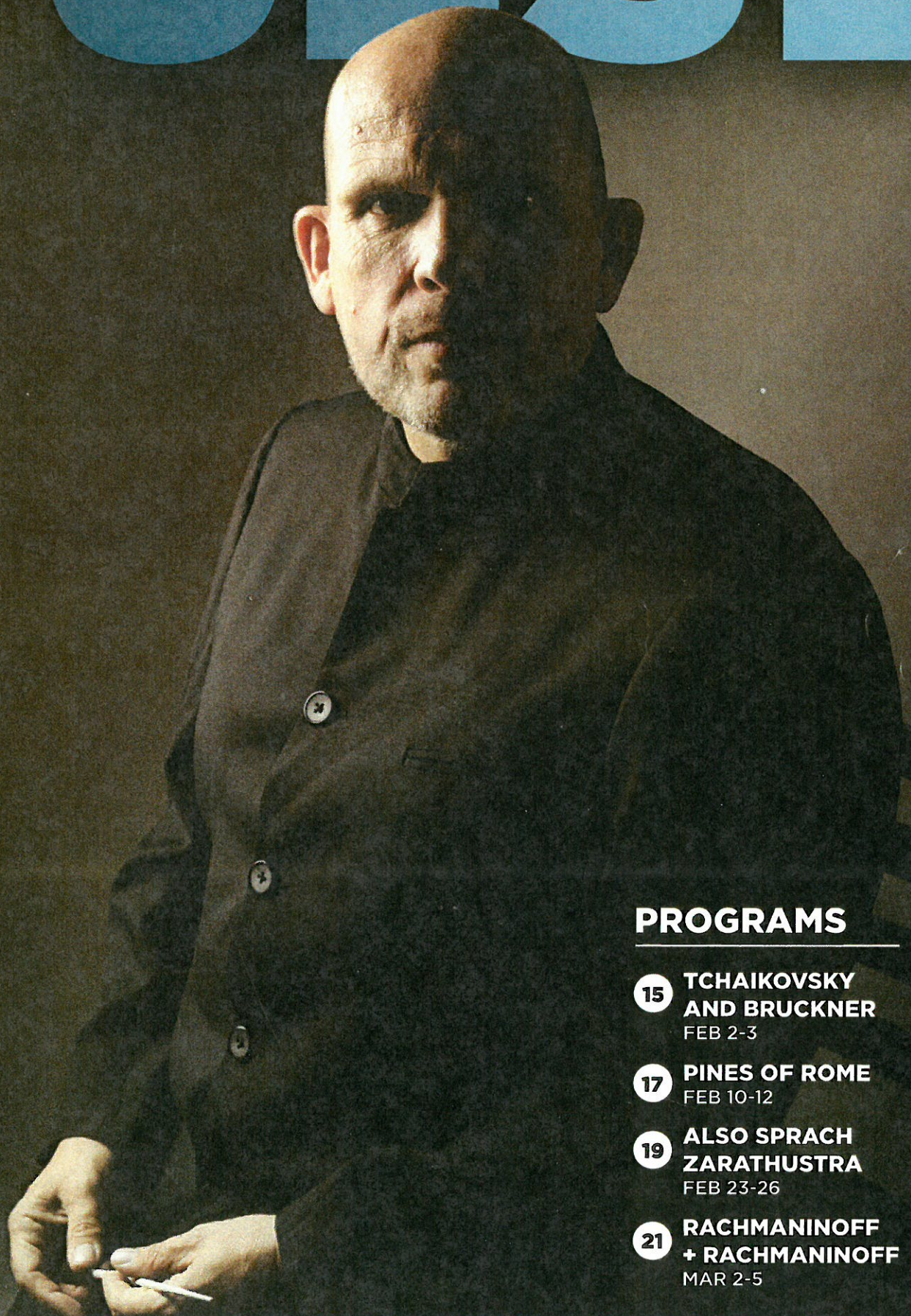


PULSE

DALLAS SYMPHONY



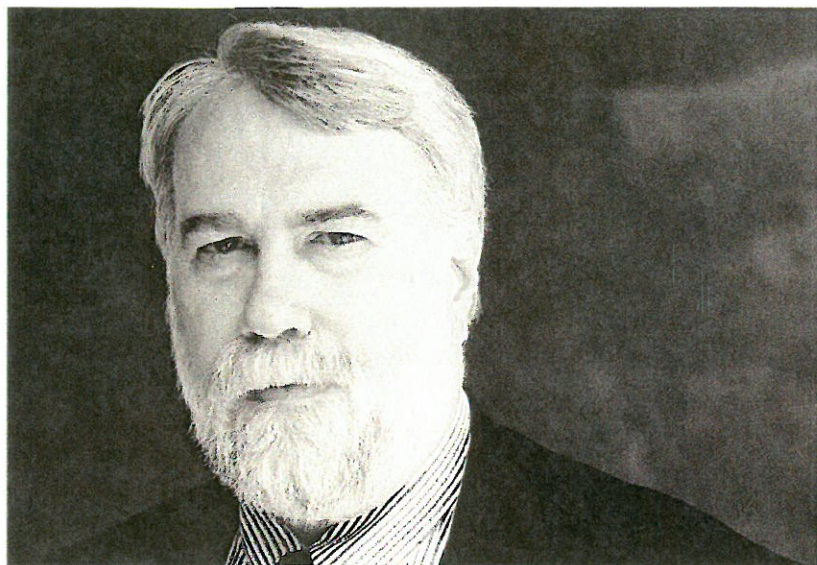
PROGRAMS

- 15** TCHAIKOVSKY
AND BRUCKNER
FEB 2-3
- 17** PINES OF ROME
FEB 10-12
- 19** ALSO SPRACH
ZARATHUSTRA
FEB 23-26
- 21** RACHMANINOFF
+ RACHMANINOFF
MAR 2-5

A MAGICAL CONNOTATION

CHRISTOPHER ROUSE: SYMPHONY NO. 5

By Leanne Rebic Hay



What inspires a composer to write a symphony? For Christopher Rouse, incitement to create new music comes from a variety of sources – mythology, people in his life, and an appreciation for great works of the past are just a few areas of influence for the GRAMMY® Award- and Pulitzer Prize-winning composer.

On February 10, the Dallas Symphony Orchestra with Music Director Jaap van Zweden conducting will present the world premiere of Rouse's Symphony No. 5 that the composer says, "fills a large field of tonal language and harmonic variety." The commission is in partnership with the Nashville Symphony and the Aspen Music Festival and School. The DSO has regularly performed Rouse's music, including his *Iscaiot* during the 2014-15 season and also *Rapture* earlier this season.

Rouse attributes his desire to compose to hearing Beethoven's Fifth Symphony when he was just six years old. For his own

Fifth Symphony, he has incorporated "the magical connotations of 5's and 9's of the music world" by "creating a nod to Beethoven's rhythmic ideas here and there." Rouse says that one of his wishes for this new work is for "the audience to be engaged with a sense of excitement and contemplativeness."

The symphony orchestra is one of Rouse's favorite mediums "because of the capacity for big sound and a variety of colors." Rouse continued, "The art (of an orchestral symphony) can continue to grow with contemporary, exciting music." "Some music was not easy to listen to in its time, but now it is," he reflected. "And to me, writing music today is to say something meaningful to open-minded listeners. I hope this piece expresses a series of emotional states and that people will find the variety appealing," he added.

The Christopher Rouse commission is supported in part by the Norma and Don Stone New Music Fund.

THE IMPORTANCE OF NEW MUSIC

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Many years ago an eminent musicologist gave a pre-concert lecture in Houston about why new music is important. The musicologist made a comparison between painting and music. He said, "An artist can stand back from his canvas and evaluate his art. A composer can't stand back and evaluate what he has created." Only performance allows a composer's work to come alive.

Sitting in the lecture hall that evening were Norma and Don Stone of Dallas, who were so motivated and passionate about the furtherance of new music, they established a named, endowed fund to support the creation and performance of new works. "If you don't have new music, you have a museum," Mr. Stone said. "When an orchestra like the DSO has a new piece tucked into performances, it educates the audience" and exposes the concert-going public to variety. "The alternative is listening to the same thing over and over again," he added.

When asked about the resistance contemporary music has with some traditional orchestral audiences, Mr. Stone said, "It can be difficult to understand. Contemporary art is easier to understand than contemporary music for the concert hall. People don't remember that when Mozart was composing he was looking out at pastoral settings. Today's young composers are looking at and into something completely different."

Both Norma and Don Stone were familiar with Christopher Rouse's work, having met him and heard his compositions at the Aspen Music Festival for many years. Also, Maestro Jaap van Zweden has conducted works by Rouse in the past. The Stones were enthusiastic to commission Rouse to create a piece for the DSO, and Symphony No. 5 is their gift to Dallas.