symphony, Cleveland and Philadelphia Orchestras, the Munich Philharmonic, WDR Symphony Orchestra Cologne, Orchestre National de France, Oslo Philharmonic, Royal Concertgebouw Orchestra and London Philharmonic Orchestra. Aside from an extensive symphonic repertoire, opera also plays an important part in Maestro van Zweden's career, and he has conducted *La Traviata* and *Fidelio* with the National Reisopera, *Madama Butterfly* at the Netherlands Opera, and concert performances of Verdi's *Otello*, Barber's *Vanessa* and Wagner's *Die Meistersinger*, *Parsifal* and *Lohengrin* at the Concertgebouw with the Netherlands Radio Philharmonic.

Recent highlights have included highly acclaimed debuts with the Tonhalle-Orchester Zurich and the Boston Symphony (at the Tanglewood Festival) and his BBC Proms debut conducting the Netherlands Radio Philharmonic in Bruckner's Eighth symphony. Highlights of the 2011-12 season and beyond will include subscription debuts with the New York Philharmonic, Boston Symphony, and return visits to the Orchestre National de France, Philadelphia Orchestra, the Chicago and St Louis Symphony Orchestras, and the Rotterdam Philharmonic, Monte Carlo Philharmonic and London Philharmonic Orchestras.

Jaap van Zweden has made numerous acclaimed recordings which include Stravinsky's *Rite of Spring* and *Petrushka*, and the complete Beethoven and Brahms symphonies. He is currently recording the cycle of Bruckner symphonies with the Netherlands Radio Philharmonic for Octavia Records, with symphonies 2, 4, 5, 7 and 9 already released to great critical acclaim. He has recorded Mahler's Symphony No. 5 with the London Philharmonic, and his highly acclaimed performances of *Lohengrin*, *Die Meistersinger* and *Parsifal* are also available on CD/DVD. For the Dallas Symphony's own record label he has released the symphonies of Tchaikovsky (Nos. 4 and 5) and Beethoven (5 and 7). In August 2010 he recorded Mozart Piano Concertos with the Philharmonia Orchestra and David Fray.

Originally from the Netherlands, van Zweden entered The Juilliard School in New York at age 16, as a student of Dorothy DeLay. Van Zweden is very committed to bringing awareness and acceptance to the cause of autism, and in the Netherlands he has established the Papageno Foundation devoted to bringing music therapy into the homes of autistic children.

Matthias Goerne

baritone

Highly praised for his warm, fluid baritone voice and his profound interpretations, Matthias Goerne is one of the most internationally sought-after vocalists and a frequent guest at renowned festivals and concert halls including Carnegie Hall, New York, Wigmore Hall, London, and Teatro alla Scala, Milano. Conductors of first rank such as Valery Gergiev, Lorin Maazel, Seiji Ozawa and Simon Rattle as well as eminent pianists such as Pierre-Laurent Aimard, Leif Ove Andsnes, Alfred Brendel and Christoph Eschenbach are among his musical partners. Matthias Goerne performs with leading orchestras including the foremost American orchestras such as the Boston Symphony, Chicago Symphony, New York Philharmonic and San Francisco Symphony as well as the London Symphony, London Philharmonic, Philharmonia Orchestra, Berlin Philharmonic, Vienna Philharmonic and Orchestre de Paris. Tours and guest appearances have led him in recent years throughout the whole of Europe, to the USA, Asia and also to Australia. Since his opera debut at the Salzburg Festival in 1997, Matthias Goerne has appeared on principal opera stages in the world, including the Royal Opera House Covent Garden in London, Teatro Real in Madrid, the Paris National Opera, the Vienna State Opera, and the Metropolitan Opera, New York. His carefully chosen roles range from Papageno and Wolfram right up to the title roles in Alban Berg's *Wozzeck*, Paul Hindemith's *Mathis der Maler* and Aribert Reimann's *Lear*. Goerne's successful performance has been documented in numerous CD recordings, many of which have received prestigious awards. Currently he records a series of eleven CDs with selected Schubert songs (The Goerne/Schubert Edition) for Harmonia Mundi. From 2001 through 2005 Matthias Goerne taught as an honorary professor for song interpretation at the Robert Schumann Academy of Music in Duesseldorf. In 2001 Goerne was appointed Honorary Member of the Royal Academy of Music in London. Born in Weimar, he studied with Hans-Joachim Beyer in Leipzig, with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau.

Artists

[Jaap van Zweden](https://www.dallassymphony.com/about-us/people/bios/jaap-van-zweden.aspx)

Conductor

Born in Amsterdam in 1960, Jaap van Zweden began his musical career as a violinist, becoming at nineteen the youngest ever concertmaster of the Royal Concertgebouw Orchestra. He began his conducting career in 1995 and begins his fourth season as music director of the Dallas Symphony Orchestra in September 2011. [Read more](#)

Matthias Goerne

Baritone

These performances mark the Dallas Symphony Orchestra debut of celebrated lieder singer Matthias Goerne. Born in Weimar, baritone Matthias Goerne studied in Leipzig, with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. He is a regular guest at renowned festivals and concert halls including Carnegie Hall and Wigmore Hall, London. His musical partners have included eminent pianists such as Pierre-Laurent Aimard, Leif Ove Andsnes, Alfred Brendel and Christoph Eschenbach. Matthias Goerne has performed with leading orchestras throughout Europe, the USA and Asia. Matthias Goerne made his opera debut at the Salzburg Festival in 1997 as Papageno under Christoph von Dohnányi, and has gone on to perform on principal opera stages in the world.

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