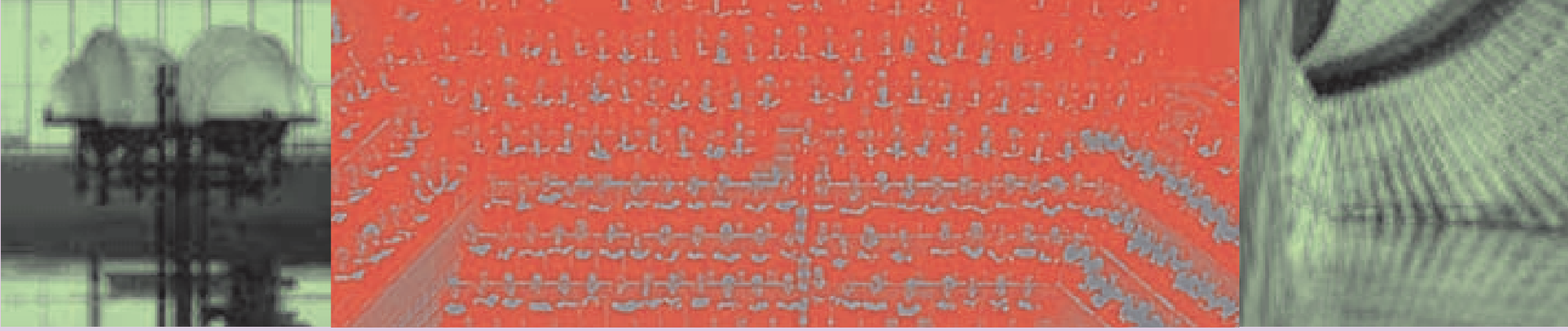

DALLAS SYMPHONY ORCHESTRA • ANDREW LITTON Music Director

DALLAS CHRISTMAS GALA

DALLAS SYMPHONY CHORUS • DAVID R. DAVIDSON Director

No holiday, whether sacred or secular, is more closely associated with music than Christmas. The beloved carols of the season have transcended their religious origins. Many of them are as well known as folk songs. Popular songs such as "White Christmas" have earned pride of place among more traditional carols, and secular confections like Leroy Anderson's irresistible *Sleigh Ride* have nothing to do with Christmas; they are simply associated with the joys of wintertime. Indeed, celebrations of the winter solstice and the first snowflakes in northern climates are an integral part of the holiday spirit. Music has the capacity to draw people of different beliefs and backgrounds together, and holiday concerts have always been popular.

The Dallas Symphony Orchestra has a particularly rich musical tradition during the Christmas season, due largely to the popularity of its loyal and talented chorus. This 240-member all-volunteer group does yeoman duty during the holidays. They begin rehearsals in October for ten Christmas Spectacular concerts in December. These popular concerts are always sold out, with long waiting lists from potential audience members who hope that someone will turn back a pair of tickets. "We could probably sell out 30 performances, if we could sing that many," says Frank Baker, a member since 1987.

Perhaps no segment of the population works harder — or has more fun — than the Dallas Symphony Chorus members. During the busiest time of the year, they somehow maintain their day jobs and their home lives amid the frenzy of holiday shopping, preparations and festivities, still managing to arrive at the concert hall for warmup and a concert ten evenings in December. Chorus rules only require seven holiday concerts of its members, but most of them choose to sing all ten performances. "It certainly makes us feel ready for Christmas!" chuckles Marilyn Mendro, a DSChorus member since 1978, the year after the ensemble was founded. "We feel how much we're a part of the community's Christmas spirit."

Donna Krauss, a fifteen-year chorus veteran and Assistant to Chorus Director David R. Davidson, concurs. "I enjoy seeing the faces of the people in the audience. Our singing seems to bring back their memories of childhood," she comments. "People dress up, and it's often a different audience from the classical subscription concerts we sing. Something special happens out there at the Christmas concerts, something we feel on stage. When we see a whole row of people swaying and smiling, it's easy for us to smile, too."

Singing holiday music is a major part of the reward for the DSChorus, and this seasonal repertoire is unlike anything else they

sing. "I look forward to rehearsals," declares Nash Long, a ten year veteran of the bass section. "The Christmas music itself is special to us. As the song says: 'It's the most wonderful time of the year.'" To be sure, during the regular concert season the DSChorus is featured with the Dallas Symphony in subscription performances. They sing choral masterworks like Beethoven's Ninth Symphony, the Requiems of Verdi and Brahms, and Carl Orff's *Carmina Burana,* as well as lesser-known compositions that present challenges to even the most experienced members.

For the holiday season, the mix is different, offering considerable variety. Old and new music still intermingle, as do the spiritual aspect and the down-to-earth side. The Christmas concerts often present traditional carols in present-day arrangements. This recording of "The Holly and the Ivy," for example, is an arrangement for oboe, harp and chorus by the American composer Stephen Paulus. Morten Lauridsen's *a cappella* setting of the medieval text *O magnum mysterium* captures the joy and tranquillity surrounding the adoration of the Virgin at the time of Christ's birth. Lara Hoggard's setting of the medieval Latin poem *Personent hodie* is a more extroverted and celebratory arrangement, adding organ, trumpets and percussion to turn the piece into a festival processional.

The Dallas Symphony Orchestra and Chorus record in the Eugene McDermott Concert Hall at the Morton H. Meyerson Symphony Center. When this magnificent concert hall opened in 1989, critics acclaimed its superior acoustics, singling out choral works for special mention. The rich reverberation in the music chamber is complemented by remarkable clarity, a near ideal combination for vocal music. Performing in this space since it opened, the DSChorus is comfortable there and skilled at taking full advantage of the unusual acoustical properties in the hall. At Christmastime, these qualities are enhanced. "The hall is a treasure," declares Frank Baker. "You start out with a jewel, then add decorations, lighting, special effects that make it even more festive — it adds a new dimension to the Meyerson. Consequently, the chorus is motivated to do its best."

Their enthusiasm and polish are contagious in this joyous recording. Nash Long says, "I like to listen in the Meyerson's public spaces when people are exiting after our Christmas performances. Their hearts are lighter and their spirits are higher when they leave the hall."

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Andrew Litton, Music Director of the Dallas Symphony since 1994, is one of but a handful of Americans at the head of a major American orchestra. With strong community support he has significantly raised the orchestra's standing through heightened musical standards, international and national touring including a summer residency at the Colorado Bravo Vail Valley Music Festival, a new television presence, and an active recording partnership with Delos International. The DSO 1999/2000 Centennial celebrations include a second European Tour under Mr. Litton's baton.

Mr. Litton has appeared with more than 100 of the world's leading orchestras, including those of Chicago, Philadelphia, New York, Moscow, Japan, Germany, Britain, France, Scandinavia, and Israel. His more than 50 recordings include a Grammy®-winning *Belshazzar's Feast* with Bryn Terfel and the Bournemouth Symphony, as well as a Grammy®-nominated Delos Tchaikovsky album with the Dallas Symphony. Mr. Litton and the Dallas Symphony are recording Mahler and Shostakovich symphony cycles for Delos. Mr. Litton conducts from the keyboard in several highly acclaimed Gershwin recordings, as well as for Delos' Shostakovich Piano Concerto No. 2 with the DSO.

A native New Yorker, Andrew Litton was inspired to become a conductor by attending Leonard Bernstein's New York Philharmonic Young Peoples' Concerts. He is carrying forward that heritage through the Dallas Symphony's Family Concerts, broadcast nationally in a prize-winning *Amazing Music* series on PBS. Committed to education, Mr. Litton is attracting new and younger audiences to the Meyerson Symphony Center. He is a vital force in the cultural life of Dallas.

Andrew Litton's career was launched by winning the 1982 London BBC International Conductors' Competition while still a Juilliard student. Debuts with the BBC Symphony and Royal Philharmonic orchestras quickly led to guest conducting invitations worldwide. Upon graduating from Juilliard with Bachelors and Masters Degrees in Piano and Conducting, he became Exxon/Arts Endowment Assistant Conductor of the Washington, DC National Symphony Orchestra under Music Director Mstislav Rostropovich. In 1986 Mr. Litton was named Principal Guest Conductor of Britain's Bournemouth Symphony Orchestra and in 1988 became its Principal Conductor and Artistic Advisor, the first American and youngest to head one of Britain's oldest orchestras. He remains BSO Conductor Laureate and returns frequently to Britain.

Andrew Litton has conducted at the Metropolitan Opera, Royal Opera Covent Garden, English National, Welsh National, and Bregenz Festival, among others. He returns to the Dallas Opera in February 2001

for *Rigoletto* and to the ENO for *Masked Ball* in February 2002. He led the May 2000 New York Philharmonic's Sondheim Gala concert presentations of *Sweeney Todd* with George Hearn and Patti LuPone.

Mr. Litton's honors include an honorary Doctorate of Music from the University of Bournemouth, the Royal Philharmonic Society Award for service to music, and the Dallas Historic Society's Award for Community Service in recognition of his strong commitment to his adopted Dallas home.

David R. Davidson served as interim director of the Dallas Symphony Chorus for nine months before being appointed director on December 1, 1994. He has been the director of music at Highland Park Presbyterian church since September 1, 1985. Mr. Davidson is also an adjunct instructor of choral conducting at Perkins School of Theology at Southern Methodist University. Mr. Davidson was chosen to be a masterclass conductor at the eighth International Choral Conductor's Seminar in Brugge, Belgium, where he studied with Laszlo Heltay.

He has prepared the Dallas Symphony Chorus for performances with Andrew Litton, Pinchas Zukerman, Eduardo Mata, Kazimierez Kord, John Nelson, Robert Shaw, Richard Hickox, Zubin Mehta, and Kate Tamarkin. The Dallas Symphony Chorus prepared by Mr. Davidson received excellent reviews and audience response from its six 1996 performances of the Mahler Eighth Symphony with the Israel Philharmonic directed by Zubin Mehta. The chorus is also receiving acclaim for its performances on the Dallas Symphony recordings of Mahler (DE 3237 & 3248), Tchaikovsky (DE 3196), Holst (DE 3225 & DV 7003), an Opera Gala recording featuring soprano Alessandra Marc (DE 3240), and Gershwin (Dorian).

The **Dallas Symphony Chorus**, founded in 1977, is the official vocal ensemble of the Dallas Symphony Orchestra. This volunteer organization, under the direction of David R. Davidson, is made up of members who devote their time, efforts and talents to regularly scheduled rehearsals and performances with the orchestra, as well as other appearances in the community. In July 1996, the chorus performed Mahler's Eighth Symphony in Israel at the invitation of Zubin Mehta and the Israel Philharmonic. The chorus also gave a special 4th of July performance at the home of the American ambassador and performed the Mahler in Jerusalem as part of that city's 3000th-year celebration. Recording credits include Ravel's *Daphnis et Chloe* (RCA) and Prokofiev's *Alexander Nevsky* (Dorian) under the direction of Eduardo Mata. Recent recordings with Andrew Litton include Mahler's

Symphony No. 2 *Resurrection* (DE 3237), Mahler's Symphony No. 3 (DE 3248), the premiere recording of Lowell Liebermann's Second Symphony (DE 3256), Tchaikovsky's *Moscow Cantata* and *1812 Overture* (DE 3196), an Opera Gala recording featuring soprano Alessandra Marc (DE 3240), Gershwin's *Porgy & Bess* (Dorian) — arranged by Mr. Litton — and the Holst *Planets* (Delos DE 3225 / DV 7003).

Teresa Gomez received her bachelor of music degree in music education from the University of North Texas. She was voted "most outstanding undergraduate vocalist" and "most outstanding senior in music" by the U.N.T. College of Music faculty. Ms. Gomez won first place in the graduate women's division of the National Association of Teachers of Singing competition and received the Grady Harlen Award for the most outstanding performer. She has been a soloist with the U.N.T. Symphony, U.N.T. Symphonic Band, Denton Bach Society, Orchestra of New Spain, Texas All-State Choir, Plano Symphony, Dallas Wind Symphony, Dallas Symphony Chorus, and the Dallas Symphony on several concerts. In 1998 Ms. Gomez made her debut at Carnegie Hall as the soprano soloist in Mozart's Requiem under the direction of David Davidson. When not performing, Teresa Gomez teaches piano and voice lessons in North Richland Hills, where she resides with her husband, Paul.

Blake Davidson has had a wide and varied career in music. From opera to musical theater, cruise ships to circus ringmaster, he has covered most forms of musical performing. Born into a musical family, he was regularly singing in church and professionally by his early teens. Mr. Davidson studied music at U.N.T. and moved from there to the musical theater stage, performing roles in such venues as Casa Manana, Dallas Summer Musicals, and the Northwood Musical Theater Workshop. Musical revue performances include the Grand Crystal Palace, Six Flags Over Texas, Astroworld, and two cruise ships. In the late 1980s, he spent two years as the singing ringmaster for the Shrine Circus, touring the western United States and Canada. His oratorio work has included bass solos in such works as Mendelssohn's *Elijah*, Handel's *Messiah*, Haydn's *Creation*; Requiems by Mozart (Carnegie Hall solo debut), Brahms, and Bruckner; Beethoven's Mass in C major; Vaughan Williams' *Hodie*; Schubert's Mass in G; Mozart's *Vesperae Solemnae*; and Saint-Saens' *Christmas Oratorio*. In 1998 he appeared as soloist with the Dallas Symphony Pops on the Christmas at the SuperPops program at the Morton H. Meyerson Symphony Center.

Orchestra Personnel for this Recording

The Dallas Symphony Orchestra
ANDREW LITTON,
Music Director and Conductor

Clause Peter Flor,
Principal Guest Conductor

FIRST VIOLINS
Emanuel Borok, *Concertmaster*
vacant, (1)
Jan Mark Sloman (2)
Motoi Takeda (3)
Susan Ager
Joan Davis
Arkady Fomin
Sarah Hardesty
Ronald Hudson (4)
Kristin Jutrus
Diane Kitzman
Miyo Kono
Mary Reynolds
Andrew Schast
Bruce Wittrig

SECOND VIOLINS
Delmar Pettys, *Principal*
Alexandra Adkins Shtarkman (5)
Sho Mei Pelletier (5)
Kay Buchbinder
Lauren Charbonneau
Janet Cherry
Heidi Itashiki
Andrzej Kapica
Shu Lee
Bruce Patti
William Scobie
Dawn Stahler
Daphne Volle
Bing Wang

VIOLAS
Ellen Rose, *Principal*
Barbara Hustis (5)
Ann Marie Hudson (5)
Mitta Angell
Pamela Askew
Caroline Clayton
Thomas Demer
Valerie Dimond
Kay Gardner
John Geisel
David Schultz
David Sywak

CELLOS
Christopher Adkins, *Principal*
Yuri Anshelevich (5)
Charles Jacot
Michael Coren
Daniel Levine
John Myers
Jolyon Pegis
Peter Steffens
Mitchell Maxwell
Gayane Manasjan
Anthony Adkins

BASSES
Nicolas Tsolainos, *Principal*
Tom Lederer, *Co-Principal*
Roger Fratena (5)
Elizabeth Patterson Girko
Paula Holmes Fleming
Dwight Shambley
Clifford Spohr (10)
Alan Yanofsky

FLUTES
Jean Weger Larson, *Principal*
Kara Kirkendoll (8)
Deborah Baron (7)

PICCOLO
Deborah Baron

OBOES
Eric Barr, *Principal*
David Matthews (5)
Willa Henigman (7)

ENGLISH HORN
David Matthews

CLARINETS
Gregory Raden, *Principal*
Paul Garner (5) *and E♭ Clarinet*
Harold Nogle, Jr.
Christopher Runk

BASS CLARINET
Christopher Runk

BASSOONS
Wilfred Roberts, *Principal*
Scott Walzel (9)
Peter Grenier

CONTRABASSOON
Peter Grenier

HORNS
Gregory Hustis, *Principal*
Jennifer Montone (5, 8)
Haley Hoops
Paul Capehart
James Nickel (7, 8)
Robin Raby

TRUMPETS
Jeffrey Curnow, *Principal*
Richard Giangiulio, *Co-Principal*
Bert Truax
Thomas Booth (7)
Billy Ray Hunter

TROMBONES
John Kitzman, *Principal*
Philip Graham
Darren McHenry
Lee Rogers

BASS TROMBONE
Darren McHenry

TUBA
Matthew Good, *Principal*

TIMPANI
Kalman Cherry, *Principal*
Douglas Howard (7)

PERCUSSION
Ronald Snider (7)
Daniel Florio
Brad Wagner

HARP
Susan Dederich-Pejovich, *Principal*

PERSONNEL MANAGER
Michael Coren

CONTRACTOR OF MUSICIANS
Wilfred Roberts

CHIEF LIBRARIAN
Karen Schnackenberg

ASSOCIATE LIBRARIAN
Mark Wilson

STAGE MANAGER
Carl Wong

STAGE TECHNICIAN
Marc Dunkelberg

RESIDENT ORGANIST AND CURATOR
Mary Preston

STAFF KEYBOARDIST
Steven Harlos

1. Senior Associate Concertmaster
2. Principal Associate Concertmaster
3. Associate Concertmaster
4. Associate Concertmaster Emeritus
5. Associate Principal
6. Associate Principal Emeritus
7. Assistant Principal
8. One year position
9. Interim Associate Principal
10. Principal Emeritus

Chorus Personnel for this Recording

The Dallas Symphony Orchestra Chorus
DAVID R. DAVIDSON, ***Director***

Jerry Stephens, Rehearsal Accompanist

Grant Williams, Vocal Coach

SOPRANOS
Joyce Alcorn
Laura Ayres
Jennifer Behl
Valerie Broach
Jill Brooks
Mary Ruth Caldwell
Sherry Dabney
Judi Davidson
Marsha Dekan
Lois Dilworth
Nan Ducote
Kristin Edford
Susan Ellingburg
J. Amelita Facchiano
Karen Fine
Dalene Foreman
Dana Francis
Mary Harris
Rosemary Hoogerwerf
Hilda Jaffe
Rita Koger
Donna Krauss
Serita Lattimore
Gloria Lett
Maria Lindberg-Kransmo
Carolyn Lynch
Marilyn Mendro
Robyn Moehn
Maggie Morris
Kate Newman
Carol Ann Ozlowski
Dianne Parker
Jennifer Petersen
Alissa Pitman
Brenda Potts
Helen Ritchey
Beth Rumph
Laura Seale
Kristen Shepard
Cathy Tuggy
Peggy West
Mary Williams
Vikki Yeatts

ALTOS
Babs Arnswald
Judith Becker
Nicky Bell
Holly Boals
Melody Boersma
Holly Boyle
Alexa Bradford
Loretta Browning
Brenda Clayton
Linda Davis
Louise Delano
Sandi Dillon
Gudrun Doerbeck
Michele Dunn
Emily Fallis
Ann Fekety
Claudia Geist
Melanie Gilmore
Sandra Greenman
Pat Guittard
Beth Hosch
Debi Klein
Marilyn Latham
Cam McAra
Mary McLean
Willie Meyers
Rita Pilgrim
Betty Plumlee
Sue Russell
Lisa Schlepp
Karen Sexton
Nancy Shamblin
Sharon Sproat
Beverly Storey
Brenda Stubel
LeeAnne Thompson
Mary Nell Tripp
Deborah Waterman
Barbara Weiszbrod
Dianne Wester
Jennifer Wilson
Donna Wright

TENORS
John Bassler
David Chapman
Peter Clayton
Richard Etheridge
John Fattaruso
Dan Hall
Michael Hogan
John Ingram III
Gene Lavergne
Walter Lee
Alex Liu
J. Alan Lummus
Paul Lyford
Ray McKinney
Zach Pohl
Joe Rhyne
Mike Richardson
Bill Rollings
Phil Roth
Fred Shepard
John Skinner, Jr.
Paul Thompson
Don Trapp
Lance Treadway
Larry Tripp
Jack Waller

BASSES
Frank Baker
Gerald Bell
Kevin Bittick
Trafton Bogert
Michael Braeckel
Russel Carver
Jason Chandler
Roderick Corner
Jerry Crane
Steve Cumming
Neil Davidson
Dennis Decker
David Dilworth
Michael Dobbins
Scott Gordon
Kyle Hancock
Tom Harris
Wade Hyde
Fred Kumpel
Ronald Lamping
Jerome Lewallen
Nash Long
David Lovelady
Ronnie Mayfield
Tim Mohel
Lewis Robinson
Dave Senter
Glenn Shank
Dick Stine
Milt Strong
Charles Suitt
Paul Talbot
Theodore Walker
Chris Wallace
Robert Waterman
Bill Wine
Joe Wright
Chris Wyndham
Russel Young

The **Dallas Handbell Ensemble** (DHE) was founded in 1987 by its musical director, David R. Davidson. Their objective was twofold: to perform handbell repertoire at the highest level of musical sensitivity and technical clarity, and to provide a performing outlet and training ground for handbell directors and ringers who have displayed a high level of muiscal artistry. The 12 members of this auditioned group are music directors and experienced ringers from the Dallas-Fort Worth Metroplex; many of these ringers are active handbell clinicians throughout the United States. The DHE has performed for national conventions of the American Guild of English Handbell Ringers, Inc., the American Choral Directors Association, and the American Guild of Organists. They have appeared on national television as well as six consecutive at the DSO's Christmas Celebration concerts and are featured on the Dallas Symphony Orchestra's *A Feast of Carols*. Released in 1996, *Textures* has received international acclaim. The Dallas Handbell Ensemble plays on six octaves of Schulmerich Handbells and ChoirChimes and a C^2 made by Malmark. Their 1998 Eastern European tour included performances in Berlin, Leipzig, Prague, Vienna, and Budapest.

DALLAS HANDBELL ENSEMBLE
David R. Davidson, *Director*
Rosemary Manley, *Personnel Manager*

Jannette Anderson
Kevin Cabaniss
Carol Cappa
Tracy DePue
Ava Harris
John R. Knott
Rosemary Manley
Ron McLeroy
Dan Mitchell
Emily Nichols
Lois Partridge
Judy York

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John Eargle describes VR² and Surround Sound

We are at a new golden age in sound recording. Since the early days of the art of recording, the industry has striven for realism; the improvements of the LP, stereo, and digital technology have each represented great steps forward. Now we are entering the era of ***discrete surround sound*** playback in the home. **Virtual Reality Recording** (VR²) represents Delos' commitment to this new medium.

In terms of recording technology, each VR² recording begins as a set of multiple stereo program pairs which are mixed into normal two-channel stereo for current CD release, and archived for later mixdown into surround sound. While actual audio consumer carriers of discrete surround are now in development, this stereo CD can be heard in surround through Dolby Pro-Logic surround sound decoders, which are at the heart of many home theater systems, as well as via Delos' series of discrete DVD releases. Listen, and you will hear the difference.

John Eargle

With this recording, Delos takes its first step into the realm of a new technology: Direct Stream Digital audio. In a fresh, unique approach, DSD employs a high sampling rate (2.8MHz), single-bit method of digital encoding, avoiding some of the problems and limitations of traditional methods of digital recording and providing a very rich and musical sound. Delos is very proud to be involved with the Sony SACD Project in the development of this recording process and pleased to offer this recording of superior quality.

For this CD release, all recording and post production was done in the DSD domain with the Sony Sonoma Audio Workstation. The DSD master was converted to PCM digital audio for CD using the SBM Direct processor from Sony. This title will also be available as a multichannel SACD.

Also available in VR² and Surround Sound with the Dallas Symphony Orchestra, Andrew Litton conductor, and the Dallas Symphony Chorus, David R. Davidson, director

- LOWELL LIEBERMANN: Symphony No. 2, Op. 67 (world premiere recording) • Concerto for Flute and Orchestra, Op. 39 • with Eugenia Zukerman, flute soloist • DE 3256
- MAHLER: Symphony No. 3 • Nathalie Stutzmann, contralto • DE 3248
- *OPERA GALA* — with Alessandra Marc, soprano• Arias by Bellini, Donizetti, Strauss, Barber and Puccini. Overtures and preludes by Verdi and Puccini • DE 3240
- MAHLER: Symphony No. 2 "*Resurrection*" • Heidi Grant Murphy, soprano; Petra Lang, mezzo-soprano • Available on CD: DE 3237 & SACD: SACD 3237
- *DALLAS SPACE SPECTACULAR* — Strauss: Thus Spake Zarathustra • Holst: The Planets Available on CD: DE 3225 & DVD: DV 7003
- TCHAIKOVSKY: *1812 Overture* (with chorus), *Moscow Cantata*, selections from *The Sleeping Beauty*, and *The Voyevoda*. • DE 3196

The pipe organ in the Morton H. Meyerson Symphony Center's Eugene McDermott Concert Hall is a gift of the Herman W. and Amelia H. Lay Family.

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Recording Producer: *Andrew Keener*
Recording Engineer: *John Eargle*
Associate Recording Engineer: *Jeff Mee*
Editing: *Dawn Frank, Airshow Mastering*

Recorded June 23-24, 2000
McDermott Hall, Meyerson Center, Dallas, TX

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DALLAS CHRISTMAS GALA

1 **JOHN WILLIAMS**: *Merry Christmas, Merry Christmas* (2:45)
2 arr. **Randol Alan Bass**: *A Christmas Flourish* (12:11)
– "Shiloh" ~ "Joy to the World" ~ "Silent Night" ~ "Angels We Have Heard on High"
3 **ALFRED BURT**: *Caroling, Caroling* (1:04)*
4 arr. **Lara Hoggard**: *Personent Hodie* (4:23)*
5 **JOHN WASSON**: *Festival Fanfare for Christmas* (3:34)*
6 **STEPHEN PAULUS**: *The Holly and the Ivy* (3:52)*
7 arr. **Randol Alan Bass**: *Seasonal Sounds* (10:14)*
– "Santa Claus is Comin' to Town" ~ "Here Comes Santa Claus" ~ "Rudolph, the Red-Nosed Reindeer" ~ "Frosty, the Snowman" ~ "Jingle Bells"
8 **LEROY ANDERSON**: *Sleigh Ride* (2:54)
9 **IRVING BERLIN** (arr. **Moss**): *White Christmas* (5:34)
10 **MORTON LAURIDSEN**: *O Magnum Mysterium* (5:10)*
11 **FRED SILVER** (arr. **Wayland**): *The 12 Days After Christmas* (3:22)
12 arr. **John Wasson**: *Bellsong Fantasy* (5:14)*
13 **DONALD FRASER/JANE MCCULLOCH**: *This Christmastide* (6:06)*
14 arr. **Alexander Courage**: *A Christmas Garland* (5:52)
– "Ding, Dong Merrily on High" ~ "God Rest Ye Merry Gentlemen" ~ "Have Yourself a Merry Little Christmas" ~ "We Wish You a Merry Christmas"

TOTAL PLAYING TIME: 72:14

Andrew Litton, conductor • David R. Davidson, conductor*
Dallas Symphony Chorus • David R. Davidson, director
Dallas Symphony Orchestra
Teresa Gomez, soprano
Blake Davidson, baritone
Dallas Handbell Ensemble • David R. Davidson, director

DE 3267

DE 3267

DELOS DE 3267 DALLAS CHRISTMAS GALA

1 WILLIAMS
Merry Christmas, Merry Christmas

2 arr. Bass
*A Christmas Flourish**
"Shiloh," "Joy to the World," "Silent Night," "Angels We Have Heard on High"

3 BURT
*Caroling, Caroling**

4 arr. Hoggard
*Personent Hodie**

5 WASSON
*Festival Fanfare for Christmas**

6 PAULUS
*The Holly and the Ivy**

7 arr. Bass
Seasonal Sounds
"Santa Claus is Comin' to Town," " Here Comes Santa Claus," "Rudolph, the Red-Nosed Reindeer," "Frosty, the Snowman," "Jingle Bells"

8 ANDERSON
Sleigh Ride

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VIRTUAL REALITY RECORDING

DALLAS CHRISTMAS GALA

DALLAS SYMPHONY ORCHESTRA
ANDREW LITTON music director

DALLAS SYMPHONY CHORUS
DAVID R. DAVIDSON director*

TERESA GOMEZ soprano

BLAKE DAVIDSON baritone

DALLAS HANDBELL ENSEMBLE

DE 3267
TOTAL PLAYING TIME: 72:14

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9 BERLIN, arr. Moss
White Christmas

10 LAURIDSEN
*O Magnum Mysterium**

11 SILVER, arr. Wayland
The 12 Days After Christmas

12 arr. Wasson
*Bellsong Fantasy**

13 FRASER/ MCCULLOCH
*This Christmastide**

14 arr. Courage
A Christmas Garland
"Ding, Dong Merrily on High"
"God Rest Ye Merry Gentlemen"
"Have Yourself a Merry Little Christmas"
"We Wish You a Merry Christmas"

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