A MUSICIAN’S VIEW

APRIL
MON 8 | 7PM
MORTON H. MEYERSON SYMPHONY CENTER

DAVID BUCK FLUTE
ERIN HANNIGAN & WILLA HENIGMAN OBOE
GREGORY RADEN & PAUL GARNER CLARINET
TED SOLURI BASSOON
DAVID COOPER & DAVID HEYDE HORN
ANGELA FULLER HEYDE, MARIANA COTTIER-BUCCO,
PAIGE KOSOUTH, NORA SCHELLER, LYDIA UMLAUF, KAORI YOSHIDA, VIOLIN
ANN MARIE BRINK VIOLA
JEFFREY HOOD CELLO
NICOLAS TSOLAINOS DOUBLE BASS

MOZART Overture to *The Magic Flute* (Die Zauberflöte):
Harmoniemusik for wind quintet
(Approximate duration 8 minutes)

JULIA WOLFE *With a blue dress on* for five violins and voice
(Approximate duration 15 minutes)

MARTINŮ NONET for flute, oboe, clarinet, bassoon, horn, violin, viola,
cello and double bass
(Approximate duration 15 minutes)

  I. Poco allegro
  II. Andante
  III. Allegretto

This program will be performed without intermission and
will conclude at approximately 8PM. Please join us in the lobby following
the performance for a champagne toast!
MOZART: YEAR OF WONDERS

Wolfgang Amadeus Mozart composed his *Die Zauberflöte (The Magic Flute)* in 1791, the last year of his life. It was only one of several masterpieces that he produced in his hyperprolific final months. After a stressful winter spent pleading with creditors, the cash-strapped prodigy was relieved when spring and summer brought commissions for two operas: *Die Zauberflöte* and *La clemenza di Tito*. As the latter was intended for a specific occasion — the coronation of the new emperor, Leopold II, as King of Bohemia — Mozart had to scramble to finish it in time for its Prague premiere on September 6th. After rushing back to Vienna, he had less than a month to finish writing *Die Zauberflöte* (including the overture, which, as usual, he had left until the last possible minute) and prepare for its opening performance, which he conducted on September 30. He died a little more than two months later. He was not quite 36 years old.

Opera was Mozart’s favorite musical form. Among his own contributions to the genre, he loved his zany yet profound final opera most of all. Its home key of E-flat major embodied warmth and solidity to him. Emanuel Schikaneder’s libretto is a mash-up of Masonic symbolism and Enlightenment values. The story barely makes sense. As Goethe charitably observed, “more knowledge is required to understand the value of this libretto than to mock it.”

On the other hand, the value of Mozart’s music is obvious right away. Performed here in an arrangement for wind quintet, the overture begins with three heavy, mock-solemn chords. (The number three and its multiples are deeply symbolic in the opera, and in Freemasonry overall.) As the energy mounts, Mozart mixes fugal procedures with classical sonata form and *opera buffa* humor. The flute weaves rippling chromatic patterns through the contrapuntal tapestry. About midway through the concluding coda, another three-chord salvo punctures a pregnant pause.

WOLFE: BEAUTIFUL RAW BLUE DRESS

Born in 1958, in Philadelphia, Julia Wolfe won the Pulitzer Prize for Music in 2015 for her oratorio *Anthracite Fields* (performed during SOLUNA on April 15 this year). In 2016 she was named a MacArthur Fellow. One of the founding members of the versatile and long-lived new music collective Bang on a Can All-Stars, Wolfe has been a prolific, wide-ranging composer for decades. In January of this year, the New York Philharmonic premiered *Fire in my mouth*, her large-scale work for orchestra and women’s chorus, which focuses on New York’s garment industry in the early 20th century.

Wolfe composed *With a blue dress on* for five violins and voice in 2010, revising it four years later. In an interview published in 2015, on the Herb Alpert Award website, she described her preparation for writing the piece, including a stint at the Mark O’Connor fiddle camp in Tennessee: “I listen to a lot of fiddlers, to how they retune the instrument to work with open
strings, how they use the bow to make a beautiful raw sound,” she explained. “I wanted to add singing in bits — like fragments of a song bursting in unexpectedly. I worked with the song *Pretty little girl with a blue dress on* playing a feminist approach with a badass, tough-girl treatment of ‘pretty little girl’ and wild virtuosic fiddling.”

“My love affair with American folk music began in Ann Arbor, Michigan, where I studied and worked. There I began to play mountain dulcimer, sing, try out the bones. The folk scene in Ann Arbor was and still is very rich — and I had the opportunity to immerse myself in the culture. As I veered off into more experimental ideas in music, the folk threads remained....

In *With a blue dress on* for five violins, the folk roots come to the fore with fiddling licks, fragments of song and bows deep into the string. I was inspired by a plaintive field recording of a woman singing ‘Pretty little girl with a blue dress on.’ Her tone was rough and her rhythm irregular. The timing and tempos, or implied tempos, in my piece play on this irregularity and fluctuation — placing folk-like fragments into a kind of joyful hyper state.”

—Julia Wolfe

**MARTINŮ: CZECH COSMOPOLITAN**

Born and reared in a church tower in the tiny Bohemian town of Polička, Bohuslav Martinů became one of the most significant Czech composers of the 20th century, second only to Leoš Janáček (who assumed the mantle after Dvořák died in 1904). Martinů was a mostly self-taught, rebellious student. He was expelled from the Prague Conservatory for “incorrigible carelessness.” At 32, he left Prague for Paris, where he immersed himself in the opulent sound worlds of Stravinsky and Debussy.

Open-eared and curious, Martinů loved jazz and Baroque music, which changed the way he understood the dominant neoclassical style. In 1940, he fled Nazi-occupied Paris for Provence and sailed to Lisbon before gaining passage to the United States. His American visa identified him as a “blacklisted intellectual.” At 52, he composed his first symphony: a commission from fellow expat Serge Koussevitzky, Music Director of the Boston Symphony Orchestra. Martinů completed five more symphonies before 1953, when he returned to Europe, where he would live for the next six years until his death from cancer.

Martinů wrote the Nonet for flute, oboe, clarinet, bassoon, horn, violin, viola, cello and double bass in 1959, a few months before he died. It is numbered as his second Nonet; his first Nonet, from 1925, was scored for the same nine instruments, except with piano instead of double bass. He dedicated Nonet No. 2 to The Czech Nonet on the occasion of the influential ensemble’s 35th anniversary.

**A CLOSER LISTEN**

Stripped down to its essentials, the Nonet supplies woodwinds, horn and strings — offering both symphonic scope and chamber-music intimacy. The opening Poco Allegro is a jolly, Stravinskian romp. The central Andante is tender and strange, with a melancholy bassoon aria and a mock-heroic middle. The concluding Allegretto revels in tonal textures and multi-layered emotion, ranging from diffuse dreaminess to bracing finality.
ANN MARIE BRINK VIOLA
Associate Principal Viola of the Dallas Symphony since 1999, Ann Marie Brink is Adjunct Associate Professor of Viola at Southern Methodist University and is Adjunct Professor of Instrumental Studies at the University of North Texas. Brink has performed in solo and chamber music recitals at Carnegie Hall, Severance Hall, Library of Congress, Newport Music Festival, Rockport Music Festival, Aspen Music Festival, Sarasota Music Festival, Banff Centre for the Arts, Interlochen Center for the Arts, Alice Tully Hall, Merken Hall, Chamber Music International and the Dallas Museum of Art.

DAVID BUCK FLUTE
Joy & Ronald Mankoff Chair
David Buck is the Principal Flute of the Dallas Symphony Orchestra. He was previously Principal Flute of the Detroit Symphony Orchestra and has also held positions with the Los Angeles Philharmonic and the Oregon Symphony. As a soloist, Buck has performed with the Detroit Symphony Orchestra, Detroit Chamber Winds & Strings and the Oregon Symphony, collaborating with conductors including Leonard Slatkin, John Storgårds, Paul Watkins and H. Robert Reynolds.

DAVID COOPER HORN
Howard E. Rachofsky Chair
David Cooper is a third generation French horn player having both his uncle and grandmother as professional horn players in the Lansing Symphony. In 2013 David won Principal Horn of the National Symphony in Washington D.C. but was soon after appointed Principal Horn of the Dallas Symphony in May of 2013. He has been with the Dallas Symphony since 2011. Cooper served as Principal Horn for the Berlin Philharmonic during the 2017/18 season. Cooper has been guest Principal Horn of the London Symphony Orchestra, Hong Kong Philharmonic and Saint Paul Chamber Orchestra.

MARIANA COTTIER-BUCCO VIOLIN
Mariana Cottier-Bucco, originally from Venezuela, earned her Bachelor of Music at Indiana University Jacobs School of Music. Prior to joining the Dallas Symphony Orchestra full time in September 2015, she was a Dallas Symphony Orchestra/Jaap van Zweden Scholar. Cottier-Bucco is the daughter of Maria Bucco, a piano instructor living in the Philadelphia area, and Rodrigo Cottier Arce, a violinist in the Bogota Philharmonic.
**PAUL GARNER  CLARINET**
Paul Garner is Associate Principal and E-flat Clarinetist of the Dallas Symphony. Prior to his Dallas appointment, he held positions in the orchestras of Denver and New Orleans and was a member of the United States Military Academy Band at West Point. Garner is Principal Clarinetist of Music in the Mountains in Durango, Colorado and has performed with the Grand Teton Festival Orchestra of Wyoming. He is a member of the contemporary music ensemble Voices of Change and is active in several Dallas-area chamber music series.

**ERIN HANNIGAN  OBOE**
Nancy P. & John G. Penson Chair
Erin Hannigan is the Principal Oboe of the Dallas Symphony Orchestra and was previously a member of the Rochester Philharmonic. She has been a guest Principal Oboist with the Chicago Symphony Orchestra, Saint Paul Chamber Orchestra, Atlanta Symphony, St. Louis Symphony and the Los Angeles Philharmonic. Hannigan has performed and coached at numerous summer festivals, including The Strings Festival, Mainly Mozart, National Youth Orchestra, the Grand Teton Music Festival, the National Repertory Orchestra, National Orchestral Institute, the Festival-Institute at Round Top and the Gstaad Menuhin Festival.

**WILLA HENIGMAN  OBOE**
Willa Henigman joined the Dallas Symphony Orchestra in 1996. Prior to coming to Texas, she was Principal Oboe of the Wichita Symphony Orchestra and served on the faculty of Wichita State University, recording two CDs with WSU’s Lieurance Woodwind Quintet. An active chamber musician, she has appeared on concert series at the Nasher Sculpture Center and the Dallas Museum of Art, as well as with Orpheus Chamber Singers and Voices of Change. Henigman received undergraduate degrees in oboe and English from Oberlin College Conservatory and a master’s degree from The Juilliard School.

**ANGELA FULLER HEYDE  VIOLIN**
Barbara K. & Seymore R. Thum Chair
Violinist Angela Fuller Heyde joined the Dallas Symphony Orchestra as Principal Second Violin in September of 2009. Previously, she served as Concertmaster of the Houston Symphony and as a first violinist of the Minnesota Orchestra, and has been a guest Concertmaster with the orchestras of Atlanta, Bergen, Indianapolis and Seattle. Additionally, Fuller Heyde serves as concertmaster of the Grand Teton Music Festival in Jackson Hole, Wyoming.
DAVID HEYDE HORN
Linda VanSickle Chair
David Heyde serves as Associate Principal Horn of the Dallas Symphony Orchestra. Before coming to Dallas in 2003, Heyde served for two seasons as the Principal Horn of the Omaha Symphony Orchestra. He received his bachelor’s degree in music from Baylor University and a master’s degree in music from Southern Methodist University. Heyde has performed as soloist with the Omaha and Waco Symphonies.

JEFFREY HOOD CELLO
Jeffrey Hood, from Portage, Michigan, began playing the cello at the age of two with a toy guitar and a chopstick for a bow and began real cello lessons a year later. Hood graduated from the Interlochen Arts Academy in Michigan and received a Bachelor of Music degree and Performer’s Certificate from the Eastman School of Music and a Master’s degree from the Cleveland Institute of Music. His primary teachers include Crispin Campbell, Steven Doane and Stephen Geber. He spent two years as a fellow with the New World Symphony and was a member of the Canton Symphony Orchestra. Hood joined the DSO in September 2011.

PAIGE KOSSUTH VIOLIN
Violinist Paige Kossuth joined the Dallas Symphony Orchestra for the 2018/19 season. She has previously held positions with the Dallas Opera Orchestra, Utah Symphony/Utah Opera and the Cincinnati Symphony Orchestra. A native of Seattle, Kossuth began her musical training in the Pacific Northwest, and then spent several years studying in London, England.

GREGORY RADEN CLARINET
Mr. & Mrs. C. Thomas May, Jr. Chair
Dallas Symphony Principal Clarinetist since 1999, Gregory Raden was previously Assistant Principal of the National Symphony and Principal Clarinetist of the Kennedy Center Opera Orchestra and the Charleston Symphony. He has been Guest Principal with the Orchestras of Minnesota, Saint Louis, San Francisco, Saint Paul and Bergen. He performs regularly at the Grand Teton and Bravo! Vail Festivals and has participated in the Marlboro, Mainly Mozart, Newport, Bellingham, Mimir, Aspen, Pacific and Evian Festivals. Raden has collaborated with members of the Juilliard, Guarneri, Cavani and Arianna String Quartets and performed the Mozart Clarinet Quintet with Yo-Yo Ma. He is currently on the clarinet faculty at Southern Methodist University and the University of North Texas. Raden is a graduate of the Curtis Institute of Music.
NORA SCHELLER VIOLIN
A native of Minnesota, violinist Nora Scheller began her orchestral career in high school, substituting in professional orchestras from the age of 15. Scheller attended the Indiana University Jacobs School of Music, where she studied with Dallas Symphony Concertmaster Alexander Kerr. At 19, she was the youngest pupil since Joshua Bell to be accepted into the University's prestigious Artist Diploma Program. Additionally, Scheller has participated as a Fellow in the Verbier and Aspen festivals, where she was Assistant Concertmaster of the Aspen Chamber Symphony in 2013.

TED SOLURI BASSOON
Irene H. Wadel & Robert I. Atha, Jr. Chair
Ted Soluri became the Principal Bassoonist of the Dallas Symphony Orchestra in 2015. Prior to this appointment, he held the same position with both the Milwaukee Symphony Orchestra and the Santa Fe Opera Orchestra. In 2017, he released his debut CD, entitled Sempre Libera, which is a collection of opera arias as played on the bassoon. Soluri went to the Florida State University and the Cleveland Institute of Music.

NICOLAS TSOLAINOS DOUBLE BASS
Anonymously Endowed Chair
Nicolas Tsolainos joined the Dallas Symphony Orchestra in 1995, and was appointed Principal Bass in 1999. A native of Cleveland, Ohio, Tsolaino's desire to play the double bass was piqued by an interest in jazz at age 14. After graduating from the Curtis Institute of Music in 1984, he participated in the National Orchestral Association’s Symphonic Institute at Columbia University. The following fall, he won a position with the Columbus Symphony Orchestra in Ohio and was a member of the double bass section until 1988.

LYDIA UMLAUF VIOLIN
Lydia Umlauf attended Indiana University's Jacob School of Music where she received her bachelor's degree in violin performance studying with Alexander Kerr. She is an alumnus of the Music Institute of Chicago’s Academy program for gifted pre-college musicians where she studied with Desiree Ruhstrat. Umlauf has been playing in the violin section of the Dallas Symphony Orchestra for five seasons and has also founded a concert series in Dallas called Mozart in the Bar that she currently plays in and runs.

KAORI YOSHIDA VIOLIN
Violinist Kaori Yoshida joined the Dallas Symphony Orchestra in 2006. Before coming to the DSO, she was a member of the Honolulu Symphony and New Haven Symphony Orchestra. She has also performed and toured with the Pittsburgh Symphony Orchestra, New York Philharmonic, Orchestra of St. Luke’s. As a chamber musician, she has performed with Voices of Change and also performed in several ensemble groups, including the Fine Arts Chamber Players. A native of Japan, Kaori earned her bachelor's degree from the Toho Gakuen School of Music and received both master’s and artist diploma degrees from Yale University.