FEBRUARY 2019

GRAMOPHONE'S **ORCHESTRA OF THE YEAR**

SEATTLE SYMPHONY

LUDOVIC MORLOT, MUSIC DIRECTOR

KINAN AZMEH
PREMIERES HIS NEW
CLARINET CONCERTO

LAWRENCE BROWNLEE & ERIC OWENS
IN RECITAL

SIR ANDRÁS SCHIFF
WITH THE SEATTLE SYMPHONY
& IN RECITAL

encore
arts programs

My legacy. My partner.

You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

Take the first step in ensuring the preservation of your wealth for your lifetime and future generations.

To learn more, please visit unionbank.com/theprivatebank or contact:

Lisa Roberts
Managing Director, Private Wealth Management
lisa.roberts@unionbank.com
415-705-7159

UnionBank®
The Private Bank

Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.

EQUAL HOUSING LENDER

©2019 MUFG Union Bank, N.A. All rights reserved. Member FDIC.
Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.

CONTENTS

FEBRUARY 2019

Photo: Pari Dukovic

Photo: Shervin Lainez

Photo: Dario Acosta

4 / **CALENDAR**

6 / **MEET THE MUSICIANS**

8 / **THE SYMPHONY**

10 / **NEWS**

FEATURES

12 / Say Hello to Octave 9

CONCERTS

15 / February 6
Silkroad Ensemble with Kinan Azmeh

17 / February 8, 9 & 10
***E.T. The Extra-Terrestrial* in Concert**

19 / February 14 & 16
Prokofiev Symphony No. 7

23 / February 17
Lawrence Brownlee & Eric Owens

27 / February 18
Songplay Featuring Joyce DiDonato

29 / February 19
Debussy String Quartet

31 / February 22 & 23
Amadeus Live with the Seattle Symphony

33 / February 28 & March 3
Sir András Schiff Beethoven Piano Concerto No. 4

37 / March 2
Sir András Schiff in Recital

46 / **BENAROYA HALL GUIDE**

47 / **THE LIS(Z)T**

ON THE COVER: Kinan Azmeh (page 15) with the Seattle Symphony by Brandon Patoc
COVER DESIGN: Kate Hourihan
EDITOR: Heidi Staub

© 2019 Seattle Symphony
All rights reserved. No portion of this work may be reproduced in any form or by any electronic or mechanical means without written permission from the Seattle Symphony. All programs and artists are subject to change.

LOOKING AHEAD: MARCH AT BENAROYA HALL

PERFORMANCE SPACE:
- S. MARK TAPER FOUNDATION AUDITORIUM
- ILLSLEY BALL NORDSTROM RECITAL HALL
- OCTAVE 9: RAISBECK MUSIC CENTER
- SAMUEL & ALTHEA STROUM GRAND LOBBY
- SYMPHONY EVENTS AWAY FROM THE HALL

ON THE DIAL: Tune in to Classical KING FM 98.1 every Wednesday at 8pm for a Seattle Symphony spotlight and the first Friday of every month at 9pm for concert broadcasts.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1 7:30pm There is Sunshine in My Soul Today ENSIGN SYMPHONY & CHORUS 7:30pm Side-by-Side with Ballard High School Orchestra SEATTLE SYMPHONY 8pm Soundbites SEATTLE SYMPHONY	**2** 8pm Sir András Schiff in Recital SEATTLE SYMPHONY
3 11am Octave 9 Ribbon Cutting SEATTLE SYMPHONY 2, 3, 4 & 5pm Octave 9 Open Houses SEATTLE SYMPHONY 2pm Sir András Schiff Conducts & Plays SEATTLE SYMPHONY	**4**	**5** 7:30pm Dean Baquet & Marty Baron SEATTLE ARTS & LECTURES	**6** 6:30pm International Women's Day 2019 BE BOLD SEATTLE	**7** 5pm Octave 9 First Thursday Open House SEATTLE SYMPHONY 7:30pm Joshua Bell Mendelssohn Violin Concerto SEATTLE SYMPHONY	**8** 5:30pm The Symphony: Shostakovich SEATTLE SYMPHONY 8pm Joshua Bell Mendelssohn Violin Concerto SEATTLE SYMPHONY	**9** 10am–4pm Octave 9 Family Open House SEATTLE SYMPHONY 11am Family Concert: The Man with the Violin SEATTLE SYMPHONY 8pm Joshua Bell Mendelssohn Violin Concerto SEATTLE SYMPHONY
10 3pm Ravel, Schumann & Mahler SEATTLE YOUTH SYMPHONY ORCHESTRA 6pm Brooklyn to Ballard SEATTLE SYMPHONY 7pm Her Vision | Her Voice WOMEN WHO SCORE 7:30pm Samin Nosrat NWAA, KNKX 88.5 FM & THE STRANGER	**11** 1pm Benaroya Hall Tour SEATTLE SYMPHONY 7:30pm Max Raabe & The Palast Orchester LIVE @ BENAROYA HALL	**12**	**13** 3:30pm Friends Onstage Rehearsal* SEATTLE SYMPHONY	**14** 7:30pm Bach Mass in B minor SEATTLE SYMPHONY	**15** 7:30pm University of Washington Community Concert SEATTLE SYMPHONY 8pm An Evening with Burt Bacharach LIVE @ BENAROYA HALL	**16** 8pm Bach Mass in B minor SEATTLE SYMPHONY
17 2pm Bach Mass in B minor SEATTLE SYMPHONY 7pm Mozart Violin Sonatas BYRON SCHENKMAN & FRIENDS	**18** 7:30pm Wayne Marshall in Recital SEATTLE SYMPHONY	**19** 7:30pm Michael Tilson Thomas & San Francisco Symphony SAN FRANCISCO SYMPHONY	**20** 7:30pm In the Spotlight: John Harbison SEATTLE SYMPHONY	**21** 7:30pm Shostakovich Symphony No. 15 SEATTLE SYMPHONY	**22** 10pm [untitled] 2 SEATTLE SYMPHONY	**23** 10am & 12pm Sensory Friendly Concert: Springing for the Violins SEATTLE SYMPHONY 5pm Contemporary Music Marathon SEATTLE SYMPHONY 7:30pm David Russell SEATTLE CLASSIC GUITAR SOCIETY 8pm Shostakovich Symphony No. 15 SEATTLE SYMPHONY
24 12 & 8am Contemporary Music Marathon SEATTLE SYMPHONY 2pm Capturing the Impossible NATIONAL GEOGRAPHIC LIVE	**25** 7:30pm Capturing the Impossible NATIONAL GEOGRAPHIC LIVE	**26** 7:30pm Capturing the Impossible NATIONAL GEOGRAPHIC LIVE	**27**	**28**	**29** 7:30pm Makana LIVE @ BENAROYA HALL 8pm The Glenn Miller Orchestra SEATTLE SYMPHONY	**30** 8pm The Glenn Miller Orchestra SEATTLE SYMPHONY
31 2pm The Glenn Miller Orchestra SEATTLE SYMPHONY						

*Donor Events: Call 206.215.4832 for more information

seattlesymphony.org **TICKETS:** 206.215.4747 **GIVE:** 206.215.4832

ON THE BEAT
Who's Here to Hear

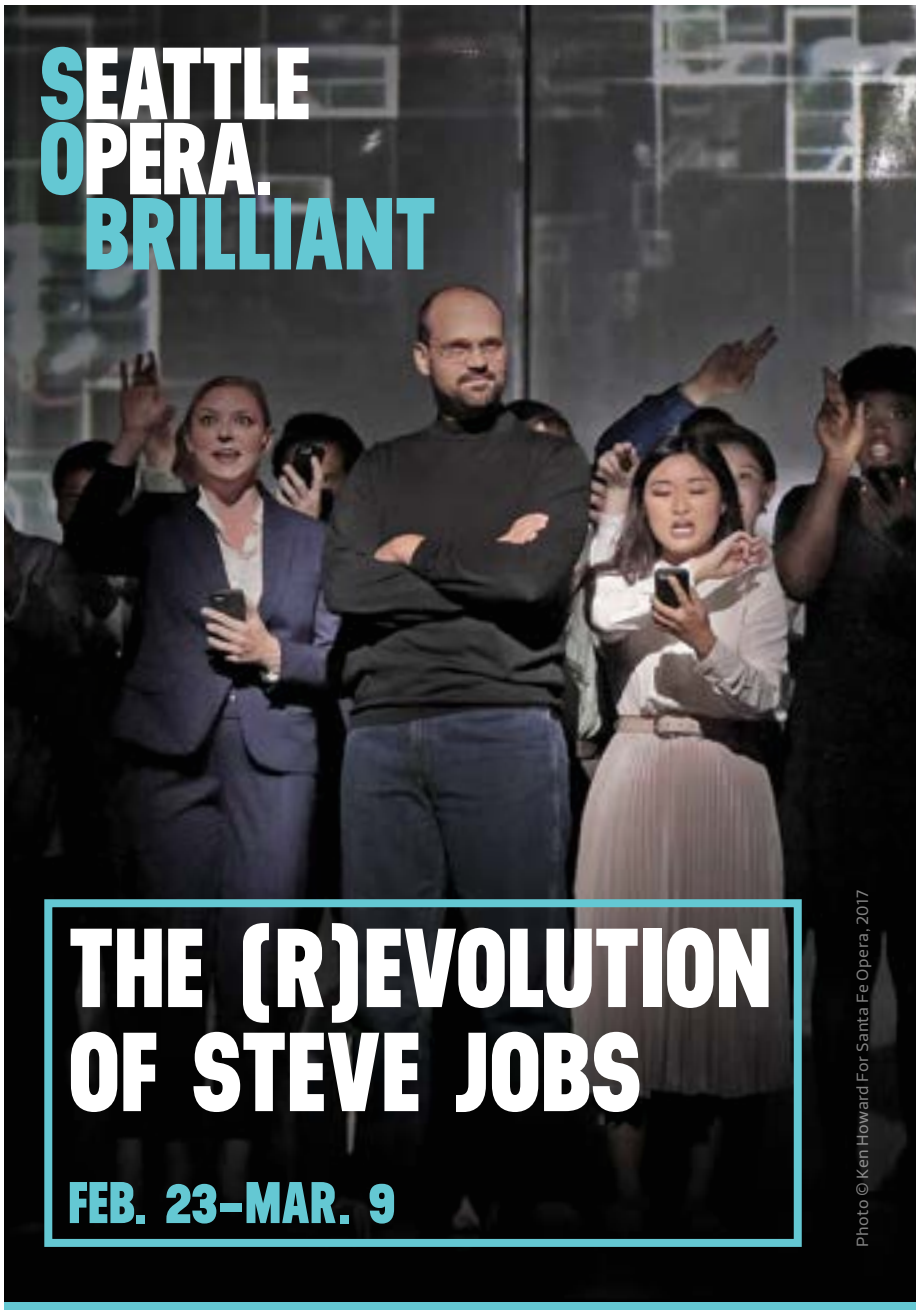
Photo: James Holt

"We're both originally from Taiwan but we met in Seattle. Right now we have a 2 year old, so when we have a chance to go out, we enjoy going to movies or fine dining. Sometimes we like to sing together. My husband Jack will play the guitar and I'll sing, but we have very different tastes in music. For me, I like a little bit of everything. I like classical, I like pop songs. He likes rock music and death metal, so very different. I don't always understand the lyrics in his music with all the screaming and yelling, but he says it is relaxing. For me, I think classical is relaxing."

– Joyce, left, with Jack, right

CONNECT WITH US:

Share your photos using #ListenBoldly and follow @seattlesymphony on Facebook, Instagram, Twitter and Snapchat. Download the Listen Boldly app to easily purchase tickets, skip the Ticket Office lines and receive exclusive offers.



"TOTALLY USER-FRIENDLY!"
–The Los Angeles Times

This innovative and crowd-pleasing portrait of Apple's visionary co-founder dazzles with "visually stunning" (*ABQ Journal*) staging and lyrical, cutting-edge music mixing traditional and electronic instrumentation. Compelling, funny, and touching, the unique production "does what opera does best: giving audiences a glimpse into the inner life of its title character" (*Marin Independent Journal*). Don't miss this remarkable example of theatrical imagination.

West Coast Premiere!
In English with English subtitles.
Evenings 7:30 PM
Sunday 2:00 PM

Featuring the Seattle Opera Chorus and members of Seattle Symphony Orchestra.

MCCAW HALL
206.389.7676
SEATTLEOPERA.ORG/STEVEJOBS

2018/19 SEASON SPONSOR:
LENORE M. HANAUER

PRODUCTION SPONSORS:
ARTSFUND, C.E. STUART CHARITABLE TRUST, TAGNEY JONES FAMILY FUND AT SEATTLE FOUNDATION

Co-commission with Santa Fe Opera and San Francisco Opera, with support from Cal Performances

LUDOVIC MORLOT

SEATTLE SYMPHONY MUSIC DIRECTOR

Photo: Lisa-Marie Mazzucco

French conductor Ludovic Morlot has been Music Director of the Seattle Symphony since 2011. During the 2018–2019 season they will continue in their incredible musical journey, focusing particularly on the music of Debussy, and works by composers he influenced or that influenced him. Among others, newly commissioned works this season are Caroline Shaw's Piano Concerto and the U.S. premiere of Pascal Dusapin's *At Swim-Two-Birds*. The orchestra has many successful recordings on their label which have won three Grammy Awards.

Morlot was Chief Conductor of La Monnaie for three years (2012–14). During this time he conducted several new productions including *La Clemenza di Tito*, *Jenůfa* and *Pelléas et Mélisande* as well as concert performances in both Brussels and at the Aix-en-Provence Easter Festival.

Trained as a violinist, Morlot studied conducting at the Pierre Monteux School (U.S.) with Charles Bruck and Michael Jinbo. He continued his education in London at the Royal Academy of Music and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Morlot was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contribution to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music.

SEATTLE SYMPHONY ORCHESTRA ROSTER

LUDOVIC MORLOT
Harriet Overton Stimson Music Director

Thomas Dausgaard *Music Director Designate*
Joseph Crnko *Associate Conductor for Choral Activities*

Pablo Rus Broseta *Douglas F. King Associate Conductor*
Gerard Schwarz *Rebecca & Jack Benaroya Conductor Laureate*

FIRST VIOLIN

Noah Geller
David & Amy Fulton Concertmaster

Open Position,
Clowes Family Associate Concertmaster

Open Position
Assistant Concertmaster

Simon James
Second Assistant Concertmaster

Jennifer Bai
Mariel Bailey
Cecilia Poellein Buss
Timothy Garland
Leonid Keylin
Mae Lin
Mikhail Shmidt
Clark Story
John Weller
Jeannie Wells Yablonsky
Arthur Zadinsky

SECOND VIOLIN

Elisa Barston
Principal

Michael Miropolsky
John & Carmen Delo Assistant Principal Second Violin

Kathleen Boyer
Gennady Filimonov
Evan Anderson
Natasha Bazhanov
Brittany Breeden
Stephen Bryant
Linda Cole
Xiao-po Fei
Artur Girsky
Andy Liang
Andrew Yeung

VIOLA

Susan Gulkis Assadi
PONCHO Principal Viola

Arie Schächter **
Assistant Principal

Mara Gearman
Timothy Hale
Penelope Crane
Wes Dyring
Allison Farkas *
Sayaka Kokubo
Daniel Stone
Rachel Swerdlow
Julie Whitton

CELLO

Efe Baltacıgil
Marks Family Foundation Principal Cello

Meeka Quan DiLorenzo
Assistant Principal

Nathan Chan
Eric Han
Bruce Bailey
Roberta Hansen Downey
Walter Gray
Vivian Gu
Joy Payton-Stevens
David Sabee

BASS

Jordan Anderson
Mr. & Mrs. Harold H. Heath Principal String Bass

Joseph Kaufman
Assistant Principal

Jonathan Burnstein
Brendan Fitzgerald *
Jennifer Godfrey
Travis Gore
Jonathan Green

FLUTE

Demarre McGill
Principal
Supported by David and Shelley Hovind

Jeffrey Barker
Associate Principal

Judy Washburn Kriewall
Zartouhi Dombourian-Eby

PICCOLO

Zartouhi Dombourian-Eby
Robert & Clodagh Ash Piccolo

OBOE

Mary Lynch
Principal
Supported by anonymous donors

Ben Hausmann
Associate Principal

Chengwen Winnie Lai
Stefan Farkas

ENGLISH HORN

Stefan Farkas

CLARINET

Benjamin Lulich
Mr. & Mrs. Paul R. Smith Principal Clarinet

Emil Khudyev
Associate Principal

Laura DeLuca
Dr. Robert Wallace Clarinet

Eric Jacobs

E-FLAT CLARINET

Laura DeLuca

BASS CLARINET

Eric Jacobs

BASSOON

Seth Krimsky
Principal

Paul Rafanelli
Mike Gamburg **
Dana Jackson *

CONTRABASSOON

Mike Gamburg **
Dana Jackson *

HORN

Jeffrey Fair
Charles Simonyi Principal Horn

Mark Robbins
Associate Principal
Supported by Stephen Whyte

Jonathan Karschney
Assistant Principal

Jenna Breen
John Turman
Danielle Kuhlmann

TRUMPET

David Gordon
Boeing Company Principal Trumpet

Alexander White
Assistant Principal

Christopher Stingle
Michael Myers

TROMBONE

Ko-ichiro Yamamoto
Principal

David Lawrence Ritt
Stephen Fissel

BASS TROMBONE

Stephen Fissel

TUBA

John DiCesare
Principal

TIMPANI

James Benoit
Principal

Matthew Decker
Assistant Principal

PERCUSSION

Michael A. Werner
Principal

Michael Clark
Matthew Decker

HARP

Valerie Muzzolini
Principal
Supported by Eliza and Brian Shelden

KEYBOARD

Joseph Adam
Organ +

PERSONNEL MANAGER

Scott Wilson

ASSISTANT PERSONNEL MANAGER

Keith Higgins

LIBRARY

Robert Olivia
Associate Librarian

Jeanne Case
Librarian

Rachel Swerdlow
Assistant Librarian

TECHNICAL DIRECTOR

Joseph E. Cook

ARTIST IN ASSOCIATION

Dale Chihuly

2018–2019 SEASON COMPOSER IN RESIDENCE

Derek Bermel

HONORARY MEMBER

Cyril M. Harris †

+ Resident
† In Memoriam
*** On Leave*
** Temporary Musician for 2018–2019 season*

MEET THE MUSICIANS
Eric Han
Cello

Photo: Eric Han

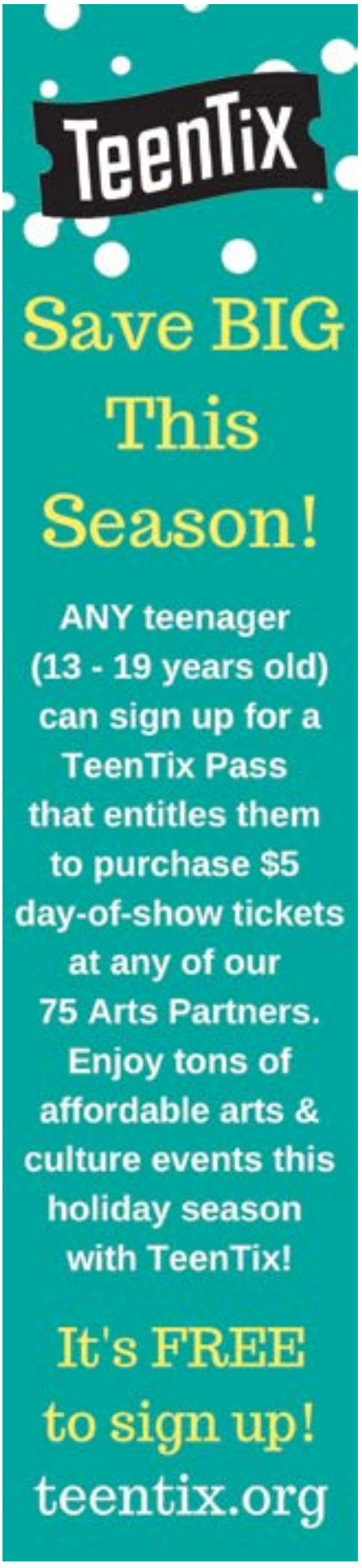
Eric Han has been playing the cello since he was 6, but he's recently become intrigued by another art form — photography. "I realized that photos were the only way we have to hold onto all these memories," he explains. "For me it's about capturing things that I see or want to hold onto."

So far, his favorite photo is of the Olympic Peninsula, taken from the rooftop of his house. "The sunset was perfectly reflected off the snowy mountains and, in the water, there is a single boat with 'Peace' written on the back," he says. "It was good timing to capture the calmness of the ocean with the peaceful boat sailing away. Simple, but powerful."

Of course, his lifelong passion stars in many of his pictures. Laughing, Eric admits that "I'm a super cello nerd, so I take a lot of photos of my cello. You can see the different grains in the wood and you can almost see the carvings in the surface of the instrument."

Although he started the cello early, Eric says that it wasn't until later that he began to truly appreciate his instrument. "It was in my teens, my late teens, when I really felt that this was a third language that I could use to communicate," he recalls. "I speak Korean and English fluently, but beyond the language barrier, music creates this amazing bridge to communicate our feelings and emotions with each other."

Eric says that he feels fortunate to have found a family of colleagues that share his joy and energy for making music together. "Everybody in the cello section contributes in a way that is so positive and so strong," he says. "It comes from so much love for the music, so much love for each other, and so much love for the audience."



FEATURED COMMUNITY PARTNER
Peer Seattle

Photo: James Holt

The Seattle Symphony has partnered with Peer Seattle (formerly known as Seattle Area Support Groups) since 2012. Peer Seattle is a nonprofit that cultivates powerful, healthy lives by providing peer emotional support and development services to the LGBTQ community and their allies embracing issues of mental health, chemical and behavioral addiction, and chronic illness. Peer Seattle serves Western Washington gay, lesbian, bisexual, transgender, transsexual, and sexual minority communities and their allies impacted by temporary or chronic mental health or behavioral addiction, or chronic illnesses such as HIV/AIDS or other sexually transmitted diseases.

Peer Seattle is one of nearly 80 partners in the Seattle Symphony's Community Connections program which provides complimentary tickets to diverse communities in the Puget Sound region.

"Being in recovery, it's great to be able to have opportunities to experience new things and to learn how to have fun in healthy ways."
– Ticketholder, Seattle Area Support Groups

OUR MISSION

THE SEATTLE SYMPHONY UNLEASHES THE POWER OF MUSIC, BRINGS PEOPLE TOGETHER, AND LIFTS THE HUMAN SPIRIT.

SEATTLE SYMPHONY BOARD OF DIRECTORS

RENÉ ANCINAS *Chair**

Molly Gabel *Secretary**
Michael Slonski *Treasurer**

Paula Boggs *Vice Chair, Audiences & Communities**
Woody Hertzog *Vice Chair, Development**

Dana Reid *Vice Chair, Governance**
Stephen Whyte *Vice Chair, Finance**

DIRECTORS
Rosanna Bowles
Renée Brisbois
Leslie Jackson Chihuly
Isiaah Crawford
Susan Detweiler
Rebecca Ebsworth
Larry Estrada
Jerry Farley
Judith Fong
Mauricio Gonzalez de la Fuente
Brian Grant
Jeremy Griffin
Michael Hatch
Terry Hecker
Jean-François Heitz*
Parul Houlahan*
Douglas Jackson
Susan Johannsen
Aimee Johnson*
Nader Kabbani
Viren Kamdar
Ronald Koo
Stephen Kutz
Ned Laird*
Paul Leach*
Scott McCammant
Michael Mitrovich
Hisayo Nakajima
Nancy Neraas
Laurel Nesholm*
Sheila Noonan
Dick Paul
Jay Picard
Peter Russo
Elisabeth Beers Sandler
Kathy Savitt
Jim Schwab*
Robert Wallace

** Executive Committee*

DESIGNEES
Zartouhi Dombourian-Eby, *Musician Representative*
Carla Gifford, *President, Seattle Symphony Chorale*
Stephen Guild, *President, Seattle Symphony Volunteers*
Jonathan Karschney, *Musician Representative*
Krishna Thiagarajan, *President & CEO*

CHAIR EMERITA
Leslie Jackson Chihuly

LIFETIME DIRECTORS
Llewelyn Pritchard *Chair*
Richard Albrecht
Susan Armstrong
Robert Ash
William Bain
Bruce Baker
Cynthia Bayley
Sherry Benaroya
Alexandra Brookshire
Phyllis Byrdwell
Phyllis Campbell
Mary Ann Champion
Robert Collett
David Davis
Nancy Evans
Dorothy Fluke
David Fulton
Jean Gardner
Ruth Gerberding
James Gillick
Jerry Grinstein
Patty Hall
Cathi Hatch
Steven Hill
Ken Hollingsworth
Patricia Holmes
David Hovind
Henry James
J. Pierre Loebel
Yoshi Minegishi
Marilyn Morgan
Isa Nelson
Marlys Palumbo
Sally Phinny
James Raisbeck
Sue Raschella
Bernice Rind †
Jill Ruckelshaus
Jon Runstad
Martin Selig
John F. Shaw
Linda Stevens
Patricia Tall-Takacs
Marcus Tsutakawa
Cyrus Vance, Jr.
Karla Waterman
Ronald Woodard
Arlene Wright

† In Memoriam

SEATTLE SYMPHONY FOUNDATION BOARD OF DIRECTORS

JEAN-FRANÇOIS HEITZ *Chair*

Kathleen Wright *Vice Chair*
Muriel Van Housen *Secretary*
Michael Slonski *Treasurer*

René Ancinas
Nancy B. Evans
Brian Grant

Joaquin Hernandez
Viren Kamdar

David Tan
Rick White

BENAROYA HALL BOARD OF DIRECTORS

NED LAIRD *Chair*

Mark Reddington *Vice Chair*
Nancy B. Evans *Secretary*
Michael Slonski *Treasurer*

Dwight Dively
Jim Duncan
Chris Martin

Tom Owens
Glen Lee
Leo van Dorp

Designees:
Krishna Thiagarajan, *President & CEO*
Zartouhi Dombourian-Eby, *Musician Representative*

SEATTLE SYMPHONY | BENAROYA HALL ADMINISTRATIVE STAFF

SENIOR MANAGEMENT TEAM
Krishna Thiagarajan
President & CEO
Leslie Jackson Chihuly Chair

Charlie Wade
Senior Vice President of Marketing & Business Operations

Jennifer Adair
Vice President & General Manager

Rosalie Contreras
Vice President of Communications

Elena Dubinets
Vice President of Artistic Planning & Creative Projects

Jane Hargraft
Vice President of Development

Laura Reynolds
Vice President of Education & Community Engagement

Cheronne Wong
Vice President & CFO

EXECUTIVE OFFICE
Margaret Holsinger
Executive Assistant to the President & CEO, Office & Board Relations Manager

Alex Shiley
Office Assistant

ARTISTIC PLANNING
Paige Gilbert
Manager of Artistic Planning & Popular Programming

Michael Gandlmayr
Assistant Artistic Administrator

Stephanie Torok
Senior Manager of Creative Projects & Community Engagement

Dmitriy Lipay
Director of Audio & Recording

Rose Gear
Personal Assistant to the Music Director & Artistic Coordinator

ORCHESTRA & OPERATIONS
Kelly Woodhouse Boston
Director of Operations

Ana Hinz
Production Manager

Liz Kane
Assistant to VP & GM

Scott Wilson
Personnel Manager

Keith Higgins
Assistant Personnel Manager

Robert Olivia
Associate Librarian

Jeanne Case
Librarian

Joseph E. Cook
Technical Director

Mark Anderson, Jeff Lincoln
Assistant Technical Directors

Johnny Baca, Chris Dinon, Aaron Gorseth, John Roberson, Michael Schienbein, Ira Seigel
Stage Technicians

EDUCATION & COMMUNITY ENGAGEMENT
Amy Heald
Collaborative Learning Manager

Jérémy Jolley
Artistic Collaborations Manager

Katie Hovde
Program Associate

COMMUNICATIONS
Shiva Shafii
Public Relations Manager

Heidi Staub
Managing Editor

James Holt
Digital Content Manager

Andrew Stiefel
Social Media & Content Manager

MARKETING
Christy Wood
Senior Director of Marketing & Sales

Rachel Spain
Marketing Manager

Amanda DiCesare
Marketing Assistant

Barry Lalonde
Director of Digital Products

Herb Burke, Jason Huynh
Digital Project Managers

Gerry Kunkel
Corporate & Concierge Accounts Manager

Stephanie Tucker
Senior Graphic Designer

Jadzia Parker
Graphic Designer

Forrest Schofield
Group Services Manager

Joe Brock
Retail Manager

Christina Hajdu
Sales Associate

Nina Cesaratto
Ticket Office Sales Manager

Brian Goodwin
Ticket Office Coordinator

Asma Ahmed, Mary Austin, James Bean, Jennifer Boyer, Danela Butler, Hannah Hirano, Mike Obermeyer, Gabrielle Turner, Emerson Wahl, Tobie Wheeler
Ticket Services Associates

VENUE ADMINISTRATION
Matt Laughlin
Director of Facility Sales

James Frounfelter, Adam Moomey
Event & Operations Managers

Nick Cates
Concert & Event Production Manager

Sophia El-Wakil
Event Operations Associate

Keith Godfrey
House Manager

Tanya Wanchena
Assistant House Manager & Usher Scheduler

Milicent Savage, Patrick Weigel
Assistant House Managers

Dawn Hathaway, Lynn Lambie, Mel Longley, Ryan Marsh, Markus Rook
Head Ushers

Laura Banks, Bill Coniff, Katrina Swensen, Carole Unger
Assistant Head Ushers

DEVELOPMENT
Aaron Sumpter
Development Officer, Assistant to VP of Development

Renee Duprel
Associate Vice President of Development (Campaign)

Paul Gjording
Senior Major Gift Officer (Foundations & Government Relations)

Betsy Groat
Campaign Operations Manager

Kent Anderson
Donor Relations Officer

Dinah Lu
Campaign Coordinator

Becky Kowals
Director of Major Gifts & Planned Giving

Marsha Wolf
Senior Major Gift Officer

Amy Bokanev, Michael Maniaci
Major Gift Officers

Alexa Bayouk, Mady Ellars
Development Coordinators (Major Gifts)

Megan Hall
Director of Development Operations

Martin K. Johansson
Communications & Grants Manager

Jacob Roy
Data Operations Manager

Maery Simmons
Data Operations Coordinator

Kathleen Shin
Annual Fund Coordinator

Peter Gammell
Director of Corporate Development & Special Events

Molly Gillette
Special Events Officer

Jessica Kittams
Stewardship Events Officer

Ryan Hicks
Corporate Development Manager

FINANCE & FACILITIES
Alexandra Perwin
Controller

Megan Spielbusch
Accounting Manager

Olivia Fowler
Payroll/AP Accountant

Jordan Bromley
Staff Revenue Accountant

Bernel Goldberg
General Counsel

Tyler Ciena
Facilities Director

Grant Cagle
Facilities Manager

Damien DeWitte
Senior Building Engineer

Rodney Kretzer
Building Engineer

Willa McAllister
Facilities Coordinator

HUMAN RESOURCES
Kathryn Osburn
Human Resources Manager

CONTACT US

TICKETS: 206.215.4747 | **DONATIONS:** 206.215.4832 | **ADMINISTRATIVE OFFICES:** 206.215.4700
VISIT US ONLINE: seattlesymphony.org | **FEEDBACK:** president@seattlesymphony.org

collectif9
Wednesday, March 27
7:30 pm | $19–$44
Montreal's cutting-edge classical string band heralds a new age in genre-bending performance through their energized, innovative arrangements of classical repertoire.

DANILO BRITO
Friday, Apr. 5
7:30 pm | $19–$44
Mandolin soloist and composer Danilo Brito is important to the world of music both for his extraordinary musicianship and unique musical and cultural tradition. His ability goes beyond technical skill and can be defined as true art, feeling, and transcendence.

THE MIKADO
Saturday, Apr. 13
7:30 pm | $39–$69
This all-new, critically-acclaimed production is the result of a cooperative effort between New York Gilbert & Sullivan Productions and the Asian-American theatrical community in New York to promote diversity, equity, and inclusive practices with classic works of art.
Artist Pre-Show Talk: 6:00–6:40 pm (FREE)

eca edmonds center for the arts
ec4arts.org
425.275.9595
410FOURTHAVE.N.
EDMONDSWA98020

Jump in to *Living Creatively* at **Horizon House**

Call today to schedule a tour: 206-382-3100
www.HorizonHouse.org

Photo: Lisa-Marie Mazzucco

NEWS FROM:

LUDOVIC MORLOT, MUSIC DIRECTOR

Welcome to Benaroya Hall. We have so much music in store for you!

This month we have a wonderful opportunity to celebrate the global exchange of musical ideas when the Seattle Symphony performs with the world-renowned Silkroad Ensemble on February 6. This concert will feature music of diverse cultures by composers Chen Yi, Edward Perez and Vijay Iyer. I'm especially delighted that clarinetist Kinan Azmeh will return to the Benaroya Hall stage to play the premiere of his Clarinet Concerto; Kinan's moving solo performance with the Seattle Symphony during our 2016 *Music Beyond Borders* concert was unforgettable.

Continuing in the spirit of musical exchange, I hope you'll join us for our exciting upcoming community concerts. On February 15 the Seattle Symphony will perform an all-Latinx program together with musicians from the Ballard Civic Orchestra and Seattle World Youth Orchestra at Highline Performing Arts Center. And on March 1 we'll perform a Side-by-Side Concert with Ballard High School Orchestra.

This March I return to the podium for two programs, beginning with Bach's Mass in B minor, a work that is close to my heart. Later in March I'll lead a work inspired by Bach: John Harbison's Organ Symphony, *What Do We Make of Bach?* It's a joy to celebrate the 80th year of American composer John Harbison by performing this incredible piece with organist Wayne Marshall in Benaroya Hall.

I am thrilled that we will open a new performance space this March called Octave 9: Raisbeck Music Center. Octave 9 will use state-of-the-art technology to create immersive multimedia experiences and will serve as a laboratory for innovation and collaboration. I invite you to explore this new space through one of our imaginative programs this spring!

Thank you for your support of the Symphony. I look forward to seeing you again very soon.

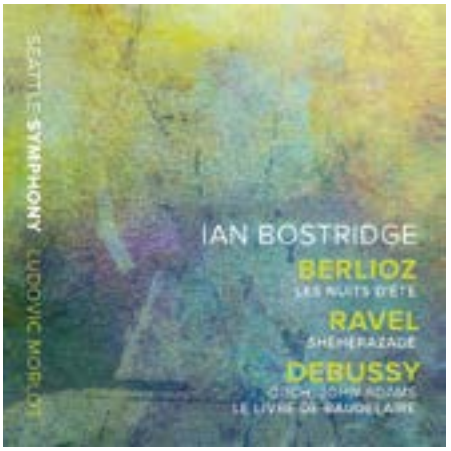
Cordialement,
Ludovic Morlot
Music Director

NOTA BENE

BERIO & BOULEZ Join us for performances of Berio's *Circles* and Boulez's *sur Incises* on March 22 at [untitled] 2 — the Symphony's late-night contemporary series in the Samuel & Althea Stroum Grand Lobby. Listen to the Seattle Symphony's recording of Berio's Sinfonia with Grammy-winning vocal ensemble Roomful of Teeth and Boulez's *Notations* for an introduction to these composers. **seattlesymphony.org/recordings**

FREE COMMUNITY CONCERTS Ballard High School Orchestra students will play an all-Scandinavian program side-by-side with the Seattle Symphony at a free concert at Ballard High School Auditorium on March 1. On March 15 Ludovic Morlot and David Alexander Rahbee conduct the Seattle Symphony in music composed by UW faculty members and Seattle Symphony musicians at Meany Hall. **seattlesymphony.org/inthecommunity**

FOR YOUR PLAYLIST



Just Released

The latest Seattle Symphony recording dropped the end of January, featuring Ludovic Morlot conducting renowned tenor Ian Bostridge with the orchestra in music of three iconic French composers: Debussy, Berlioz and Ravel. *The Seattle Times* raved about Bostridge's "warm tone quality and beautiful expression" during the performance of **Berlioz's *Les nuits d'été***, and the live-in-concert track is paired with studio recordings of **Ravel's** imaginative ***Shéhérazade*** and **Debussy's** colorfully rich ***Le livre de Baudelaire***, orchestrated by John Adams.

Listen now or get your own digital download or CD — it's available through all major online music retailers and streaming services. Or stop by *Symphonica*, The Symphony Store at Benaroya Hall before your concert or during intermission to pick up a CD.

Grammy Watch

The Seattle Symphony was nominated for three Grammy Awards — the most of any orchestra this year! Nielsen Symphonies Nos. 3 and 4, conducted by Thomas Dausgaard, was nominated for **Best Orchestral Performance** and Aaron Jay Kernis' Violin Concerto, conducted by Ludovic Morlot with soloist James Ehnes, was nominated for **Best Classical Instrumental Solo** and **Best Contemporary Classical Composition**. Listen to the Grammy-nominated albums and tune in to the Grammy Awards on Sunday, February 10.

This Week / Next Week

Follow the Seattle Symphony's **This Week / Next Week** playlist on Spotify to hear what's coming up next at Benaroya Hall.

February 2019
Volume 32, No. 6

encore
arts programs

Paul Heppner
President

Mike Hathaway
Senior Vice President

Kajsa Puckett
Vice President, Sales & Marketing

Genay Genereux
Accounting & Office Manager

Production

Susan Peterson
Vice President, Production

Jennifer Sugden
Assistant Production Manager

Ana Alvira, Stevie VanBronkhorst
Production Artists and Graphic Designers

Sales

Marilyn Kallins, Terri Reed
San Francisco/Bay Area Account Executives

Devin Bannon, Brieanna Hansen,
Amelia Heppner, Ann Manning
Seattle Area Account Executives

Carol Yip
Sales Coordinator

Marketing

Shaun Swick
Senior Designer & Digital Lead

Ciara Caya
Marketing Coordinator

Encore Media Group
425 North 85th Street
Seattle, WA 98103
p 800.308.2898 | 206.443.0445
f 206.443.1246
info@encoremediagroup.com
www.encoremediagroup.com

Encore Arts Programs and Encore Stages are published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved. ©2019 Encore Media Group. Reproduction without written permission is prohibited.

PRINTED WITH SOY INK

SAY HELLO TO OCTAVE 9: RAISBECK MUSIC CENTER

Seattle's newest music venue opens March 3

By Shiva Shafii

Octave 9's first Artist in Residence, cellist Seth Parker Woods, in a rendering provided by LMN Architects.

On March 3, the corner of Second Avenue and Union Street in downtown Seattle will be abuzz for the Grand Opening of Octave 9: Raisbeck Music Center, a one-of-a-kind technology-infused venue offering a glimpse into the future of music.

For over 16 years, the 2,000-square-foot space housed *Soundbridge* Seattle Symphony Music Discovery Center, but on March 3 it will reopen as Octave 9, a place that reimagines the way we experience music, learning and community. But how? Through technology and design that transports audiences sonically and visually.

The space boasts a powerful, state-of-the-art Meyer Sound Constellation® acoustic system that uses 42 speakers and 30 microphones, referred to as the "photoshop of sound" by *The New Yorker*'s Alex Ross. With the touch of a button, Constellation can transform the acoustics of Octave 9 from a cozy lounge to the spacious sound of a concert hall to the Grand Canyon. Octave 9's modular surround screens with 13 moveable panels can encompass an audience during a live performance or illuminate light glistening off the desert sands as a surround-sound recording of John Luther Adams' *Become Desert* plays.

The Grand Opening of Octave 9 will be celebrated from March through June with a variety of concerts and events, showcasing Octave 9's capabilities and versatility. *GeekWire* affirms the inaugural season of concerts to be just "as experimental as the space." With five world premieres and over 70 instrumentalists performing works from over 70 contemporary composers, Octave 9 represents a bold commitment to the music of today.

"Octave 9 is groundbreaking," shared Krishna Thiagarajan, President & CEO of the Seattle Symphony. "In this space, we will live and breathe today's art and support contemporary composers with a dedicated medium for their work. Arts are the way a society articulates itself, and Octave 9 signifies the importance of supporting the voices of today."

What better example of this than the Contemporary Music Marathon on March 23–24? With 24 consecutive hours of programs co-curated by musicians, composers and artists, featuring music from over 50 contemporary composers, the marathon is split into three "acts" — Nightfall, Dreams and Daybreak. Marathon passes are available for the entire 24-hour period or you can purchase individual acts separately.

An immersive overnight experience, Dreams is curated by composer and artist Marcin Pączkowski who will transform the space through performance into an

Photo: James Holt

interactive sound installation from midnight to 7am. In this all-night performance, audience members will be enveloped in sound and mesmerized by the atmospheric and immersive visuals that are responding to every note. At sunrise, John Luther Adams' *songbirdsongs* starts the new day leading into the final act, Daybreak.

The Contemporary Music Marathon will be the second time Seattle audiences get to hear Octave 9's first Artist in Residence, cellist and interdisciplinary artist Seth Parker Woods, in the space. Parker Woods' comfortability with the intersection of technology and music promises to continue Octave 9's sense of innovation.

Parker Woods will also perform on one of two chamber concerts in Octave 9 curated by Derek Bermel, the Seattle Symphony's 2018–2019 Composer in Residence. Bermel's first program tells a narrative of American music at the intersection of jazz and classical while the second program is an exploration of contemporary music in dialogue with electronics and spatialization. These concerts also include commissioned works from Seattle-based composers Stephen Newby and Kaley Lane Eaton. The Seattle Symphony also commissioned Bermel to compose a new work using Octave 9's unique technology, which will be premiered by Seattle Symphony musicians in the space on April 28.

From multi-sensory chamber concerts and interactive performances, to illuminating conversations alongside artists and composers, to events for families that spark curiosity, Octave 9 is Seattle's newest home for innovative experiences.

Octave 9: Raisbeck Music Center is named in honor of Seattle philanthropists James and Sherry Raisbeck, who provided a $2 million matching challenge to transform the former *Soundbridge*. The name was inspired by the size of a concert grand piano, which spans just over seven octaves. A nine-octave range, then, pushes past the boundaries, redefining what is musically possible.

"Sherry and I are thrilled to support the Seattle Symphony's commitment to both innovation and community in this new space," James Raisbeck shared. "Our gift is a vote of confidence and an invitation to others to join us in making Octave 9 a destination for education, inspiration and engagement for music lovers of all ages."

Join us! Bring your family and friends down to check out Octave 9 at one of the many Grand Opening events.

Leadership support for Octave 9 construction was generously provided by James and Sherry Raisbeck, Norcliffe Foundation, Sage Foundation, 4Culture/King County Building for Culture and LMN Architects. Programming is supported by the Judith A. Fong Music Directors Fund. We thank all the supporters who have made Octave 9: Raisbeck Music Center a reality.

OCTAVE 9 GRAND OPENING CELEBRATIONS

The Seattle Symphony invites you to join us in the month-long Grand Opening celebration of Octave 9: Raisbeck Music Center.

Grand Opening Ribbon Cutting and Open House
■ Sunday, March 3

Grand Opening First Thursday
Join us on the first Thursday of every month for a free open house and demonstration of Octave 9.
■ Thursday, March 7

The Symphony: Shostakovich
A conversation with Dr. Larry Starr, Professor Emeritus, University of Washington.
■ Friday, March 8

Family Open House
Come play, learn and explore with your family at Octave 9: Raisbeck Music Center.
■ Saturday, March 9

Brooklyn to Ballard
Composer in Residence Derek Bermel curates an evening of performances.
■ Sunday, March 10

In the Spotlight: John Harbison
Engage in conversation with Pulitzer Prize-winning composer John Harbison.
■ Wednesday, March 20

Contemporary Music Marathon
Immerse yourself in a 24-hour multi-disciplinary showcase of new music.
■ Saturday, March 23 & Sunday, March 24

Visit seattlesymphony.org/octave9 for tickets and more information.

SEATTLE **SYMPHONY**

LUDOVIC MORLOT, MUSIC DIRECTOR

LISTEN BOLDLY!

Ludovic Morlot

MARCH 29–31

GLENN MILLER ORCHESTRA

Nick Hilscher, director
Glenn Miller Orchestra

The world-famous Glenn Miller Orchestra, with its unique jazz sound, is one of the most popular and sought-after big bands in the world today.

Friday performance sponsored by Morgan Stanley.

Glen Miller Orchestra

APRIL 11 & 13

DVOŘÁK NEW WORLD SYMPHONY

Thomas Dausgaard, conductor
Nicola Benedetti, violin

GEORGE WALKER: Sinfonia No. 5, "Visions" (World Premiere)
SZYMANOWSKI: Violin Concerto No. 2
DVOŘÁK: "New World" Symphony

Scottish violinist Nicola Benedetti brings her powerhouse musicianship to Szymanowski's Violin Concerto No. 2. In his Symphony No. 9, "From the New World," Dvořák reflected back the bountiful and optimistic United States that welcomed him with open arms.

Thomas Dausgaard's performances are generously underwritten by Ilene and Elwood Hertzog. Thomas Dausgaard's performances receive additional support from the Scan|Design Foundation by Inger & Jens Bruun.
Friday performance sponsored by Morgan Stanley.

APRIL 25 & 26

SURROGATE CITIES

DELTA | MASTERWORKS

Ludovic Morlot, conductor
Jocelyn B. Smith, vocals
David Moss, vocals

HEINER GOEBBELS: *Surrogate Cities*

From its sultry intimacy of cabaret to hallucinogenic sound effects and striking visual effects, *Surrogate Cities,* by Heiner Goebbels, studies the essence of a modern metropolis — its people, its power structures and its place in a changing world — with the world premiere of a new piece woven into *Surrogate Cities.*

Underwritten by Judith A. Fong

MAY 31, JUNE 1–2

CIRQUE GOES BROADWAY

Jack Everly, conductor
Troupe Vertigo
Ben Crawford, vocals
Ron Remke, vocals
Christina DeCicco, vocals

Cirque with a Broadway twist! Join the Seattle Symphony as acrobats and aerialists dazzle with spectacular music from Broadway's greatest shows.

Friday performance sponsored by Morgan Stanley.
Sunday performance sponsored by Microsoft.

Troupe Vertigo

FOR TICKETS:

206.215.4747 | SEATTLE**SYMPHONY**.ORG

WEDNESDAY, FEBRUARY 6, 2019, AT **7:30PM**

SILKROAD ENSEMBLE WITH KINAN AZMEH

SPECIAL PERFORMANCES

Ludovic Morlot, conductor
Silkroad Ensemble
- Cristina Pato, bagpipes
- Wu Man, pipa
- Kinan Azmeh, clarinet
- Sandeep Das, tabla
- Shane Shanahan, percussion
- Matthew Decker, percussion (guest from the Seattle Symphony)

Seattle Symphony

VIJAY IYER	*City of Sand* (Speculative Dunhuang) *Frontier* *The Road* *Cave 17* *Gathering* *Entrustment* SILKROAD ENSEMBLE SEATTLE SYMPHONY	27’
EDWARD PEREZ	*The Latina 6/8 Suite* *Tarantella-Muiñeira* *Tanguillo: The High Seas* *Joropo-Festejo: Muiñeira de Chantada* *Fandango: Prueba de Fuego* SILKROAD ENSEMBLE MEMBERS OF THE SEATTLE SYMPHONY	15’
	INTERMISSION	
CHEN YI	*Introduction, Andante and Allegro* (World Premiere and Seattle Symphony co-commission) *Introduction* *Andante* *Allegro* SEATTLE SYMPHONY	15’
KINAN AZMEH	Clarinet Concerto (World Premiere and Seattle Symphony commission*) KINAN AZMEH, CLARINET SEATTLE SYMPHONY	20’
KINAN AZMEH	*Wedding* SILKROAD ENSEMBLE SEATTLE SYMPHONY	8’

*Kinan Azmeh’s Clarinet Concerto is commissioned by **Classical Movements for the Seattle Symphony** as part of the Eric Daniel Helms New Music Program.

Kinan Azmeh’s performance is generously underwritten by **Nader and Oraib Kabbani**.

Concert sponsored by **Delta Air Lines.**

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

PROGRAM NOTES

Tonight we have a chance to witness the versatility of the Silkroad musicians and composers in a rare partnership with our own orchestra. Members of the Silkroad Ensemble break the customary concert music ritual by engaging with their diverse roots and contributing a non-classical cultural legitimacy. The music they co-create combines respectful representations of their own cultures’ past and new ways of looking into the globalized future; it showcases and transcends multiple cultures at once by cross-fertilizing very different traditions. This music celebrates ethnic diversity while reinforcing the previously unthinkable connections and commonalities between the formerly exclusionary Western classical music and other world music cultures. The feeling of mutual understanding, open communication and sincere joy expressed during the Silkroad performances becomes infectious, asserting that classical music is a dynamic art form relevant to the current conditions of our ever-connected world.

While, on surface, tonight’s concert is going to follow the rules of a typical symphony orchestra presentation — it has a defined structure and the musicians will be reading music from the written scores created by professional composers rather than improvising — the essence of music-making will be unique. The works performed tonight were conceived specifically for the particular lineup that features the non-Western musicians, instruments and performance techniques, and most of these compositions can be performed only by the musicians for whom they were written: they inspire an incredibly flexible output enhanced by the spirit of individual soloists jointly working together.

Vijay Iyer is an incredibly gifted composer and performer; he is among the most brilliant jazz pianists of the current times. His ruminative ***City of Sand*** for clarinet, tabla, pipa, percussion and string orchestra was co-commissioned by Silkroad Ensemble and A Far Cry chamber orchestra. It beautifully illustrates a multicultural approach that both the composer and the commissioning groups have embraced in their music-making. The piece reflects the painted murals found in multiple hand-carved cave temples around the town of Dunhuang in the north-Western China, the title of which means “City of Sand.” Iyer explains that these paintings “reveal to us a deliriously hybrid Buddhism informed by Hinduism, Zoroastrianism, early Islam,

Taoism, Confucianism and Manichaeism. In these caves we see evidence of an organic globalism emerging in Dunhuang from the movements and interactions of Chinese, Indian, Central Asian, North African and Middle Eastern peoples along the Silk Road. … The experiences we associate with the Silk Road — migration, discovery, encounter, interaction — all depend on improvisation: our capacity to sense, decide and act in relation to each other. … Eventually, through speculating about Dunhuang's deep past, I realized that just as in these caves, and just as in culture as a whole, individual and collective improvisation would help us make the most of our shared presence."

The electric Galician gaitera (bagpipe player) Cristina Pato commissioned ***The Latina 6/8 Suite*** from **Edward Perez** in 2015. The daughter of a Galician immigrant to Venezuela, Pato explains that the piece is "a way to embrace my heritage through music, looking at the connections between the country where the word Latino originated — Italy — and the countries that are considered Latino today." In this four-movement suite starting with the Italian *Tarantella*, she wanted Perez to explore just one rhythm (6/8) found in such different styles as the Venezuelan joropo, the Peruvian festejo, the Galician muiñeira, the tanguillo and the fandango — the rhythm that has travelled throughout the world telling a story of human migration to different countries of Latin America.

The first piece on the second half of our program is the only work written for orchestra without the Silkroad musicians, though with this specific concert in mind. The Chinese composer **Chen Yi** was *Music Alive*'s composer in residence with the Seattle Symphony in 2003–2004 season, and her Third Symphony, subtitled *My Musical Journey to America*, was commissioned and premiered by the Seattle Symphony in 2004 in honor of its centennial. Chen Yi's new three-movement work, ***Introduction, Andante and Allegro***, is, in her own words, "inspired by two sacred animals in Chinese legend: the black xuanwu (a combination of turtle and snake in one) and the white tiger in the mountain. The first movement, *Introduction,* goes from tranquil to vivid and energetic; its pentatonic motivic material is drawn from Chinese folk music and expands into a bold melody in the Peking Opera music style. The sonority in the second movement, *Andante,* is dark, mysterious and imaginative in a boundless space. The contrasting third movement, *Allegro,* is dramatic and powerful, with a developing ostinato that keeps growing towards a brilliant finale."

The Syrian composer and clarinetist **Kinan Azmeh**, who is also a member of Silkroad, first appeared as a soloist with the Seattle Symphony exactly two years ago, performing two movements from his Suite for Improvisor and Orchestra to rapt ovations at the end of the *Music Beyond Borders* concert featuring music from the countries banned by the February 2017 executive order. The last of these movements, ***Wedding***, will be performed again to end tonight's concert. It captures the spirit of a wedding party in a Syrian village usually held in the public square for everyone to attend. Azmeh finds it "quite inspiring to see that, in spite of all the bullets and the atrocities, people still have the resilience to simply fall in love. After all, falling in love is probably one of the very few human rights that no authority can take away."

Right upon the conclusion of the memorable performance at *Music Beyond Borders*, Azmeh was approached by the Seattle Symphony with a suggestion to write a new piece for the orchestra, and, thanks to the support of Classical Movements, we are witnessing its premiere tonight. Three sections of Azmeh's new one-movement **Clarinet Concerto** follow a typical fast–slow–fast structure of a traditional instrumental concerto, but are filled with non-Western rhythms and exciting improvised solos requiring the orchestra musicians to listen attentively and communicate with the soloist in a very engaged way.

Program notes by Elena Dubinets, Seattle Symphony Vice President of Artistic Planning & Creative Projects

"It was less than a week after the infamous travel ban was issued that the Seattle Symphony got in touch with me and invited me to take part in *Music Beyond Borders*, a concert celebrating the cultures and people of seven Muslim-majority countries whose citizens were temporarily banned from entering the U.S. While I was on stage performing my Suite for Improvisor and Orchestra in Seattle that night on February 8, 2017, I kept thinking of what a rollercoaster of a week that was; within seven days I managed to experience the thrill of performing at the new Elbphilharmonie in Hamburg, the familiarity of being very close to home playing the Mozart Clarinet Concerto in Beirut, the worry and anger that come with being stranded somewhere and not allowed to go home, and finally the relief of returning back to my apartment in New York, thanks to a block to the presidential executive order by Washington's Attorney General. These thoughts were about home; my home in Syria, my country's men and women, my home in New York, my extended community here in the U.S. and all of those who spoke up against injustice everywhere.

When Classical Movements commissioned me to write a clarinet concerto for the Seattle Symphony's 2018–2019 season all I wanted was to write a piece that would enjoy a lot of freedom. Therefore, what I have scored here is a piece that is free from any programmatic or autobiographical information. The only summary that can be given here is that there is an introduction, there is a lullaby and there is an ecstatic dance in one of my favorite rhythms in Arabic music called 'Katakufti' or 'Nawari,' and in a similar fashion to many of my earlier works, the soloist has lots of room to improvise.

I am very grateful to the Seattle Symphony and Classical Movements for bringing this piece to life and for making me feel at home thousands of miles away from home, and who reminded me that small gestures of solidarity can travel far, freely!"

– Kinan Azmeh

KINAN AZMEH

Clarinet & composer

Photo: Connie Tsang

Hailed as a "virtuoso" and "intensely soulful" by *The New York Times* and "spellbinding" by *The New Yorker*, Syrian-born, genre-bending composer and clarinetist Kinan Azmeh has been touring the globe with great acclaim as a soloist, composer and improviser in the most prestigious concert halls in the world. He has collaborated with Yo-Yo Ma, Daniel Barenboim, John McLaughlin and Djivan Gasparian, among others and leads his own bands Hewar and Kinan Azmeh CityBand. He is also a Silkroad Ensemble artist with whom he won a Grammy in 2016. As a composer, his recent commissions include pieces for the Seattle Symphony, the New York Philharmonic and the Saint Paul Chamber Orchestra. He is a graduate of The Juilliard School, the Damascus High Institute of Music and Damascus University's School of Electrical Engineering, and he holds a doctorate in music from the City University of New York.

SILKROAD ENSEMBLE

The Silkroad Ensemble creates music that engages difference, sparking radical cultural collaboration and passion-driven learning to build a more hopeful world. Founded by cellist Yo-Yo Ma, the group has been called "vibrant and virtuosic" by the *Wall Street Journal*, "one of the 21st century's great ensembles" by the *Vancouver Sun*, and a "roving musical laboratory without walls" by the *Boston Globe*.

Silkroad musicians appear in many configurations and settings, from intimate groups of two and three in museum galleries to rousing complements of eighteen in concert halls, public squares and amphitheaters. Off the stage, they lead professional development and musician training workshops, create residency programs in schools, museums, and communities, and experiment with new media and genres to share Silkroad's approach to radical cultural collaboration.

Silkroad musicians and composers hail from more than 20 countries, drawing on a rich tapestry of traditions to create a new musical language — a uniquely engaging and accessible encounter between the foreign and the familiar that reflects our many-layered contemporary identities. As the *Los Angeles Times* has said, Silkroad's "vision of international cooperation is not what we read in our daily news reports. Theirs is the better world available if we, like these extraordinary musicians, agree to make it one."

The Silkroad Ensemble has performed in more than 100 cities in over 30 countries and recorded seven albums; its 2016 release, *Sing Me Home*, won the Grammy Award for Best World Music Album. *The Music of Strangers*, a documentary about the Ensemble directed by the Academy Award-winning filmmaker Morgan Neville, premiered at the Toronto International Film Festival in 2015 and was released worldwide in 2016.

FRIDAY, FEBRUARY 8, 2019, AT **8PM**
SATURDAY, FEBRUARY 9, 2019, AT **8PM**
SUNDAY, FEBRUARY 10, 2019, AT **2PM**

E.T. THE EXTRA-TERRESTRIAL IN CONCERT

SEATTLE POPS SERIES

Jack Everly, conductor | Seattle Symphony

A STEVEN SPIELBERG Film

E.T. THE EXTRA-TERRESTRIAL

DEE WALLACE

PETER COYOTE

HENRY THOMAS as ELLIOTT

Music by
JOHN WILLIAMS

Written by
MELISSA MATHISON

Produced by
STEVEN SPIELBERG & KATHLEEN KENNEDY

Directed by
STEVEN SPIELBERG
A UNIVERSAL PICTURE

UNIVERSAL

AMBLIN ENTERTAINMENT

Tonight's program is a presentation of the complete film ***E.T. The Extra-Terrestrial*** *with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.*

E.T. The Extra-Terrestrial is a trademark and copyright of Universal Studios. Licensed by Universal Studios. All Rights Reserved. Available on Blu-ray and DVD from Universal Pictures Home Entertainment.

Director Steven Spielberg's heartwarming masterpiece is one of the brightest stars in motion picture history. Filled with unparalleled magic and imagination, *E.T. The Extra-Terrestrial* follows the moving story of a lost little alien who befriends a 10-year-old boy named Elliott. Experience all the mystery and fun of their unforgettable adventure in the beloved movie that captivated audiences around the world.

This presentation is approximately two hours and 15 minutes including one 20-minute intermission.

The Seattle Symphony's presentation of *E.T. The Extra-Terrestrial* in Concert is sponsored by **Boeing.**

Sunday performance sponsored by **Microsoft.**

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

JACK EVERLY
Conductor

Photo: Andre Ringuette - Freestyle Photography

Jack Everly is the Principal Pops Conductor of the Indianapolis and Baltimore symphony orchestras, Naples Philharmonic Orchestra and the National Arts Centre Orchestra (Ottawa). He has conducted the Los Angeles Philharmonic at the Hollywood Bowl, The New York Pops at Carnegie Hall, the San Francisco Symphony and numerous appearances with The Cleveland Orchestra at Blossom Music Center. Everly will conduct over 90 performances in more than 22 North American cities this season.

As Music Director of the National Memorial Day Concert and A Capitol Fourth on PBS, Everly proudly leads the National Symphony Orchestra in these patriotic celebrations on the West Lawn of the U.S. Capitol attracting hundreds of thousands of attendees and reaching millions of viewers annually.

Originally appointed by Mikhail Baryshnikov, Everly was conductor of the American Ballet Theatre (ABT) for 14 years, where he served as Music Director. In addition to his ABT tenure, he teamed with Marvin Hamlisch on Broadway shows that Hamlisch scored. He conducted Carol Channing hundreds of times in *Hello, Dolly!* in two separate Broadway productions.

Everly, a graduate of the Jacobs School of Music at Indiana University, is a recipient of the 2015 Indiana Historical Society Living Legends Award and holds an Honorary Doctorate of Arts from Franklin College in his home state of Indiana. He is a proud resident of the Indianapolis community and when not on the podium you can find him at home with his family, which includes Max the wonder dog.

PRODUCTION CREDITS

E.T. The Extra-Terrestrial in Concert is produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson
Production Manager: Rob Stogsdill
Production Coordinator: Sophie Greaves
Worldwide Representation: IMG Artists, LLC
Supervising Technical Director: Mike Runice
Technical Director: Luke Dennis

Music Composed by John Williams

Music Preparation: Jo Ann Kane Music Service
Film Preparation for Concert Performance: Ramiro Belgardt
Technical Consultant: Laura Gibson
Sound Remixing for Concert Performance:
Chace Audio by Deluxe
The score for *E.T. The Extra-Terrestrial* has been adapted for live concert performance.
With special thanks to: Universal Pictures, Amblin Entertainment, Steven Spielberg, Kathleen Kennedy, John Williams, David Newman, Kristin Stark, Carol Nygren, Tamara Woolfork, Patrick Koors, Daniel Posener, Tammy Olsen, Angela Emery, Shayne Mifsud, Lauren Purnell, Darice Murphy, Chris Herzberger, Noah Bergman, Paul Ginsburg, Mark Graham and the musicians and staff of the Seattle Symphony.

www.FilmConcertsLive.com

Boeing is proud to support the Seattle Symphony and its mission to unleash the power of music, bring people together and lift the human spirit.

BOEING

THURSDAY, FEBRUARY 14, 2019, AT **7:30PM**
SATURDAY, FEBRUARY 16, 2019, AT **8PM**

PROKOFIEV
SYMPHONY NO. 7

DELTA | MASTERWORKS
HONORING THE LEGACY OF BUSTER & NANCY ALVORD

Vasily Petrenko, conductor
Aleksey Semenenko, violin
Seattle Symphony

PAUL DUKAS	*The Sorcerer's Apprentice*	12'
JEAN SIBELIUS	Violin Concerto in D minor, Op. 47 *Allegro moderato* *Adagio di molto* *Allegro, ma non tanto* ALEKSEY SEMENENKO, VIOLIN	31'
	INTERMISSION	
SERGEY PROKOFIEV	Symphony No. 7 in C-sharp minor, Op. 131 *Moderato* *Allegretto* *Andante espressivo* *Vivace*	31'

Pre-concert Talk one hour prior to performance.
Speaker: Dr. Gary Cannon, Artistic Director of the Cascadian Chorale

Aleksey Semenenko's performances are generously underwritten by **Mel and Leena Sturman through the Seattle Symphony's Guest Artists Circle.**

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

OVERVIEW

Dances Macabre

We habitually think of music as uplifting, as expressing our best impulses and aspirations. And so it often does. The songs we sing to children, the widespread use of music for religious expression, the heroic and triumphant character of so many symphonies and concertos all reflect the beneficence we attribute to music. Yet music can also conjure darker aspects of the human imagination. Particularly, it can make vivid our notions of ghostly or demonic forces, of strange apparitions and chilling threats. All this we hear in the witches Sabbaths, marches to the scaffold, damnations of Faust, rites of spring and other disturbing scenes that make up a small but especially colorful part of the orchestral literature.

We dip into music's darker aspect this evening. Paul Dukas' tone poem *The Sorcerer's Apprentice* tells a story of supernatural power unleashed and running amok. Jean Sibelius' Violin Concerto is, for the most part, not at all sinister — not until its final movement, which brings what its author described as a "*danse macabre*."

Only with the Symphony No. 7 of Sergey Prokofiev do we move decisively from shadows into light. Originally conceived for a young audience, this work smiles at us practically from start to finish. Yet even here, in the final minutes, we hear hints of *grotesquerie* in mechanical accompaniment figures, drum rolls, muted trumpets and darkened harmonic complexion. It's not much of a stretch to find this somewhat spooky.

PAUL DUKAS

The Sorcerer's Apprentice

BORN: October 1, 1865, in Paris
DIED: May 17, 1935, in Paris
WORK COMPOSED: 1897
WORLD PREMIERE: May 18, 1897, in Paris. The composer conducted the orchestra of the Société Nationale de Musique.

What to Listen For
Dukas opens this famous composition with enigmatic harmonies that establish an air of mystery and supernatural possibilities. Further harmonic magic attends the apprentice's casting of the spell. Picturesque figures then suggest the movement of an enchanted broom from first halting steps to obsessive march to menacing frenzy. The return of the master sorcerer and restoration of order are also plainly related by the music.

The Sorcerer's Apprentice is not Paul Dukas' most substantial work, but it is by far the most famous. The French composer's inspiration for this piece was *Der Zauberlehrling*, a ballad-like poem written in 1796 by Johann Wolfgang von Goethe. Its verses tell of a young man who has been taken on as an apprentice to an aged magician. The novice has seen his master use an incantation to turn a piece of wood into a living servant. Indeed, the apprentice has memorized the magic saying, and when the old sorcerer departs the house, he tries it out himself.

The charm succeeds in animating a broom, and the apprentice orders it to fetch water from a spring that lies close by the house. This the broom does, then does again — and again and again, for the apprentice has neglected to learn the command to make his enchanted worker cease its labors. Water overflows the basin and begins to cover the floor. Just as the house is about to become flooded, the sorcerer returns. In the nick of time, he intones the proper formula, and the broomstick falls to the floor, inanimate once again.

The vividness with which Dukas' music conjured up the scene, atmosphere and narrative detail of this story prompted animators at the Walt Disney studio to select *The Sorcerer's Apprentice* for one of the episodes in *Fantasia*, the 1940 film giving visual representation to eight popular works from the orchestral literature. As brought to the screen by the Disney artists, the story related in *The Sorcerer's Apprentice* featured a famous cartoon mouse in the title role. But this is well known, and we need not dwell on it.

Scored for 2 flutes and piccolo; 2 oboes; 2 clarinets and bass clarinet; 3 bassoons and contrabassoon; 4 horns; 2 trumpets and cornets; 3 trombones; timpani and percussion; harp; strings.

JEAN SIBELIUS

Violin Concerto in D minor, Op. 47

BORN: December 8, 1865, in Hämeenlinna, Finland
DIED: September 20, 1957, in Järvenpää, Finland
WORK COMPOSED: 1903–05
WORLD PREMIERE: October 19, 1905, in Berlin. The German violinist Karl Halir was the soloist, and Richard Strauss conducted.

What to Listen For
Sibelius underscores the importance of the violin by introducing several cadenza passages (virtuoso solos) for the instrument early in the initial movement. Later in the same movement we hear a still more extended cadenza. Even apart from these passages, the concerto provides a dazzling display of technical brilliance on the part of the solo performer.

> "The Sibelius Violin Concerto is my absolute favorite to perform. The ultimate piece in terms of Finnish character, it has unbelievable depth and nuance, and really challenges me as a musician. While the second movement speaks to me especially, I do love every note of the entire piece. I played with the Seattle Symphony in 2017, part of a festival of Shostakovich's six concertos. I played two of the concertos in two days. It was a really unique opportunity! I am looking forward to more music-making at such a special place."
>
> – Aleksey Semenenko

Jean Sibelius, Finland's first great composer reserved his best creative work for his orchestra music, and it is this for which he is so highly esteemed today. Given the importance of orchestral music in his output, it seems surprising that Sibelius composed only one concerto. What is not surprising is that this work features the violin. Sibelius himself was a more than competent violinist. Indeed, his youthful ambition was to become a virtuoso performer on the instrument. Only after years of practice and a painful realization that he would not have a career as a professional soloist did he turn fully to composition.

Completed in 1905, Sibelius' Violin Concerto conforms with many modern concertos in dispensing with the convention of an orchestral exposition. The concerto's first theme is a long, rhapsodic idea sung by the solo violin over a gentle orchestral murmur, and it entails some surprising turns of line and harmony. Both this and the somber theme that follows end with cadenza passages (virtuoso solos) for the featured instrument. A third theme, somewhat like a folk song, leads to a brief development passage that culminates in a still more extended cadenza.

The second movement is given over to Romantic ardor, Sibelius building the main melody into a great lyrical outpouring. The finale begins with timpani and basses establishing a rhythmic figure whose heavy-footed character prompted the English conductor and writer Donald Francis Tovey to describe the ensuing music as "a polonaise for polar bears." Sibelius thought it a different kind of dance. Acknowledging the somewhat sinister character of the theme played by the solo violin over the galumphing accompaniment, he called the movement a "*danse macabre*." However one characterizes it, this initial idea soon is countered by a rhythmically lively second subject, and Sibelius juxtaposes and develops the two themes in alternating succession.

Scored for solo violin; pairs of woodwinds; 4 horns; 2 trumpets; 3 trombones; timpani; strings.

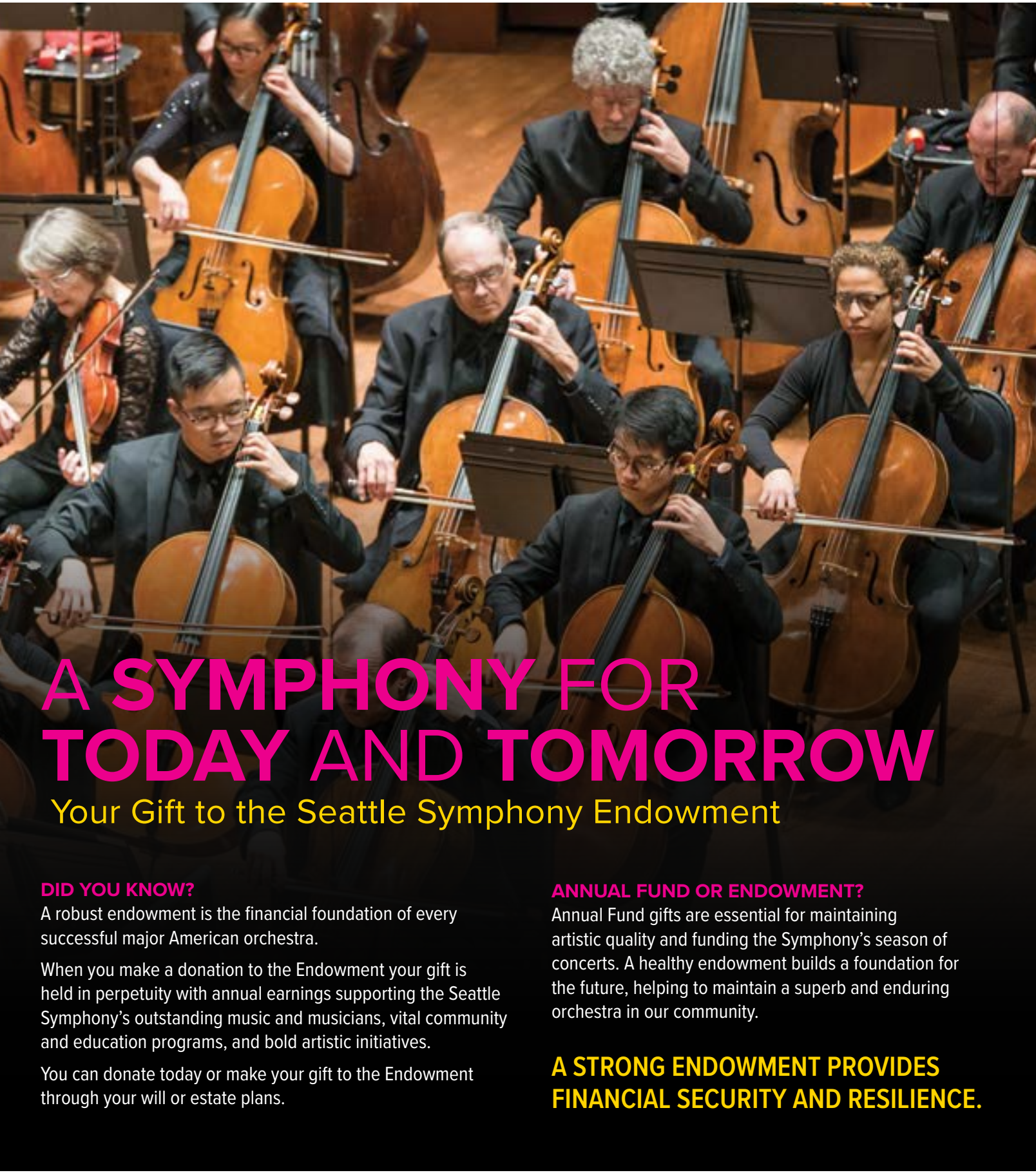
SERGEY PROKOFIEV

Symphony No. 7 in C-sharp minor, Op. 131

BORN: April 23, 1891, in Sontsovka, Ukraine
DIED: March 5, 1953, in Moscow
WORK COMPOSED: 1951–52
WORLD PREMIERE: October 11, 1952, in Moscow. Samuil Samosud conducted the Moscow All-Union Radio Orchestra.

What to Listen For
Prokofiev's final composition is an attractive and extremely melodious work. The composer uses the traditional four-movement symphonic design, with a

SEATTLE SYMPHONY
LUDOVIC MORLOT, MUSIC DIRECTOR



A SYMPHONY FOR TODAY AND TOMORROW

Your Gift to the Seattle Symphony Endowment

DID YOU KNOW?

A robust endowment is the financial foundation of every successful major American orchestra.

When you make a donation to the Endowment your gift is held in perpetuity with annual earnings supporting the Seattle Symphony's outstanding music and musicians, vital community and education programs, and bold artistic initiatives.

You can donate today or make your gift to the Endowment through your will or estate plans.

ANNUAL FUND OR ENDOWMENT?

Annual Fund gifts are essential for maintaining artistic quality and funding the Symphony's season of concerts. A healthy endowment builds a foundation for the future, helping to maintain a superb and enduring orchestra in our community.

A STRONG ENDOWMENT PROVIDES FINANCIAL SECURITY AND RESILIENCE.

To learn more about the Endowment, please contact Becky Kowals at becky.kowals@seattlesymphony.org or 206.215.4852.

sober and substantial opening movement followed by a waltz-like intermezzo and a tranquil *Andante*. The symphony concludes with a rollicking finale that provides a last glimpse of Prokofiev's signature musical wit.

During the middle decades of the 20th century, many composers in Western Europe and America, seeking to break decisively with the past, turned away from the most venerable genre of orchestral music, the symphony. Symphonic writing and its traditions were maintained at this time primarily by two Soviet composers: Dmitri Shostakovich and Sergey Prokofiev. The latter completed his first symphony in 1917, when he was in his mid-20s. His last, which we hear now, came 35 eventful years later, during his final months of creativity.

In her memoirs, Prokofiev's widow offers a revealing description of the composer's artistic goals during the last years of his life. "He told me of his desire for a simple, clear musical language," she writes. "He had been thinking of it for a long time … [W]hen he spoke of clarity and simplicity he would say that it was not a question of the 'old simplicity,' which consisted in repeating what had already been said, but of a new simplicity linked with the direction our lives were taking."

The "new simplicity" Prokofiev sought is the hallmark of several of his late compositions, above all his Seventh Symphony, the last work he completed before his death, in March 1953. Prokofiev was not the first composer whose final maturity shows a paring away of surface complexity in favor of a more serene, direct and outwardly simple musical speech. The same trend may be discerned in the late compositions of Mozart, Brahms, Bartók and others. (Of course, apparent simplicity in a work of art may mask profound content, as the music of these composers demonstrates, but that is another matter.) In the case of Prokofiev's Seventh Symphony, however, several factors besides the intangible one of its author's artistic evolution prompted the work's transparent and accessible style.

Prokofiev originally intended the piece as a young person's symphony for the USSR Children's Radio Division, and though the work quickly outgrew this initial conception, a youthful, even innocent, lyricism remains one of its important features. More ominously, Prokofiev had been censured in 1948 by the Central Committee of the Communist Party for the "decadent formalism" (read "modernism") of a number of his compositions, a charge that brought from the composer an apology and promise to bring to his works a type of "melody that is immediately understandable."

It is difficult to determine to what extent each of these factors — Prokofiev's own creative inclinations, the initial conception of the work as a piece for youngsters and political pressure — influenced the character of his Seventh Symphony. To a certain extent they complemented each other, and it seems reasonable to assume that all three contributed to shaping the work.

Prokofiev builds the first movement on three themes. The first, heard at the outset, entails a broad and expressive melody for the strings and a running counter-melody that does not replace the initial idea but, rather, augments it. This leads, before long, to another spacious melody, soaring and ecstatic. Finally we hear a playful subject, assigned to the high woodwinds and glockenspiel. These materials merit attention, for they recur not only in this first movement but in the finale, also.

The second movement starts in rambunctious fashion but soon settles into a suave waltz that recalls similar music in Prokofiev's ballet *Cinderella*. These two types of music, energetic and elegant, alternate throughout this portion of the symphony. There follows a placid *Andante* whose melodies flow like a clear stream.

Prokofiev begins the finale with a gallop, a kind of tune he wrote frequently, and often with a garish edge. Clearly enjoying this frenetic material, he rides it a good length, interrupting it only briefly for a march interlude. Eventually the tempo relaxes for a return of the soaring theme of the first movement. More remarkably, the composer then recalls the playful third subject of that same movement, but now more fully realized and sounding rather fantastic.

Scored for 2 flutes and piccolo; 2 oboes and English horn; 2 clarinets and bass clarinet; 2 bassoons; 4 horns; 3 trumpets; 3 trombones; tuba; timpani and percussion; harp; piano; strings.

© 2019 Paul Schiavo

VASILY PETRENKO
Conductor

Vasily Petrenko will become Music Director of the Royal Philharmonic Orchestra in London in 2021. Currently, Petrenko holds the position of Chief Conductor of the Oslo Philharmonic Orchestra, Chief Conductor of the Royal Liverpool Philharmonic Orchestra, Chief Conductor of the European Union Youth Orchestra and Principal Guest Conductor of the State Academic Symphony Orchestra of Russia. Petrenko has also served as Principal Conductor of the National Youth Orchestra of Great Britain from 2009–13, and Principal Guest Conductor of the Mikhailovsky Theatre where he began his career as Resident Conductor from 1994–97. Petrenko won Artist of the Year at the 2017 *Gramophone* Awards, a decade after receiving their Young Artist of the Year Award in 2007. In 2010 he won the Male Artist of the Year at the Classical Brit Awards

ALEKSEY SEMENENKO
Violin

Photo: Alexander Basta

Born in Odessa, Aleksey Semenenko began the violin at the age of 6, and just a year later he performed as soloist with the Odessa Philharmonic. Among his numerous awards are First Prize in the Young Concert Artists International Auditions, Second Prize in the prestigious Queen Elisabeth Violin Competition, and the coveted BBC New Generation Artist Award. *The New York Times* lauded Semenenko for his "elegance, purity of tone, and lively stage presence" following his performance with the Orchestra of St. Luke's at Lincoln Center. Semenenko lives in Germany with his wife and frequent piano partner, Inna Firsova. He plays a Stradivarius violin on loan from the Deutsche Stiftung Musikleben Fund of Hamburg.

SUNDAY, FEBRUARY 17, 2019, AT **2PM**

LAWRENCE BROWNLEE & ERIC OWENS

IN RECITAL

Lawrence Brownlee, tenor ■
Eric Owens, bass ●
Craig Terry, piano

WOLFGANG AMADEUS MOZART /text Lorenzo da Ponte	*"Non più andrai"* from *Le Nozze di Figaro* ●	4'
GAETANO DONIZETTI /text Jules-Henri Vernoy de Saint-Georges & Jean-François Alfred Bayard	*"Ah! mes amis, quel jour de fête!"* from *La fille du régiment* ■	7'
GIUSEPPE VERDI /text Francesco Maria Piave	*"Infelice! E tuo credevi"* from *Ernani* ●	4'
GAETANO DONIZETTI /text Felice Romani	*"Voglio dire, lo stupendo elisir"* from *L'elisir d'amore* ■●	7'
GAETANO DONIZETTI /text Felice Romani	*"Una furtiva lagrima"* from *L'elisir d'amore* ■	5'
CHARLES GOUNOD /text Paul Jules Barbier & Michel Carré	*"Le veau d'or"* from *Faust* ●	2'
GEORGES BIZET /text Eugène Cormon & Michel Carré	*"Je crois entendre encore"* from *Les Pêcheurs de Perles* ■	4'
GEORGES BIZET /text Eugène Cormon & Michel Carré	*"Au fond du temple saint"* from *Les Pêcheurs de Perles* ■●	5'

INTERMISSION

Arr. Damien Sneed	"All Night, All Day" ■	5'
Arr. Hall Johnson	"Deep River" ●	3'
Arr. Damien Sneed	"Come by Here, Good Lord" ■	3'
TRADITIONAL	"Give Me Jesus" ●	3'
Arr. Margaret Bonds & Craig Terry	"He's Got the Whole World in His Hand" ■●	3'
HAROLD VICARS /text Clarence Lucas /arr. Craig Terry	"Song of Songs" ■●	4'
HARRY WARREN /text Al Dubin /arr. Craig Terry	"Lulu's Back in Town" ■	3'
LOUIS ALTER /text Frank Loesser /arr. Craig Terry	"Dolores" ■●	4'
TONY VELONA /arr. Craig Terry	"Lollipops and Roses" ●	4'
VINCENT YOUMANS /text Edward Heyman /arr. Craig Terry	"Through the Years" ■●	5'
TRADITIONAL	"I Don't Feel no Ways Tired" ■	5'
TRADITIONAL	"Peace Be Still" ●	5'
TRADITIONAL	"Every Time I Feel the Spirit" ■●	3'

Lawrence Brownlee's performance is supported in part by the **Melvyn Poll Tenor Fund.**

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

Georges Bizet — a French composer perhaps best known for his sultry, seductive *Carmen* — once said that "love is a rebellious bird that nobody can tame." And yet, Bizet and his contemporaries regularly sought to tame the bird through soaring, lyrical melodies sung in the grandest of art forms: opera. The 19th century, which is commonly referred to as the Romantic era, brought a plethora of great operatic works that explored the depths a character would go for one they love. Italian opera in particular exemplified this concept through the use of *bel canto*, a type of musical writing that focused on smooth phrases, a light, soaring tone and an effortless delivery. This operatic technique perfectly suited dramatic, emotional arias, whether the speaker be exclaiming the virtues of love or lamenting its loss.

Almost all of the eight pieces in the first half grapple with this "rebellious bird." The evening begins with **Wolfgang Amadeus Mozart**'s ***"Non più andrai,"*** a charming aria sung by the title character of ***Le Nozze di Figaro*** to the young Cherubino. Soon to depart for the military, Cherubino's life of love and luxury will soon dissipate, Figaro teases. This jovial aria is followed by Italian composer **Gaetano Donizetti**'s ***"Ah! mes amis, quel jour de fête!"*** from ***La fille du régiment***, an exuberant piece performed by leading man Tonio after enlisting in the regiment due to his love for the captain's daughter, Marie. Contrasting Donizetti's soaring tenor aria, **Giuseppe Verdi**'s ***"Infelice! E tuo credevi"*** from ***Ernani*** features bass Silva lamenting his fiancée's supposed infidelity as he discovers two suitors in her bedroom.

Donizetti returns on this evening's program with two pieces from his operatic comedy-of-errors, ***L'elisir d'amore*** (1832). In this work, the peasant Nemorino is desperately in love with noblewoman Adina. After she rebukes his passionate declarations, Nemorino turns to a traveling doctor, Dr. Dulcamara, who claims to possess love potions. In ***"Voglio dire, lo stupendo elisir,"*** Dulcamara convinces Nemorino to buy a potion, which is actually just wine. Dulcamara ends the exchange by gleefully muttering "And tomorrow bright and early, I'll be skipping out of town." Nemorino's quest for Adina's love causes the peasant to ignore the noblewoman in hopes of eliciting her jealousy. After taking several doses of the "love potion," Nemorino finds himself surrounded by women (who have learned, unbeknownst to the peasant, that he is now heir to a large fortune) and watches as Adina tearfully turns away from the crowd in his loving romanza, ***"Una furtiva lagrima."*** The comic opera ends as Adina and Nemorino finally come together as equals.

The only operatic aria not grappling with love is **Charles Gounod**'s ***"Le veau d'or"*** from ***Faust***. In this timeless tale, Faust is an old man who, after lamenting his lack of love in life, sells his soul to the devil (Méphistophélès) in exchange for an elixir of youth. Méphistophélès returns in the second act and sings a rousing aria, commonly referred to as the Song of the Golden Calf, about the wonders of greed: "To celebrate the infamous idol; Kings and the people mixed together; to the somber sound of golden coins, they dance a wild round around his pedestal; and Satan leads the dance."

Returning to heartache, the first half of our program ends with **Georges Bizet**'s attempts to tame the "rebellious bird" of love in his 1863 opera ***Les Pêcheurs de Perles***. In this tale of love and betrayal, two friends (Nadir and Zurga) both desire the same woman — a young priestess of overwhelming beauty with an angelic voice. Though they promised to never pursue her, Nadir reminisces on how he secretly sought the priestess out and seduced her in ***"Je crois entendre encore."*** Closing the first half is one of opera's greatest male duets, ***"Au fond du temple saint,"*** which features Nadir's and Zurga's enduring friendship and promises of loyalty. This duet perfectly reflects the theme present in each of these great operatic works: the love of both these men is "a rebellious bird that nobody can tame."

The second half of this evening's program turns from western Europe to the United States and is broken into three parts: traditional spirituals, American popular song and gospel favorites. Spirituals remain an integral part of American history and culture and are generally associated with slavery. These folk songs are religious in nature and melodically simple, most likely due to their oral tradition. This simplicity, however, provides room for ornamentation, which leads to many different variations on the same song. This evening's spirituals — **"All Night, All Day," "Deep River," "Come by Here, Good Lord," "Give Me Jesus"** and **"He's Got the Whole World in His Hands"** — all use textual repetition to emphasize a desire for freedom as well as a deep, unwavering faith.

The American popular songs return to the theme of love that dominated the first half. Pulling from classics like **Harold Vicar**'s and **Clarence Lucas**' 1914 **"Song of Songs,"** these pieces include a variety of genres ranging from ballads to upbeat jazz standards. Several of the popular songs originated in film: **Harry Warren** and **Al Dubin** wrote **"Lulu's Back in Town"** for the 1935 *Broadway Gondolier* (performed by Dick Powell and the Mills Brothers) while Frank Sinatra sang **Frank Loesser** and **Louis Alter**'s **"Dolores"** in *Las Vegas Nights* (1941). Singer Jack Jones won a Grammy for his rendition of **Tony Velona**'s ballad **"Lollipops and Roses"** and **Vincent Youman**'s 1932 "**Through the Years"** still endures today as a popular standard.

This evening's program ends with a selection of gospel songs including **"I Don't Feel no Ways Tired," "Peace Be Still"** and **"Every Time I Feel the Spirit."** Gospel differs from spirituals in several ways, primarily that they were often composed in the 19th-century to merge religious folksong with modern, Protestant hymnals. As a result, gospel employs a verse-chorus structure and usually has instrumental accompaniment that emphasizes an offbeat. The joyful nature of these pieces provides an uplifting and transcendent conclusion to this evening's program.

© 2019 Megan Francisco

LAWRENCE BROWNLEE
Tenor

Photo: Shervin Lainez

Named 2017 Male Singer of the Year by the International Opera Awards, Lawrence Brownlee has been hailed by *The Guardian* as "one of the world's leading bel canto stars." Brownlee has appeared on the stages of every major opera house, including the Metropolitan Opera, Teatro alla Scala, Royal Opera House and more. He also recently premiered a new song cycle, *Cycles of My Being,* which centers on what it means to be an African American man living in America today. Brownlee's latest album, *Allegro Io Son*, received a Critic's Choice from *Opera News*, and followed his previous Grammy-nominated release, *Virtuoso Rossini Arias*. He received his Masters of Music from Indiana University and went on to win a Grand Prize at the Metropolitan Opera National Council auditions. Brownlee also serves as Artistic Advisor at Opera Philadelphia.

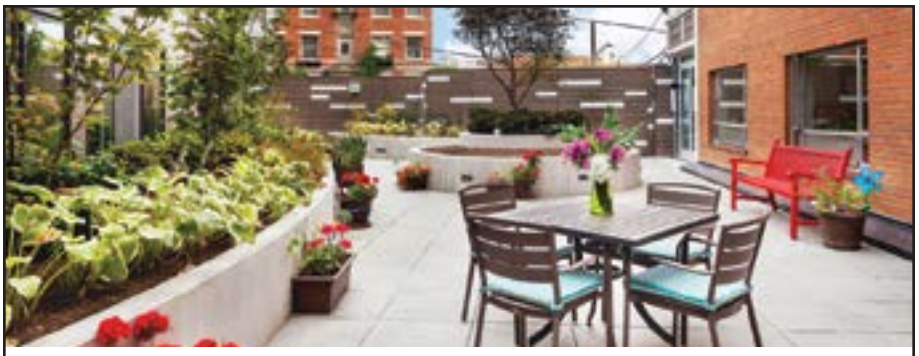
ERIC OWENS
Bass

Photo: Dario Acosta

Eric Owens has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital and operatic repertoire, Owens brings his powerful poise, expansive voice and instinctive acting faculties to stages around the world. A native of Philadelphia, Owens studied voice at Temple University and then the Curtis Institute of Music for graduate school. In 2017 the Glimmerglass Festival appointed him as its Artistic Advisor, and he serves on the Board of Trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services. Starting in 2019 Owens becomes the co-chair of the Curtis Institute's opera department. His awards include *Musical America*'s 2017 Vocalist of the Year Award, 2003 Marian Anderson Award, a 1999 ARIA award, second prize in The Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions and the Luciano Pavarotti International Voice Competition.

CRAIG TERRY
Piano

Lauded for his "sensitive and stylish" (*The New York Times*) and "superb" (*Opera News*) playing, pianist Craig Terry enjoys an international career regularly performing with the world's leading singers and instrumentalists. Currently Terry serves as Music Director of The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago after having served for 11 seasons at Lyric as Assistant Conductor. Previously, he served as Assistant Conductor at the Metropolitan Opera after joining its Lindemann Young Artist Development Program.



Memory Support in the most beautiful place imaginable.
Dorothy's Place is a new residential memory support residence located inside of the Bayview community on lower Queen Anne Hill. The 10-apartment memory support residence is designed to enable individuals to thrive through small group and individualized activities that stimulate the senses, trigger memories, and promote social engagement in a family-style setting.

Learn more by calling (206) 701-1514 or visit BayviewSeattle.org.

BAYVIEW
A POINT OF VIEW

SEATTLE **SYMPHONY**
LUDOVIC MORLOT, MUSIC DIRECTOR

Photo: Carlin Ma

"I've attended the arts all of my life. I love the community I've found as a Seattle Symphony volunteer, and appreciate the great quality of our orchestra. I give because I want to see the orchestra continue and thrive."

– Carmen, with husband and fellow Symphony-fan Bruce

JOIN CARMEN AND BRUCE BY MAKING YOUR GIFT FOR SYMPHONIC MUSIC TODAY!

Concerts like the one you are about to enjoy are only possible through the support of generous music-lovers like you.

SEATTLE**SYMPHONY**.ORG/GIVE | **206.215.4832**

MONDAY, FEBRUARY 18, 2019, AT **7:30PM**

SONGPLAY FEATURING JOYCE DIDONATO

SPECIAL PERFORMANCES

Joyce DiDonato, mezzo-soprano | Craig Terry, piano & arranger
Chuck Israels, double bass | Jimmy Madison, percussion
Charlie Porter, trumpet | Lautaro Greco, bandoneon

TOMMASO GIORDANI /arr. Craig Terry with Chuck Israels	*"Caro mio ben"*	4'
GIULIO CACCINI /arr. Craig Terry with Chuck Israels	*"Amarilli mia bella"*	4'
LEON RUSSELL	"Masquerade"	8'
ALESANDRO PARISOTTI/ SALVATOR ROSA /arr. Craig Terry with Chuck Israels	*"Se tu m'ami"/"Star vicino"*	7'
CHARLIE PORTER	*Prelude* CHARLIE PORTER, TRUMPET	7'
JERRY BOCK	"Will he like me?"	4'
GIUSEPPE TORELLI /arr. Craig Terry with Chuck Israels	*"Tu lo sai"*	5'
DUKE ELLINGTON	"Solitude"	6'
ENRIQUE DELFINO	*Griseta* LAUTARO GRECO, BANDONEON	7'
BENEDETTO MARCELLO	*"Quella fiamma che m'accende"*	4'
GIOVANNI PAISIELLO /arr. Craig Terry with Chuck Israels	*"Nel cor più non mi sento"*	3'
GEORGE SHEARING	"Lullaby of Birdland"	5'
ZIZ CONFREY	*Dizzy Fingers* CRAIG TERRY, PIANO	4'
GENE SCHEER	"Lean Away"	5'
RICHARD RODGERS /lyric Lorenz Hart	"With a Song in my Heart"	5'

See Craig Terry's biography on page 25.

Tour Management: Askonas Holt

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

PROGRAM NOTES

Play with that Song

By Joyce DiDonato

Every beginning voice student knows the routine: you walk through the austere door — with trepidation, mind you, and often questioning your very existence — and the skeptical teacher hands you their copy of the yellowed and overly used Singer's Bible, *The 24 Italian Art Songs*. The cover, usually torn and hanging by a thread, aims to end the suspense of whether your vocal fate will be forever sealed as belonging to the "high" or "low" categories. Regardless, this feels like "IT."

And then we dive in, ready to summon both Callas and Pavarotti, all in one, and we let 'er rip …

Disaster. Week after week we pay to return to the torture chamber for the humiliating attempt to NOT be flat this week. (Except that we went *sharp* last week and can't quite figure out how to split the difference!) Even if it says "Italian" on the cover, we may as well be attempting to sing in Swahili, and the questioning of your existence has now been fully answered: you are the epitome of utter dejection and have single-handedly failed the entire human species.

How we grow to hate these songs for challenging our musical souls! How could something which looks so benign on the page be the cause of such wretched anguish? Most of these poor pieces that have been battered around over the centuries patiently allowing many of us to sort out basic technique through them, have no real ownership — they are listed as anonymous, or wrongly attributed to this one or that one. Perhaps they are a match for our misfit vocals?

So returning to them years later (ok, even decades later!), I'm overwhelmed by the charm and the sweetness and the innocence that exudes from their stained, yellowed pages! They call me back again — but this time with a bold invitation to play, to invent, to celebrate a great song. Their overarching theme defiantly bridges the centuries and lines up with the eternal motif that we've all been singing of throughout the years: LOVE.

Enter the ever-playful Craig Terry, who had long envisioned these songs being given a slightly different "treatment." Upon the first chords of his *"Caro mio ben,"* I was sold, and we were off and running. Playing with the old Italian melodies gave birth to the desire to also play with some of our favorite

PROGRAM NOTES

American Classics, letting love and heartfelt music-making be our platform.

Our playground has joyously expanded to include an extraordinary gathering of instrumentalists across all genres, each bringing a particular sound and expertise, and yet we've all fused into something unique to this singular project. And it has been some of the most joyous music-making of my life.

When last I saw you "here," I was singing on the theme of War and Peace, hoping to lead you to a peaceful state of mind by the end. If you've managed to stay there, I suppose love and joy are the next obvious steps: so throw your friends a fabulous, old-fashioned dinner party (perhaps Italian cuisine is in order?), press play, and revel in the joy of meeting some old standards as we frolic away. (You *know* you want to sing along!)

But if you do sing along, (come on, make your old voice teacher proud!) just keep in mind what the great Louis Armstrong said: "You got to love to be able to play."

JOYCE DIDONATO
Mezzo-soprano

Photo: Simon Pauly

Multi Grammy Award winner and 2018 Olivier Award winner for Outstanding Achievement in Opera, Kansas-born Joyce DiDonato entrances audiences across the globe and has been proclaimed "perhaps the most potent female singer of her generation" by *The New Yorker*. With a voice "nothing less than 24-carat gold" according to *The Times*, DiDonato has soared to the top of the industry both as a performer and a fierce advocate for the arts, gaining international prominence in operas by Handel and Mozart, as well as through her wide-ranging, acclaimed discography. She is also widely acclaimed for the bel canto roles of Rossini and Donizetti. An exclusive recording artist with Erato/Warner Classics, DiDonato's most recent release *Les Troyens* has won the Recording (Complete Opera) category at the 2018 International Opera Awards, the Opera Award at the 2018 *BBC Music Magazine* Awards and is nominated in the Opera category at this year's *Gramophone* Awards.

CHUCK ISRAELS
Double bass

Revered as one of the preeminent bassists in the world, Chuck Israels has performed and recorded with Billie Holiday, Benny Goodman, Herbie Hancock, John Coltrane, Bud Powell, Coleman Hawkins, Stan Getz, Bill Evans, J.J. Johnson, Rosemary Clooney, Barbra Streisand, Nina Simone, Jean-Pierre Rampal, Tony Williams, Eric Dolphy, Jim Hall, Wynton Marsalis, Patti Austin, Gary Burton, George Russell, the Kronos String Quartet and countless others. Israels' many recordings as a bassist include *Coltrane Time* with John Coltrane, *My Point of View* with Herbie Hancock, *Getz au Go-Go* with Stan Getz, and many recordings with the Bill Evans Trio. As a composer and arranger, Israels has written for Bill Evans, John Coltrane, Jazz at Lincoln Center Orchestra with Wynton Marsalis, Berkshire Music Center, Richard Stoltzman and others.

JIMMY MADISON
Percussion

A musician at four years, and a professional at age 12, Jimmy Madison has been playing jazz all his life. He was described as "the best kept secret in jazz" in the *Village Voice*. Leaving Cincinnati to join Miami trumpeter Don Goldie at age 19, he was quickly hired by bandleader Lionel Hampton after a gig at New York's world-famous *Metropole*. Since then, he has performed and recorded with such diverse musical stylists as Marion McPartland, Bobby Hackett, James Brown, Gerry Mulligan, Nina Simone, Al Cohn, Rahsaan Roland Kirk, Joe Farrell, George Benson, Richie Havens, Stan Getz, Hubert Laws, Lee Konitz, Anita O'Day, Art Farmer, John Lewis, Ray Baretto, Shirley MacLaine, Maceo Parker, Ron Carter, Jon Hendricks, The Joffrey Ballet, Chet Baker, David Berger, Quincy Jones, Toots Theilmans and The Duke Ellington Orchestra, to name a few.

CHARLIE PORTER
Trumpet

Though a recent transplant to the west coast, Charlie Porter first cut his teeth on the New York jazz scene, while simultaneously studying classical trumpet performance at The Juilliard School under the tutelage of famed trumpeter and composer Wynton Marsalis, who described Porter's playing as "fiery and intelligent." Following in the footsteps of his mentor, trumpeter and composer Charlie Porter has delved into many projects from jazz and classical to Arabic, Indian, African, Australian Aboriginal and Korean music. Porter holds degrees from The Juilliard School and Manhattan School of music in jazz and classical performance. He was also a Fulbright Scholar at the Paris Conservatory. As a composer he has been commissioned by Chamber Music America and Doris Duke Foundation.

LAUTARO GRECO
Bandoneon

Lautaro Greco studied at the Astor Piazzolla Music School in the City of Buenos Aires. Together with his brother Emiliano Greco, he leads the Grecos Tango Septet, and he is also a member of the Leopoldo Federico's Orchestra and the Pablo Agri Quarter. Greco has also been a soloist at the Juan de Dios Filbert Argentinean Music Orchestra since 2007. Both as part of an ensemble and as a soloist, Greco has taken part in many musical tours and events in the Americas, Europe, and Asia. In 2010 he performed the closing act at the Buenos Aires City Tango Festival with Leopoldo Federico's Orchestra and the prestigious Panamanian singer Rubén Blades. In 2008 he took part in Sexteto Mayor, with whom he recorded an album that won the Carlos Gardel Award to best Tango Orchestra Album. Also in 2008, he went on a solo tour around France featuring Pablo Agri Quartet.

TUESDAY, FEBRUARY 19, 2019, AT **7:30PM**

DEBUSSY STRING QUARTET

CHAMBER SERIES

Elisa Barston, violin
Kathleen Boyer, violin
Mikhail Shmidt, violin
Jeannie Wells Yablonsky, violin
Mara Gearman, viola
Nathan Chan, cello
Walter Gray, cello
Eric Han, cello
Valerie Muzzolini, harp
Lisa Lewis, piano

JEAN BARRIÈRE	Sonata for Two Cellos in G major, No. 10 *Andante* *Adagio* *Allegro prestissimo* NATHAN CHAN, CELLO ERIC HAN, CELLO	9’
HENRIETTE RENIÉ	Trio for Harp, Violin and Cello *Allegro risoluto* *Scherzo: Vivace scherzando* *Andante* *Finale: Allegro* VALERIE MUZZOLINI, HARP KATHLEEN BOYER, VIOLIN ERIC HAN, CELLO	29’
	INTERMISSION	
DARIUS MILHAUD	Violin Sonata No. 2, Op. 40 *Pastoral* *Vif* *Lent* *Très vif* JEANNIE WELLS YABLONSKY, VIOLIN LISA LEWIS, PIANO	15’
CLAUDE DEBUSSY	String Quartet in G minor, L. 85, Op. 10 *Animé et très décidé* *Assez vif et bien rythmé* *Andantino, doucement expressif* *Très modéré—Très mouvementé et avec passion* ELISA BARSTON, VIOLIN MIKHAIL SHMIDT, VIOLIN MARA GEARMAN, VIOLA WALTER GRAY, CELLO	25’

Musicians’ biographies may be found at seattlesymphony.org.

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

PROGRAM NOTES

Like Luigi Boccherini (1743–1805), Baroque composer **Jean Barrière** (1707–47) composed four books of sonatas for cello and continuo, which he performed to great acclaim. Stylistically, his music blends Italian vivacity and French decoration in parallel to his countryman, the violinist/composer Jean-Marie Leclair (1697–1764).

The **Sonata for Two Cellos in G major** (1739) opens with an elegant *Andante* giving the flowing melody to one cello while the second instrument gives support with a series of repeated notes. Further contrast comes as the two performers mirror each other via parallel motion that adds to the prevailing lyricism. The minor-key *Adagio* is typically French in its rich, decorative ornamentation. The work closes with an energetic *Allegro prestissimo* that nods to Italian practice. As in the first movement, parallel motion alternates with independent lines. Shortly before a closing bravura episode, Barrière slows the pace for a moment of inward contemplation.

Famously known as a superb harpist and innovator who codified performing standards for the harp, **Henriette Renié** (1875–1956) was a prodigiously gifted exponent for her chosen instrument — a decision she made at age 5! She studied harp with Alphonse Hasselmans and composition with Théodore Dubois while a student at the Paris Conservatory. Though secondary to her reputation as a harpist, she left a small legacy of finished works including the **Trio for Harp, Violin and Cello** (1901).

The romantic *Allegro risoluto* that opens the Trio is launched by a rhythmically dotted yet flowing theme. It is the violin that initially sets the music in motion, accompanied by the harp and cello. A flowing and lyrical theme soon appears before returning to the dotted theme. As the movement proceeds, the music alternates between faster and slower sections. A light and deft *Scherzo: Vivace scherzando* follows, led by the violin alternating with the cello. The cello initiates the ensuing *Andante* with a sad theme answered by the violin with a brief held note from the cello. The violin assumes leadership accompanied by dotted chords from the harp. The cello continues sans the violin, which shortly reemerges. The overall mood is sweet and gently rocking, and serves as a duet between bowed instruments accompanied by the harp.

Two expectant chords separated by silences announce the *Finale: Allegro*. The violin posits a sweet theme soon answered by the cello, enhanced by the accompanying harp. A skipping theme emerges from the violin. Galloping energy builds, led by violin and cello, leavened by a slower lyrical episode before the gallop re-emerges. A broadly sweeping gesture brings the movement to a final close.

Darius Milhaud (1892–1974) grew up in Aix-en-Provence, absorbing the natural beauty of the area as well as its rich musical traditions. Steeped as he was in an atmosphere rich in music, it seemed almost inevitable that he would eventually take on serious study of the art, and in 1909 he found his way into the Paris Conservatoire where he studied composition, violin, orchestration and counterpoint, among other related disciplines. After World War I, he spent time in Brazil, where he composed the **Violin Sonata No. 2** (1917). As a composer he shared a trait in common with Martinů and Villa-Lobos, an ability to create music very quickly and with apparent ease. This gift can bring with it a kind of curse: such productivity can lead to charges of derivative eclecticism and diminishing public interest in "new" works.

The opening *Pastoral* abounds in engaging harmony as well as clever counterpoint. The violin is muted throughout the movement, which closes with a dazzling sequence of contrasting snippets from the five themes that dot the landscape before returning to the serene opening moments. A brief scherzo-like *Vif* ensues without a formal Trio section, replaced herein by a short development section. The following movement, *Lent*, centers on two themes, and provides a terse development section. The violin opens the concluding *Très vif* initiated by a frenetic theme dancing over Stravinskian polytonality. A piano cadenza yields to a new violin motif. Both thematic ideas unite in a brief coda.

Claude Debussy (1862–1910) attended the 1889 Paris Exhibition. This event turned out to help inspire Debussy to embrace non-Western musical ideas as a way of breaking away from three centuries of tonally based minor and major scales. Four years later he composed his only **String Quartet, Op. 10** (1893), a year before the premiere of his early "signature" piece *Prélude l'après-midi d'un faune*. Though some early critics were unsparing in the negative assessment, though the composer had strong supporters, including Paul Dukas.

The Quartet draws all of its thematic material from the principal subject announced at the beginning of the opening *Animé et très decide*. The theme is cast in Phrygian mode — essentially a descending scale from E to E an octave lower using only the equivalent of the white keys of a piano. The theme sounds somewhat harsh initially and engenders considerable energy through complex rhythms and sheer vehemence. The ensuing *Assez vif et bien rythmé* functions as a traditional scherzo and employs a dazzling array of rhythmic and coloristic devices to greatly expand the harmonies and sonorities of his day. Strongly accented pizzicato chords are immediately countered by a quirky motive from the viola. A profusion of sudden *sforzandos* adds to the energy and chip-on-shoulder challenge that Debussy was throwing into the gantlet. The plucked notes may have been inspired by Javanese *gamelan*, which had so intrigued him when he attended the 1889 Paris Exhibition, though he most likely knew Tchaikovsky's use of *pizzicato* in the Russian composer's Fourth Symphony. The slow and romantic *Andantino, doucement expressif* employs *pizzicatos* to underline the rhythm. The finale, marked *Très modéré—Très mouvementé et avec passion*, belies his anti-academic animus, introduces a rare fugal passage that transforms the first movement's main theme. As the music progresses it grows increasingly quick as new thematic variants leap into the fray. A coda that recalls the very opening music of the Quartet ties up matters.

© 2019 Steven Lowe

Business, meet box office.

Encore connects businesses and brands to the best of arts & culture in Seattle and the Bay Area..

From fashion and finance to dining and diamonds, smart business-owners know Encore is the best way to get their brand in the spotlight.

encore media group

Learn more at encoremediagroup.com.

FRIDAY, FEBRUARY 22, 2019, AT **8PM**
SATURDAY, FEBRUARY 23, 2019, AT **8PM**

AMADEUS LIVE WITH THE SEATTLE SYMPHONY

SPECIAL PERFORMANCES

Jeffrey Schindler, conductor
Jessica Choe, piano
Seattle Symphony Chorale
Seattle Symphony

THE SAUL ZAENTZ COMPANY presents

A MILOŠ FORMAN FILM

AMADEUS

F. MURRAY ABRAHAM
TOM HULCE
ELIZABETH BERRIDGE
SIMON CALLOW
ROY DOTRICE
CHRISTINE EBERSOLE
JEFFREY JONES
CHARLES KAY

DIRECTOR OF PHOTOGRAPHY BY
MIROSLAV ONDRICEK

FILM SCORE RECORDING CONDUCTED AND SUPERVISED BY
NEVILLE MARRINER

PRODUCTION DESIGN BY
PATRIZIA VON BRANDENSTEIN

CHOREOGRAPHER
TWYLA THARP

SCREENPLAY AND ORIGINAL STAGE PLAY BY
PETER SHAFFER

PRODUCED BY
SAUL ZAENTZ

DIRECTED BY
MILOŠ FORMAN

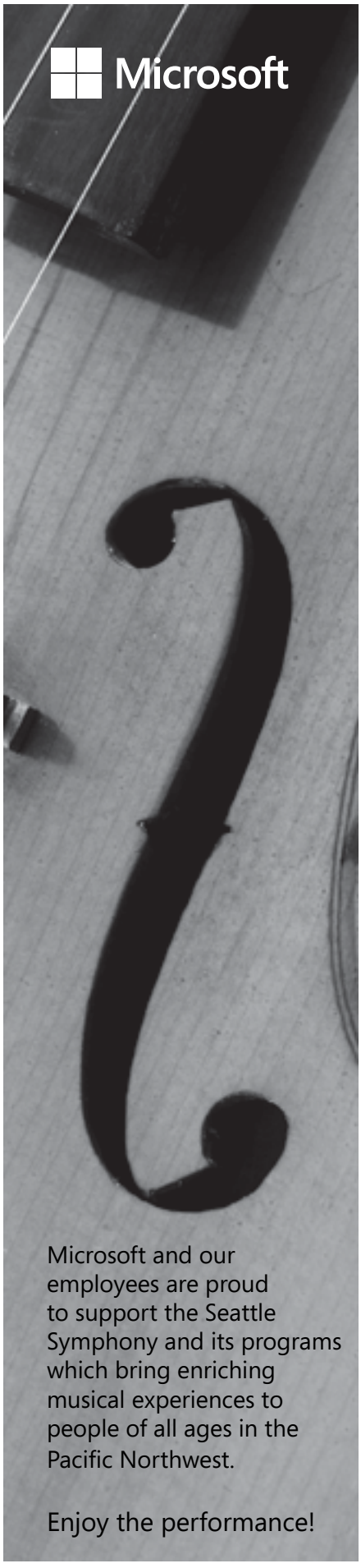
avex classics international

FILM WITH LIVE ORCHESTRA

This presentation is approximately three hours including one 20-minute intermission.

Friday performance sponsored by **Microsoft**.

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.



JEFFREY SCHINDLER
Conductor

Conductor Jeffrey Schindler enjoys a dynamic international career that takes him from concert podiums around the world to the recording studios of Hollywood and London. Schindler has conducted world-renowned orchestras across the globe including the London Symphony Orchestra, Sydney Symphony Orchestra and Seattle Symphony. He is one of the only conductors leading live orchestra to film performances who has also conducted major Hollywood motion pictures, including *X-men: Apocalypse*, *The Wolfman* and *Jack the Giant Slayer*. He recently celebrated his 100th performance in the *Harry Potter* franchise, live orchestra with film. Other live orchestra to film titles in his repertoire include *Amadeus*, *DreamWorks Animation in Concert*, and the Christmas favorite *It's a Wonderful Life*. In July of 2015, he produced and conducted the world premiere of *March of the Penguins* live to film with the Seattle Symphony. He will be making his debut performances in the *Star Wars* galaxy with the Symphony Silicon Valley in Spring 2019.

JESSICA CHOE
Piano

Photo: Joshua Huston

Korean-American pianist Jessica Choe has performed extensively across the U.S. in such halls as The Kennedy Center, Tanglewood, Lincoln Center, Wolf Trap and Carnegie Hall. She is the recipient of The Presser Foundation Award as well as LaGesse Foundation Fellowship. An avid chamber musician, she has performed on the Seattle Symphony Chamber Series, Vashon Chamber Series and Music of Remembrance, with such artists as Philippe Quint, Alexei Lubimov and Joseph Swensen. Choe is a graduate of Peabody Conservatory of Music and The Juilliard School.

SEATTLE SYMPHONY CHORALE

Photo: Ben VanHouten

The Seattle Symphony Chorale serves as the official chorus of the Seattle Symphony. Over the past four decades, the Chorale has grown in artistry and stature, establishing itself as a highly respected ensemble. Critics have described the Chorale's work as "beautiful, prayerful, expressive," "superb" and "robust," and have praised it for its "impressive clarity and precision." The Chorale's 120 volunteer members, who are teachers, doctors, attorneys, musicians, students, bankers and professionals from all fields, bring not only musical excellence, but a sheer love of music and performance to their endeavor. Directed by Joseph Crnko, Associate Conductor for Choral Activities, the Chorale performs with the Seattle Symphony both onstage and in recorded performances.

Soprano
Caitlin Anderson-Patterson
Laura Ash
Lolly Brasseur
Ellen Cambron
Shannon Christensen
Jillian Churchill
Emma Crew
Erin M. Ellis
Jacquelyn Ernst
Kaitlyn Gervais
Dalia Gladstein
Emily Han
Teryl Hawk
Lyndsey Howell
Elizabeth Husmann
Caitlin Hutten
Sharon Jarnigan
Elizabeth Johnson
Julia Joo
Katy Kaltenbrun
Seung Hee Kim
Lori Knoebel
Meghan Limegrover
Kori Loomis
Megan McCormick
Adrienne Selvy Mildon
Geraldine Morris
Rachel Nofziger
Helen Odom
Nicolle Omiste
Taylor Peters
Sasha S. Philip
Kaitlin Puryear
Emily Reed
Ana Ryker
Emily Sana
Barbara Scheel *
Laura A. Shepherd
Joy Chan Tappen
Catherine Thornsley
Andrea Wells

Alto
Cynthia Beckett
Cyra Valenzuela Benedict
Ivy Rose Bostock
Monica Bowen
Nancy Brownstein
Kathryn Cannon Miller
Terri Chan
Rachel Cherem
Lauren Cree
Paula Corbett Cullinane
Aurora de la Cruz
Robin Denis
Cindy Funaro
Carla J. Gifford
Amy Gleixner
Kelly Goodin
Catherine Haddon
Shan Jiang
Shreya Joseph
Inger Kirkman
Sara Larson
Rachel Lieder Simeon
Cally Lindenmier
Audrey Morin
Monica Namkung
Angela Petrucci
Karis Pratt
Beth Puryear
Alexia Regner
Valerie Rice
Emily Ridgway
Laura Marie Rivera
Dale Schlotzhauer
Darcy Schmidt
Carreen A. Smith
Heather Allen Strbiak
Kathryn Tewson
JoAnn Wuitschick
Mindy Yardy *

Tenor
Matthew Blinstrub
James Clarke
Spencer Davis
Theo Floor
Jacob Garcia
Joel Gewecke
Zachary Herrington-Shaner
Eric Jeffords
Neil Johnson
Alexander Jones
Kevin Kralman *
Robert Kuchcinski
Patrick Le Quere
Ian Loney
James H. Lovell
Andrew Magee
Ed Morris
Wally Pfingsten
Theodore Pickard
Christopher Reed
Jonathan M. Rosoff
Bert Rutgers
Peter Schinske
Alan Sheaffer
Spencer Small
M. Scott Spalding
Brian Stajkowski
Jeremy Paul Swingle
Max Willis
Dane Zielinski

Bass
John Allwright
Christopher Benfield
Jay Bishop
Hal Bomgardner
Andrew Cross
Darrel Ede
Morgan Elliott
Evan Figueras
Curtis Fonger
Steven Franz
David Gary
Raphael Hadac
Kelvin Helmeid
Rob Jones
Ronald Knoebel
Tim Krivanek
KC Lee
Thomas C. Loomis
Bryan Lung
Glenn Nielsen
Mark Penrod
Ken Rice
Martin Rothwell *
Edward Sam
Christopher Smith
Garrett Smith
Jim Snyder
Michael Uyyek
Jared White

** principal of section*

THURSDAY, FEBRUARY 28, 2019, AT **7:30PM**
SUNDAY, MARCH 3, 2019, AT **2PM**

SIR ANDRÁS SCHIFF
BEETHOVEN PIANO CONCERTO NO. 4

DELTA | MASTERWORKS

HONORING THE LEGACY OF BUSTER & NANCY ALVORD

Sir András Schiff, conductor & piano
Seattle Symphony

JOHANN SEBASTIAN BACH	Piano Concerto No. 3 in D major, BWV 1054 *[No tempo indicated]* *Adagio e sempre piano* *Allegro* SIR ANDRÁS SCHIFF, CONDUCTOR & PIANO	17’
LUDWIG VAN BEETHOVEN	Piano Concerto No. 4 in G major, Op. 58 *Allegro moderato* *Andante con moto—* *Rondo: Vivace* SIR ANDRÁS SCHIFF, CONDUCTOR & PIANO	34’
	INTERMISSION	
BÉLA BARTÓK	Concerto for Orchestra, Sz. 116, BB 123 *Introduzione: Andante non troppo—* *Allegro vivace* *Giuoco delle coppie: Allegro scherzando* *Elegia: Andante non troppo* *Intermezzo interrotto: Allegretto* *Finale: Pesante—Presto*	35’

See Sir András Schiff’s biography on page 38.

Pre-concert Talk one hour prior to performance.
Speaker: Dr. Larry Starr, retired Professor and Chair of American Music Studies at the School of Music, University of Washington

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

OVERVIEW

Three Bs

At the end of the 19th century, music lovers in Germany and Austria began referring to “the three Bs”— Bach, Beethoven and Brahms — as the greatest among the great composers, resident deities of music’s Olympus. “The three Bs” was a handy mnemonic, and it soon caught on and spread. But by the middle of the 20th century it appeared that another “B,” Béla Bartók, might also merit inclusion among the select company of history’s foremost composers.

There are, to be sure, significant differences between Bartók’s music and that of the German Bs, chiefly the Hungarian composer’s expansive modern sound-palette. But there are striking commonalities also, as the pieces that form our program reveal. Most important, Bartók shares with his German counterparts a tendency of elaborating discreet melodic figures to form broad passages of music. We hear this throughout Bach’s Piano Concerto in D major, BWV 1054, in the recurring signature motif of the opening movement of Beethoven’s Fourth Piano Concerto and in Bartók’s Concerto for Orchestra, especially its initial movement.

The expansion of limited thematic material into large musical structures is not merely a stunt, nor is it a matter of composers being stingy with their melodic ideas. It’s a way of giving unity and integrity to a composition. This was a cardinal virtue prized, and achieved, by Bach, Beethoven and Bartók, each in his own way.

JOHANN SEBASTIAN BACH

Piano Concerto No. 3 in D major, BWV 1054

BORN: March 21, 1685, in Eisenach, Thuringia (presently central Germany)

DIED: July 28, 1750, in Leipzig

WORK COMPOSED: Unknown, but probably ca. 1720, revised ca. 1739

WORLD PREMIERE: Unknown, but probably ca. 1740 in Leipzig. Bach would have performed the solo part and directed the city's Collegium Musicum from the keyboard.

What to Listen For

This work follows the classic concerto design of three movements in a fast–slow–fast pattern. Each of the outer movements is built on a recurring theme for the orchestra heard between episodes featuring the solo instrument. The heart of the composition is a poetic instrumental aria marked by intensely expressive harmonies.

Bach's Piano Concerto No. 3 in D major, BWV 1054 is rarely performed, yet its music will be familiar to many listeners. The work is a transcription of one of Bach's most popular orchestral compositions, the Violin Concerto in E major, BWV 1042. This piece is hardly unique in having undergone such a metamorphosis. All of Bach's concertos featuring keyboard originally were composed with violin, flute or oboe as the solo instrument. Bach reworked those compositions relatively late in his career, rescoring them for one or more solo harpsichords and string orchestra. He probably presented them in concerts by the Collegium Musicum of Leipzig, a civic orchestra he directed intermittently from 1729 through 1741.

Many of the original versions of Bach's concertos have been lost, only the later transcriptions for harpsichord having survived. Because the present D-major concerto coexists with the violin concerto on which it is based, modern pianists have taken to this piece less readily than to most of Bach's other concertos. Still, their reluctance seems surprising, since the keyboard version is not just a mechanical transcription of the violin concerto. Rather, Bach adapted the solo part to the idiomatic capabilities of the keyboard.

Bach begins the opening movement with a confident theme stated by the full orchestra, and he uses passages for the solo instrument to elaborate the several motifs that form this subject. There follows a slow movement that finds the soloist spinning a beautiful aria over a recurring theme for the cellos and basses. In the finale, a dance-like theme reappears, in the manner of a rondo, between passages of brilliant figuration for the soloist.

Scored for solo piano; strings.

LUDWIG VAN BEETHOVEN

Piano Concerto No. 4 in G major, Op. 58

BORN: December 16, 1770, in Bonn

DIED: March 26, 1827, in Vienna

WORK COMPOSED: 1806

WORLD PREMIERE: December 22, 1808, Beethoven performing the solo part and conducting from the piano.

What to Listen For

The concerto's unusual opening, a phrase for the piano alone, establishes a motif that pervades the first movement. A dramatic dialogue between orchestra and piano forms the second movement. The finale begins with a rhythmic tattoo that recurs through much of the movement.

Beethoven completed his Fourth Piano Concerto in 1806, a year of intense productivity. The composer played the solo part in the work's first public performance, which took place at a concert of his music given at the Theater-an-der-Wien in Vienna on December 22, 1808. That event proved a famous disaster. The under-rehearsed orchestra was no match for the long and mostly new program — this included, beside the concerto, the premieres of the Fifth and Sixth Symphonies and several other works — nor for Beethoven's idiosyncratic and temperamental conducting. Frigid temperatures in the unheated theater made matters even more difficult. Contemporary notices of the concert describe a general debacle but make no specific mention of the G-major Piano Concerto. It cannot have scored any great success, for it was not performed again during Beethoven's lifetime.

The work deserved a better fate. Although not as sweeping or heroic in tone as either the composer's Third or Fifth piano concertos, the Fourth is every bit as beautiful and in several respects more original. Its unorthodox opening measures and the casting of the slow movement as a dramatic dialogue were virtually unprecedented when the work appeared, and the extensions of its thematic material are accomplished with an ingenuity characteristic of Beethoven's best music.

Instead of an orchestral statement, which until this work had been the customary starting point for any concerto, Beethoven begins with a brief meditation by the piano alone. Its statement, growing out of a series of repeated notes, is answered at once by the orchestra. Only upon the conclusion of that response does Beethoven launch into a full and proper exposition of his thematic material. The first subject is built on the repeated-note figure of the soloist's opening phrase, but this motif yields more than just the movement's principal theme. It provides its own counterpoint, echoing in close imitation among different instruments; it is woven against the second theme, a broad, minor-key melody given out by the violins; and it forms a bridge to the re-entry of the piano.

The close weaving of piano and orchestral music that marks the first movement gives way in the second to a kind of dramatic encounter unique in Beethoven's output. Here the piano responds lyrically to the stern statements of the orchestra, their exchanges growing increasingly urgent and eloquent. The Romantic tradition linking this music with the mythic scene of Orpheus taming the Furies of the underworld with his song seems entirely apt. A feeling of classical tragedy prevails, and the movement ends on a note of sorrowful resignation.

The concluding rondo finds Beethoven's spirits restored. This is the most elegant of the composer's concerto finales, for although quite exuberant, it does not convey the earthy humor that generally marks his closing movements. Rather, its delights are of a more refined sort and often surprise us, as when the violas unexpectedly emerge from the orchestral texture to sing a lyrical melody based on the recurring principal theme. (Later, the clarinets reprise the same tune.) As in the first movement, a cadenza — a virtuoso solo for the featured instrument — precedes the conclusion.

Scored for solo piano; flute; 2 oboes; 2 clarinets; 2 bassoons; 2 horns; 2 trumpets; timpani; strings.

BÉLA BARTÓK

Concerto for Orchestra, Sz. 116, BB 123

BORN: March 25, 1881, in Nagyszentmiklós, Hungary

DIED: September 26, 1945, in New York

WORK COMPOSED: 1943

WORLD PREMIERE: December 1, 1944, in Boston. The Boston Symphony Orchestra performed under the direction of Serge Koussevitzky.

What to Listen For

"The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a *concertante* or soloistic manner. The 'virtuoso' treatment appears … especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages." – Béla Bartók

Concerto for Orchestra is Bartók's most popular orchestral composition and perhaps the most frequently performed of all his works. Ironically, it was written at a time when its author had, in despair, all but abandoned his creative endeavors. "My career as a composer is as much as finished," Bartók wrote at the end of 1942; "the quasi boycott of my works by the leading orchestras continues; no performances of either old works or new ones."

His inability to obtain performances was but one of Bartók's difficulties at this time. He had arrived with his wife in America in 1940, and his fortunes, spirit and health soon declined alarmingly. Living in precarious financial circumstances in New York, able to secure only part-time work but refusing any form of charity, he composed no new music during his first three years in this country. In the spring of 1943 he was hospitalized with the first signs of the blood disease polycythemia.

Then, at this low point of his life, something like a miracle happened. In May 1943, Bartók received a visit in his hospital room from Serge Koussevitzky, the renowned conductor of the Boston Symphony Orchestra and a champion of modern music. Koussevitzky brought with him a request for a new orchestral piece. Actually, this commission had been arranged by two of Bartók's supporters, conductor Fritz Reiner and violinist Joseph Szigeti, but they kept their intervention secret, knowing that the composer's pride would prevent him from accepting an offer he suspected of being tainted by charity.

The commission proved a powerful tonic. Bartók worked on it throughout the summer of 1943, finding that the return to composition dramatically restored his spirits and health. By autumn his Concerto for Orchestra was complete. Koussevitzky led the premiere on December 1, 1944, and the composer, who traveled to Boston for the occasion, reported that "the performance was excellent. Koussevitzky is very enthusiastic and says it is the best orchestra piece of the last 25 years." Since then, the Concerto for Orchestra has emerged as one of the most frequently played and widely enjoyed orchestral works of the 20th century.

The piece opens with a somber declamation by the low strings. Violins and flutes answer with atmospheric tremolo and scale figures, and soon trumpets add a plaintive motif. This last figure is taken up by the orchestra, accelerating to an impressive climax. All this is an introduction to the main body of the first movement, which launches forth on a restless melody presented by the violins. Two other ideas are prominent during the course of the movement: a vigorous subject heard in the trombones, and a gently rocking theme introduced by the oboe.

Bartók titled the second movement *Game of Couples*, a reference to the succession of duet passages that form the bulk of the piece. We hear in turn pairs of bassoons, oboes, clarinets, flutes and trumpets, leading at last to a chorale melody for the brass. The third movement is a haunting elegy, stark and funereal.

Bartók also gave a title to the fourth movement, calling it *Interrupted intermezzo*. This begins with a melody, its flavor suggesting a folk song, given to the oboe, then proceeds to a more pastoral subject in the strings. Into this placid music, however, comes the clarinet with a melody rather similar to the march theme in Dmitri Shostakovich's Seventh Symphony, which Bartók had heard during its historic radio broadcast in 1942. Soon the entire orchestra has taken it up, enjoying a humorous romp before the more sedate initial material reasserts itself. The work closes with a brilliant finale, full of color and energy.

Scored for 3 flutes (the third flute doubling piccolo); 3 oboes (the third oboe doubling English horn); 3 clarinets (the third clarinet doubling bass clarinet); 3 bassoons (the third bassoon doubling contrabassoon); 4 horns; 3 trumpets; 3 trombones; tuba; timpani and percussion; 2 harps; strings.

© 2019 Paul Schiavo

20 CELEBRATING YEARS
BENAROYA HALL
NAME A SEAT
IN BENAROYA HALL
As we celebrate the 20th anniversary of Benaroya Hall — home of the Seattle Symphony — we need your support to remain one of the finest concert halls in the world.
Seats are available throughout the S. Mark Taper Foundation Auditorium and the Illsley Ball Nordstrom Recital Hall. Your gift is an opportunity to join in the legacy and preservation of Benaroya Hall.
Join us today for this once-in-a-lifetime opportunity to be a part of Benaroya Hall history.
CREATE A
LASTING LEGACY
SEATTLESYMPHONY.ORG/BH20 | 206.215.4832

SATURDAY, MARCH 2, 2019, AT **8PM**

SIR ANDRÁS SCHIFF
IN RECITAL

Sir András Schiff, piano

LEOŠ JANÁČEK	*On an Overgrown Path*	29’
	Our Evenings	
	A Blown-Away Leaf	
	Come with Us!	
	The Madonna of Frydek	
	They Chattered Like Swallows	
	Words Fail!	
	Good Night!	
	Unutterable Anguish	
	In Tears	
	The Barn Owl has not Flown Away!	
ROBERT SCHUMANN	*Davidsbündlertänze*, Op. 6	18’
	Lebhaft	
	Innig	
	Mit Humor	
	Ungeduldig	
	Einfach	
	Sehr rasch	
	Nicht schnell	
	Frisch	
	Lebhaft	
	Balladenmäßig—Sehr rasch	
	Einfach	
	Mit Humor	
	Wild und lustig	
	Zart und singend	
	Frisch	
	Mit gutem Humor	
	Wie aus der Ferne	
	Nicht schnell	
	INTERMISSION	
LEOŠ JANÁČEK	Piano Sonata 1.X.1905, *From the street*	14’
	Presentiment	
	Death	
ROBERT SCHUMANN	Piano Sonata No. 1 in F-sharp minor, Op. 11	34’
	Introduzione: Un poco Adagio—Allegro vivace	
	Aria	
	Scherzo e Intermezzo: Allegrissimo	
	Finale: Allegro un poco maestoso	

Please note that the timings provided for this concert are approximate.
Please turn off all electronic devices and refrain from taking photos or video.
Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

PROGRAM NOTES

Leoš Janáček (1854–1928) was born into a musical family in Moravia, a region that now forms the eastern portion of the Czech Republic. After studies in Prague and Vienna, he established himself in the Moravian capital of Brno as a teacher, choir director, critic and musicologist. It was not until much later in life that he earned his lasting reputation as the composer of *Jenůfa* and other landmark operas written in the Czech language.

In 1900 Janáček began composing a set of miniatures influenced by Moravian folk music and his life in that region, intending them to be played on the harmonium, a small reed organ. By 1908 the cycle had grown to ten short pieces for piano, which he published in 1911 under the title ***On an Overgrown Path***, along with descriptive headings for each selection. As Janáček explained in a letter to a prospective publisher, the short movements “contain distant reminiscences. Those reminiscences are so dear to me that I do not think they will ever vanish.” Some of the memories are happy, including *A Blown-Away Leaf* (which Janáček described as “a love song”) and *They Chattered Like Swallows* (a reference to talkative girls); more of them are sad, especially those composed after the death of Janáček’s daughter in 1903, such as *In Tears*.

At the age of 20, **Robert Schumann** (1810–56) dropped out of a university law program to pursue music. He was “not a musical genius,” as he acknowledged in his diary, but he pursued his goals doggedly, moving to Leipzig to take piano lessons with the distinguished teacher Friedrich Wieck. Schumann hoped to build a life as a virtuoso composer-performer, but in his efforts he damaged his right middle finger permanently with an overzealous practice regimen and the use of an ill-advised mechanism to strengthen his fingers. The silver lining was that his time in the Wieck household brought him into contact with his teacher’s daughter, Clara, a gifted prodigy as a composer and pianist, who would become his wife twelve years after they first met.

In his writings from the mid-1830s, Schumann developed a fictional group he dubbed the *Davidsbündler*, or “League of David,” which was charged with protecting music against trivial and shallow practices — just like how the biblical King David vanquished the uncouth Philistines.

Besides the diametrically opposed Florestan and Eusebius who represented the two sides of Schumann, the league included Meister Raro (a stand-in for his piano teacher), Chiara (Italian for Clara) and others from Schumann's musical circle and beyond.

Schumann began the suite of piano pieces he titled ***Davidsbündlertänze*** ("Dances of the League of David") in August of 1837, just days after receiving word that Clara had accepted his marriage proposal. His euphoria over the engagement spilled out in a series of dances and vignettes, beginning with a direct quotation from one of Clara's own piano compositions, a Mazurka from *Soirées musicales*. In the first edition, Schumann included initials at the end of each movement to ascribe the selection to Florestan or Eusebius — or both, in the case of the whimsical first selection. These 18 character sketches range from outbursts less than a minute long, such as the *Impatient* fourth number that reflects the impassioned perspective of Florestan, to a luxurious four minutes in the seventeenth, delivered "As from afar" with an intimate sensitivity befitting Eusebius.

Janáček was deeply affected by the events in his home city of Brno on October 1, 1905, when Austrian troops killed a laborer amid public demonstrations advocating for a Czech university. (Moravia was controlled by the Austro-Hungarian Empire, which viewed education in the local language as a threat to their power.) Janáček composed a three-movement sonata commemorating the tragedy, with its date embedded into the title: **Piano Sonata 1.X.1905, *From the street***. The pianist Ludmila Tučková gave the first performance the following January, but not before the composer ripped out the third movement, a funeral march, and burned the pages. He later threw the surviving movements into the river, but Tučková had secretly kept a copy, saving this music from oblivion.

In the first movement, *Presentiment*, jagged rhythmic patterns in the accompaniment exemplify Janáček's tendency to let the cadences of the Czech-language shape his insistent, speech-like utterances. Dotted rhythms and church-like harmonies impart a solemn, timeless resonance in the second movement, titled *Death*.

Schumann was a talented poet in his teens, and he naturally gravitated toward the more poetic genres of music, as seen in the many dances and colorful miniatures he wrote for solo piano. The formal structures of the Classical masters were more elusive for him, and it took years of effort and various failures before he could complete his **Piano Sonata No. 1 in F-sharp minor** in 1835. The kernel of that sonata was a *Fandango* from 1832, based on the Spanish dance of the same name with a distinctive rhythmic ostinato. The earlier music informs a songlike introduction, and it also figures in the heated thematic arguments in the fast body of the first movement. The mood changes are sometimes shocking, and the transitions can be quite abrupt, but that was in line with Schumann's approach in which he celebrated the extremes of his personality, those diametrically opposed alter egos he named Florestan and Eusebius. (The first edition of the score was actually "Dedicated to Clara, from Florestan & Eusebius.")

Schumann labeled his slow movement *Aria*, and he adapted its melody from an earlier song setting. The scherzo brings another wild juxtaposition, when the central section strikes up a grand new melody to be played "like a joke, but pompous." The rondo finale always returns to the muscular main theme in true "Florestan" fashion, but the episodic structure allows for repeated interruptions by pensive "Eusebius."

© 2019 Aaron Grad

SIR ANDRÁS SCHIFF
Conductor & piano

Photo: Sheila Rock

Sir András Schiff is world-renowned as a pianist, conductor and lecturer. Born in Budapest, he studied at the Liszt Academy with Pál Kadosa, György Kurtág and Ferenc Rados, and in London with George Malcolm. Recitals and special cycles, including the major keyboard works of J.S. Bach, Haydn, Mozart, Beethoven, Schubert, Chopin, Schumann and Bartók, form an important part of his activities. Since 2004 he has performed complete cycles of Beethoven's Piano Sonatas in 20 cities. He has worked with most of the major international orchestras and conductors, but nowadays mostly play-directs. In 1999 he founded his own chamber orchestra, the Cappella Andrea Barca. In 2014 Sir András Schiff was bestowed a Knighthood for services to Music in the Queen's Birthday Honours List.

SEATTLE SYMPHONY
LUDOVIC MORLOT, MUSIC DIRECTOR

I GIVE BECAUSE ...

"Classical music was an integral part of my life growing up. It is wonderful to be able to hear many of my favorite works — and be introduced to new music."

– Mary

WHY DO **YOU** GIVE?

SEATTLE**SYMPHONY**.ORG/**GIVE**
206.215.4832

SEATTLE SYMPHONY DONORS

PRINCIPAL BENEFACTORS

The Seattle Symphony acknowledges with gratitude the following donors who have made lifetime commitments of more than $1 million as of December 19, 2018.

4Culture
Dr.* and Mrs.* Ellsworth C. Alvord, Jr.
Andrew W. Mellon Foundation
ArtsFund
ArtsWA
Beethoven, A Non Profit Corporation/ Classical KING FM 98.1
Alan Benaroya
Sherry and Larry Benaroya
The Benaroya Family
Bill & Melinda Gates Foundation
The Boeing Company
C.E. Stuart Charitable Fund
Charles Simonyi Fund for Arts and Sciences
Leslie and Dale Chihuly
The Clowes Fund, Inc.
Priscilla Bullitt Collins*
Jane* and David R. Davis
Delta Air Lines
Estate of Marjorie Edris
Judith A. Fong and Mark Wheeler
The Ford Foundation
Dave and Amy Fulton
William and Melinda Gates
Lyn and Gerald Grinstein
Lenore Hanauer
David J. and Shelley Hovind
Illsley Ball Nordstrom Foundation
Kreielsheimer Foundation
The Kresge Foundation
Marks Family Foundation
Bruce and Jeanne McNae
Microsoft Corporation
Microsoft Matching Gifts Program
M.J. Murdock Charitable Trust
National Endowment for the Arts
Nesholm Family Foundation
The Norcliffe Foundation
PONCHO
James and Sherry Raisbeck
Estate of Gladys Rubinstein
Gladys* and Sam* Rubinstein
S. Mark Taper Foundation
Jeff and Lara Sanderson
City of Seattle
Seattle Office of Arts & Culture
Seattle Symphony Foundation
Seattle Symphony Women's Association
Leonard* and Patricia Shapiro
Estate of Dr. Joseph S. Spinola
Samuel* and Althea* Stroum
Dr. Robert Wallace
The Wallace Foundation
Joan S. Watjen, in memory of Craig M. Watjen
Stephen Whyte
Virginia and Bagley* Wright
Anonymous (7)

GUEST ARTISTS CIRCLE

The following donors have generously underwritten the appearances of guest artists this season.

Leslie and Dale Chihuly
The Judith A. Fong Music Directors Fund
Betty Graham
Jean-François and Catherine Heitz
Ilene and Elwood Hertzog
Nader and Oraib Kabbani
Dana and Ned Laird
Paul Leach and Susan Winokur
Nesholm Family Foundation
Sheila B. Noonan and Peter M. Hartley
Melvyn Poll Tenors Fund
James and Sherry Raisbeck
Grant and Dorrit Saviers
Scan|Design Foundation by Inger and Jens Bruun
Charles and Maria Schweizer
Martin Selig and Catherine Mayer
Yuka Shimizu
Mel and Leena Sturman
Atsuhiko and Ina Goodwin Tateuchi Foundation
Muriel Van Housen and Tom McQuaid
Stephen Whyte
Anonymous

PRINCIPAL MUSICIANS CIRCLE

The following donors have generously underwritten the appearances of principal musicians this season.

Sue and Robert Collett
John Delo and Elizabeth Stokes
David J. and Shelley Hovind
Mika Nakamura and Gary Wood
Patricia and Jon Rosen
Eliza and Brian Shelden
Anonymous

SYMPHONY MUSICIANS CIRCLE

The following donors have generously sponsored a section musician this season.

Dr. Mark and Laure Carlson
Jan and Brit Etzold
William E. Franklin
Andrew and Molly Gabel
Elizabeth and Laurent Guez
Terry Hecker and Dan Savage
Nancy Neraas and Michael King
The Nakajima Family
Melvyn* and Rosalind Poll
Dana Reid and Larry Hitchon
Norm and Elisabeth Sandler/ The Sandler Foundation
Selena and Steve Wilson
Anonymous

For more information about musician sponsorship, please contact Amy Bokanev at 206.336.6623.

INDIVIDUALS

The Seattle Symphony gratefully recognizes the following individuals for their generous Annual Fund and Special Event gifts through December 19, 2018. If you have any questions or would like information about supporting the Seattle Symphony, please visit us online at seattlesymphony.org/give or contact Donor Relations at 206.215.4832.

Supporters fulfill our mission of bringing people together and lifting the human spirit through the power of music. Thank you!

STRADIVARIUS CIRCLE

Platinum ($250,000+)

Chap and Eve Alvord [15]
The Benaroya Family [15]
Leslie and Dale Chihuly ° [15]
Judith A. Fong and Mark Wheeler ° [5]
Lenore Hanauer [15]
Marks Family Foundation
Eliza and Brian Shelden
Stephen Whyte ° [10]
Anonymous (2)

Gold ($100,000 - $249,000)

Rebecca and Barney* Ebsworth ° [5]
David J. and Shelley Hovind ^
Leonard and Norma Klorfine Foundation
Melvyn* and Rosalind Poll [5]
Martin Selig and Catherine Mayer ^
Joan S. Watjen, in memory of Craig M. Watjen [15]
Anonymous

Silver ($50,000 - $99,999)

Elias and Karyl Alvord [5]
Dave and Amy Fulton ^ [5]
Jeffrey S. Hussey
Paul Leach and Susan Winokur ° [15]
Nancy Alvord Fund
Norm and Elisabeth Sandler/ The Sandler Foundation ° [5]
Douglas* and Theiline Scheumann
Charles and Lisa Simonyi
H.S. Wright III and Katherine Janeway [15]
Anonymous (4)

Bronze ($25,000 - $49,999)

Warren A. and Anne G. Anderson [10]
Bob and Clodagh Ash ^ [15]
Peter Russo and Kit Bakke ° [5]
Sherry and Larry Benaroya ^ [5]
Paula Boggs and Randee Fox °
Clise Properties, Inc.
Dr. Susan Detweiler and Dr. Alexander Clowes* ° [15]
William O. and K. Carole Ellison Foundation [5]
Katharyn Alvord Gerlich [15]
Betty Graham [5]
Dr. Martin L. Greene and Kathleen Wright [5]
Jeremy Griffin °
Lyn and Gerald Grinstein ^ [15]
Richard and Elizabeth Hedreen [15]
Jean-François and Catherine Heitz ° [10]
Ilene and Elwood Hertzog ° [15]
Dr. Kennan H. Hollingsworth ^ [15]
Parul and Gary Houlahan ° [5]
Nader and Oraib Kabbani ° [5]
Dana and Ned Laird ° [15]
Dr. Pierre and Mrs. Felice Loebel ^ [15]
Harold Matzner [5]
Pamela Merriman [10]
Jerry Meyer and Nina Zingale [5]
The Nakajima Family ° [5]
John and Laurel Nesholm ° [15]
Sheila B. Noonan and Peter M. Hartley ° [15]
Linda Nordstrom [15]
James and Sherry Raisbeck ^ [15]
Patricia and Jon Rosen [10]
Eric and Margaret Rothchild [5]
Grant and Dorrit Saviers [5]
Charles and Maria Schweizer [5]
Mel and Leena Sturman
Atsuhiko and Ina Goodwin Tateuchi Foundation [10]
Muriel Van Housen and Tom McQuaid [5]
M. Barton Waring [5]
Rick and Debbie Zajicek
Anonymous (4)

MAESTROS CIRCLE

Gold ($15,000 - $24,999)

René and April Ancinas °
Jeanne Berwick and James Degel, Berwick Degel Family Foundation [10]
Thomas and Susan Bohn
Children Count Foundation ° [10]
Sue and Robert Collett ^ [15]
Brooke Benaroya Dickson and Josh Dickson
Jan and Brit Etzold [5]
Senator and Mrs. Daniel J. Evans ^ [15]
Jerald Farley ° [15]
Katie and Jason Garms
Jeffrey and Martha Golub [10]
Michael R. Hatch °
Terry Hecker and Dan Savage ∞ ° [5]
Chuck* and Pat Holmes ^ [15]
Will and Beth Ketcham [5]
Ron Koo and Lisa Olmos de Koo °
Moe and Susan Krabbe [15]
John Laughlin
Jeff Lehman and Katrina Russell [5]
Richard and Francine Loeb [5]
Kjristine R. Lund [5]
Richard Meyer and Susan Harmon [5]
Yoshi and Naomi Minegishi ^ [15]
Mika Nakamura and Gary Wood [5]
Dick and Joyce Paul ° [10]
Sally G. Phinny ^
Dana Reid and Larry Hitchon ° [5]
Kathy Savitt and Adam Diamond °
Vivian and Jim Schwab °
Seattle Symphony Volunteers
Yuka Shimizu
Mr. and Mrs. Michael Werner
Anonymous

Silver ($10,000 - $14,999)

Richard and Constance Albrecht ^ [15]
Alison S. Andrews
Minoru and Yoko Arakawa
Jim and Marie Borgman [15]
Renée Brisbois and Jay Burrell ° [5]
Jeffrey* and Susan Brotman [15]
Dr. Mark and Laure Carlson [10]
Isiaah Crawford °
The Martine and Dan Drackett Family Foundation [5]
Kathy Fahlman Dewalt and Stephen R. Dewalt [5]
Henry M. Finesilver [5]
William E. Franklin [5]
Andrew and Molly Gabel °
William Gates Sr. and Mimi Gardner Gates [5]
Natalie Gendler* [15]
Mauricio Gonzalez de la Fuente °
Lynn and Brian Grant Family ° [10]
Neil M. Gray and Meagan M. Foley [15]
Elizabeth and Laurent Guez
Margaret Haggerty
Leslie and Nick Hanauer
Glen and Ann Hiner
Bob Hoelzen and Marlene Botter [5]
Hot Chocolate Fund [5]
Douglas Howe and Robin DuBrin
Aimee and Wil Johnson °
Juniper Foundation [15]
Viren Kamdar and Srilakshmi Remala °
Janet Wright Ketcham Foundation [5]
Sally Schaake Kincaid
Nancy Neraas and Michael King ° [10]
Dr. Ryo and Kanori Kubota
Steve Kutz and Courtney Womack ° [10]
Frances Kwapil
Rhoady* and Jeanne Marie Lee [15]
Flora Ling and Paul Sturm
Everil Loyd, Jr. and Joanne DelBene
Diena Lukawski and Russ Mann
Christopher H. Martin
Scott and Tracy McCammant °
John and Gwen McCaw
The Mitrovich Family ° [5]
Cookie and Ken Neil
Erika J. Nesholm [5]
Gary and Susan Neumann [15]
Kristen and Phillip O'Reilly
Jay Picard °
Mr. and Mrs. W. H. Purdy [15]
Jane and James Rasmussen [15]
Jon and Judy Runstad ^ [5]
Neil and Margaret Storey
Mary Anne Strong
Barbara Tober
Louise Tolle
Betty Tong [5]
Jacopo Vecchiato
Dr. Robert Wallace ° [5]
Selena and Steve Wilson [15]
Virginia and Bagley* Wright [15]
Anonymous (6)

SEATTLE SYMPHONY DONORS

FOUNDERS CIRCLE

Gold ($7,500 - $9,999)

Molly and Marco Abbruzzese [15]
Richard Andler and Carole Rush [10]
Bernstein Family Foundation [5]
Rosanna Bowles ° [5]
Steve and Sylvia Burges [15]
John Delo and Elizabeth Stokes [5]
David and Dorothy Fluke ^ [15]
Donald G. Graham, Jr. [15]
Joaquin and Jennifer Hernandez
Dustin and Michelle Ingalls [15]
JNC Fund [5]
Karen Koon [10]
Eva and Jon LaFollette [10]
Stacey and Dan Levitan
Bob and Annette Parks [5]
Sue and Tom Raschella ^ [15]
Michael Slonski and Jennifer Wilson ° [10]
Michel and Christine Suignard
Hans and Joan* van der Velden [15]

Silver ($5,000 - $7,499)

Jim and Catherine Allchin [15]
Terry Allen
Eddy and Osvaldo Ancinas
Inessa and Eric Anderson
Geoffrey Antos [5]
Susan Y. and Charles G. Armstrong ^ [5]
Dr. C. Bansbach
Thomas Barghausen and Sandra Bailey
Kris Barker
Suzanne M. Barker
Carol Batchelder [15]
Donna Benaroya [5]
Maureen and Joel Benoliel
Kathy Binder
Robert Bismuth [5]
Rebecca Galt Black [15]
Barbara BonJour [15]
Phillip and Karla Boshaw
Matt Brannock and Claire Taylor [5]
Alec and Maddy Brindle [5]
Susan Y. Buske ∞ [5]
Rashmi and Gagan Chopra
David and Leigh Anne Clark
David B. Cross [5]
Scott and Jennifer Cunningham [5]
Lloyd G. Danku
Jane* and David R. Davis ^
Carl de Marcken and Marina Meila
Calisle Dean
Mr. Steve S. Dietz
Aileen Dong [5]
Liz and Miles Drake [10]
Charles Engelke and Laurie White
Judith Z. Feigin and Colin Faulkner [5]
Gerard Fischer
Gerald B. Folland [5]
Jack Freelander [5]
William and Cheryl Geffon
Phyllis Golden
Michele and Bob Goodmark [5]
Patty Hall ^ [15]
Margaret M. Hess [5]
Dick and Nora Hinton [5]
Endre Holen
Carole and Rick Horwitz
Norman and Carla Hubbard ∞
Don and Connie Irving
Jeanne Kanach [5]
Michael A. Klein and Catherine A. Melfi [5]
Joan Krajewski
John and Joyce O'Connell
Kathleen Leahy [10]
Mark Linsey and Janis Traven [5]
Roy and Laura Lundgren
Mark H. and Blanche M. Harrington Foundation [15]
JoAnn McGrath
Carolyn R. Miller [15]
Mr. and Mrs. Richard Moore
Reid and Marilyn Morgan ^ [15]
Susan and Furman Moseley [5]
Robert Moser
Akino and Bill Neubauer
Jarick and Tim Noonan
Mark and Sally Onetto
Lourdes M. Orive
Lisa Peters and James Hattori
Mr. and Mrs. Charles M. Pigott [15]
Dr. and Mrs. Richard D. Prince [15]
Douglass and Katherine Raff [15]
Dick and Alice Rapasky [10]
Tom and Teita Reveley
Carrie Delaney Rhodes [5]
Bernice Mossafer Rind* ^ [5]
Jonathan and Elizabeth Roberts [15]
Mike and Marcia Rodgers
Helen and Ivan Rouzanov [5]
Suzanne and Walter Scott Foundation
Jan and Peter Shapiro
Frank and Harriet* Shrontz [15]
Klara and Larry Silverstein
Megan and Mike Slade
Buz and Helen Smith [15]
Ms. Barbara Snapp and Dr. Phillip Chapman [5]
Alexander and Jane Stevens [10]
John and Sherry Stilin [15]
Cynthia Stroum
Sympaticos
Patricia Tall-Takacs and Gary Takacs ^ [15]
S. Vadman [10]
Gary and Karla Waterman ^ [5]
Laurie and Allan Wenzel [5]
Stephen and Marcia Williams [5]
Kenneth and Rosemary Willman [5]
Simon Woods and Karin Brookes [5]
Woodworth, Charleson Charitable Fund
Barbara and Richard Wortley [5]
Marcia and Klaus Zech
Anonymous (6)

Bronze ($3,500 - $4,999)

AFCO & Sons, LLC
Ignacio Alvarado-Cummings ∞ [5]
Claire Angel [10]
Bill and Nancy Bain ^ [5]
Kendall and Sonia Baker [10]
Dr. and Mrs. Terrence J. Ball [5]
Dr. and Mrs. Ronald J. Beck [5]
Dr. Melvin Belding and Dr. Kate Brostoff ∞ [5]
Karin M. Weekly and Bryan H. Bell
Janice Berlin
Zane and Celie Brown [15]
Glen Campbell
Cecily Carver
Joshua D. Closson ∞
Cogan Family Foundation [10]
Samuel and Helen Colombo [15]
Donald and Ann Connolly [5]
Rosalie Contreras and David Trenchard + [10]
Beryl and Nick Crossley [5]
James and Barbara Crutcher [5]
Dr. Stella Desyatnikova [5]
Cindy Dobrow
Jim and Gaylee Duncan [5]
Andrew Faulhaber [10]
Jane and Richard Gallagher [5]
Doris H. Gaudette [15]
George Gilman [5]
Erica L. Gomez [5]
Ted and Sandy Greenlee [15]
William Haines [15]
Jane Hargraft and Elly Winer + [5]
Michèle and Dan Heidt [10]
Gabriel and Raluca Hera
Robert and Eileen Hershberg ∞ [5]
Moira Holley and Scott Wasner
Thomas Horsley and Cheri Brennan [5]
Joni, Scott, and Aedan Humphreys ∞
Richard and Roberta Hyman [5]
Robert C. Jenkins
James and Sirkku Johnson
Ms. Maritta Ko
Thomas and Kathleen Koepsell
Lisa Ann Mikulencak and Bernhard Kohlmeier
Drs. Kotoku and Sumiko Kurachi [5]
Tatyana Kutsy
Elizabeth Lee
Steve Lewis [15]
Richard* and Beverly Luce [15]
Rebecca and Laird Malamed
Michael and Barbara Malone [5]
Judsen Marquardt and Constance Niva [5]
Ken* and Robin Martin ^
Benjamin and Kelly Martz
David Mattson [5]
Bill and Colleen McAleer [15]
Brooke and Dre McKinney-Ratliff
Justine and John Milberg [5]
Drs. Pamela and Donald Mitchell [15]
Laina* and Egon Molbak [15]
Gary Morse and Ellen Bowman [5]
Eric Noreen and Suzi Hill [5]
Brian Pao and Susan Leu
E. Paul and Gayle Robbins [5]
Richard and Bonnie Robbins [5]
John Robinson and Maya Sonenberg [15]
Jack Rodman and Koh Shimizu
James T. and Barbara Russell
Dr. and Mrs. Werner E. Samson [5]
John and Margaret Sanders
David Schiffrin
Susan Schroeter-Stokes and Robert Stokes [5]
Jeffrey C. Sherman
Anne Shinoda-Mettler
Nepier Smith and Joan Affleck-Smith [5]
Margaret W. Spangler [15]
Sonia Spear
Lorna Stern [15]
Craig and Sheila Sternberg
Isabel and Herb Stusser [10]
Esther M. Su ∞
David Tan and Sherilyn Anderson-Tan [5]
Ronald and Pamela Taylor ∞ [5]
Kirsten and Bayan Towfiq
Betty Lou and Irwin* Treiger [15]
Jean Baur Viereck [10]
Janna Viniko
Steve Vitalich [5]
Bryna Webber and Dr. Richard Tompkins [5]
John and Fran Weiss [15]
Wayne Wisehart [5]
Jeff Wood and Diane Summerhays [5]
Sally and David Wright
Keith Yedlin [5]
Christian and Joyce Zobel [15]
Robert and Eileen Zube [5]
Anonymous (4)

Conductors Club ($2,000 - $3,499)

John and Andrea Adams [5]
Robert and Ali Alexander
Harriet and Dan Alexander [5]
Daniel Alexander II
Susan Allan and Keylor Eng
Mr. and Mrs. John Amaya
Drs. Linda and Arthur Anderson ∞ [5]
Carlton and Grace Anderson [5]
Larry Harris and Betty Azar [15]
Dr. Larry and DeAnne Baer
Tracy L. Baker [15]
Charlie Barbour and Diana Lynn Kruis [5]
Jeffrey Barker ♬
Michael Barras
Jane and Peter Barrett [5]
Patty and Jimmy Barrier [5]
Hal and Anne Bomgardner [5]
William and Beatrice Booth
Rosemary and Kent Brauninger [10]
Bob and Bobbi Bridge [5]
Alexandra Brookshire and Bert Green ^
Claire and Aaron Burnett
Barbara A. Cahill [10]
April Cameron
Sherry and Bruce Carbary
Vicente Cartas Espinel
Charlotte Chandler
Jeffrey Christianson
Gakyung Chung
Robert E. Clapp ∞ [5]
Terese Clark
John Clawson [5]
Ellen and Phil Collins [15]
Mr. and Mrs. Ross Comer [10]
Peter and Lori Constable
Tiffany and Scott Dale
Dr. Kevin Thomas Damour
Cami and Ray Davis
Frank and Dolores Dean [15]
Derek Deeter
Jeff Dempsey
Dr. Geoffrey Deschenes and Dr. Meredith Broderick [5]
Matthew Doxey and Tiffany McNees
Jeff Eby and Zart Dombourian-Eby ♬ [5]
Leo and Marcia Engstrom [5]
Paul and Kimberly Fisher
Ashley Myers and Andrew Fitz Gibbon
Isabel Foster Carpenter
Ernest and Elizabeth Scott Frankenberg [5]
John and Nancy Freeman
Jacob Garcia
Jean Gardner ^ [15]
Carol B. Goddard [15]
Walter Gray ♬
Don and Liz Gresch [10]
Kate and Ted Gunal
Ken Hayashi ∞ [5]
Ms. Jill Heerensperger
Anders and Liz Hejlsberg
Harold* and Mary Fran Hill [10]
Candyce Hogan
Becca and Brandon Honcoop
Bob and Melinda Hord [5]
Patricia Hunter
Michael Jensen and Diane Kurzontkowski
Elizabeth Johnson and Matt Uyttendaele
Stacy and Doug King
Karen and Peter Klacsmann
W. M. Kleinenbroich [5]
Sarah Kohut
Ben Kolpa and Angelisa Paladin
Dr. and Mrs. Masato Koreeda
Leslie Lackey [5]
Eric Lam [5]
Stewart M. Landefeld and Margaret Breen
Mary and Michael Lee
Dawn Lepore and Ken Gladden [10]
Alan and Sharon Levy [10]
Kori Loomis
Susan and Jeff Lubetkin
Mr. and Mrs. Louis Lundquist [5]
Bryan Lung [5]
Gunilla and Vidur Luthra
Mark P. Lutz [15]
Zoey Mann
Susan Marinello
Frank and Judith Marshall Foundation
Corrinne Martin
Kevin McGuire
Joy McNichols [15]
Christine B. Mead [5]
Ronald Miller and Murl Barker [10]
Gary Moresky [5]
Christine B. Moss [15]
Marcia Murray
Thomas and Judith Noble
Bruce and Jeannie Nordstrom
Isabella and Lev Novik [5]
Kathryn and John O'Brien
Jerald E. Olson [15]
Mary Pat and John Osterhaus
Path Forward Leadership Development
Allan and Jane Paulson [15]
Susan and Brian Pessolano
Marcus Phung [10]
Louis Poulin
Lucy and Herb Pruzan [5]
Harry* and Ann Pryde
Julie Ratner
Jason Reuer [5]
Ed and Marjorie Ringness [15]
Chuck and Annette Robinson [10]
Nancy M. Robinson [15]
Braxton E. Rowe

SEATTLE SYMPHONY DONORS

Kate and Matthew Scher
Thomas and Collette Schick
Eckhard Schipull [15]
Harry Schneider and Gail Runnfeldt
Dr. John Schneider
Jo Ann Scott
Janet and Thomas Seery [10]
Barbara and Richard Shikiar [15]
Douglas Smith and Stephanie Ellis-Smith
Christopher Snow [5]
Mr. and Mrs. Lyle Snyder [5]
Stella Stamenova
Paula Stokes and John Sullivan
Victoria Sutter [5]
John and Eleanor Toews
Manijeh Vail [10]
Mr. Leo van Dorp [5]
Johanna P. VanStempvoort ∞ [15]
Mary Lou and Dirk van Woerden [5]
Maia and John Vechey
Charlie Wade +
Jan and Nancy Wanamaker [5]
Judith A. Whetzel [5]
Roger and June Whitson
Jessie and David Woolley-Wilson
Jerry and Nancy Worsham [10]
Jeff and Korynne Wright
Kay H. Zatine [15]
Igor Zverev [15]
Anonymous (14)

Musicians Club ($1,000 - $1,999)

Jennifer and Kurt Adair +
Bill and Janette Adamucci
Nance and Steve Adler [5]
Peter Aiau and Susan Ormbrek [5]
John Akin and Mary Stevens
Dr. Bruce and Joann Amundson
Adaline Ancinas
Eve Gordon Anderson and Mark Anderson
Patrick Andre ∞ [5]
Phoebe Andrew
Richard and Dianne Arensberg
Bridget Aumell
Joel Barduson [5]
Steven Barger
Anna and Jonas Barklund [5]
Cornelius Barnett ∞ [5]
Douglas and Maria Bayer [15]
Silas Beane and Kristin Bunce
Patricia Bell
Joyce and Alan Bender
Judith and Arnold Bendich
Paul and Sarah Bliss
Capt. and Mrs. Paul Bloch [10]
Molly Blume [5]
Audrey and David Bolson
Marilyn Braarud
Bob* and Jane Ann Bradbury [10]
Herb Bridge* and Edie Hilliard
Katharine M. Bullitt
Dr. Margaret Burke
Lisa Bury and John R. Taylor
Judy and Ward Bushnell
Cy and Kathleen Butler
Mary and Patrick Callan
Karen Cameron [5]
Corinne A. Campbell [5]
Mary Campbell
Wally and Sally Campbell
Dr. Lysanne Cape [5]
Nora Capron
Louis Carbonneau and Agnes Mallet
Janitta and Bob Carithers
Carol and John Austenfeld
Charitable Trust [5]
Barbara Carr
Patrick Cazeau
Anand Chakraborty
Liz Chambers and Jim Johnson
Kent and Barbara Chaplin [15]
Jorge Chavez
Mr. James Chesnutt [5]
Heinke Clark
Ms. Constance Clarke
Michelle Codd
Robert and Janet Coe
Sam and Karen Coe ∞
Steve and Kelly Coffing
Ida Cole
Susan and Laurence Commeree [15]
Mr. and Mrs. Frank Conlon [5]
Dr. Loveday Conquest [5]
Herb and Kathe Cook [5]
Jeffrey and Susan Cook [5]
Patricia Cooke
Danica Coonan
T. W. Currie Family [15]
Richard Cuthbert and
Cheryl Redd-Cuthbert
Robert Darling [5]
Caroline L. Feiss* and Gordon B. Davidson
Douglas Dawson and Paola Diano
Tom DeBoer
Mark Dexter
David and Helen Dichek
Anthony DiRe
Dwight and Susan Dively [5]
Sue Donaldson and Paul Fletcher [15]
Patrice Donohue
Everett and Bernie DuBois [10]
Ken Duncan and Tanya Parish [5]
Renee Duprel +
Mr. Scott Eby ∞ [5]
Dr. Lewis and Susan Edelheit
Branndon R. Edwards ∞ [5]
Donna Richman and Mike Ehrenberg [5]
Bill and Erin Ellis [5]
David Elop
Mr. David Epstein
Luis Espinosa
Brittni and Larry Estrada ° [5]
Dr. and Mrs. R. Blair Evans [10]
Karen and Bill Feldt [5]
Junko and Glen Ferguson
Lori and Miguel Ferrer*
Steven Fetter and Bonnie Kellogg
Helga Filler
Jerry and Gunilla Finrow [15]
Marilyn First
Shari and Michael Fleming
Jack and Jan Forrest [5]
Jane H. Fox [15]
Steve Francks
Judith Frank
Ms. Janet Freeman-Daily [15]
Maureen Frisch
Carole Fuller and Evan Schwab
Terri and Joseph Gaffney [5]
Rosemary and Byron Gee
Martin and Ann Gelfand
Abraham George and Catharin Maney
Ruth and Bill* Gerberding ^ [5]
Janice A. and Robert L. Gerth [15]
Gail Giacomazzi
Bernel Goldberg +
Bill and Joy Goodenough [15]
Robert Greco
Maridee Gregory ∞ [5]
Marilyn Gustafson [15]
Megan Hall and James Janning + [5]
Lea and Larry Hamlin
Rich and Reggie Hammond
Deena C. Hanke ∞ [5]
Barbara Hannah [15]
Dave and Sandy Hanower
Linda and Wolfram Hansis [15]
Dr. and Mrs. James M. Hanson [5]
Karin and Frederic Harder
Walter Harley and Anne Sustar [15]
Racha and Wassef Haroun
Susan and Tom Harvey
Ken* and Cathi Hatch ^ [5]
Pat Hayenga
Admiral and Mrs. Thomas B. Hayward [5]
Mary Heckman
Nichole Heidrick
Joshua Hemphill
Ralph and Gail Hendrickson
Terrill and Jennifer Hendrickson [5]
F. Randall and Barbara Hieronymus [5]
Alice and Paul Hill
Marvin and Elizabeth Hoekstra
Toni and Rod Hoffman [5]
Norm Hollingshead [5]
Bob Holtz and Cricket Morgan [5]
Hannah Hoose
Gwen and Randy Houser [10]
Krista Hughes
Mr. Roy Hughes ∞ [5]
Jo Anne Iaciofano
Ralph E. Jackson [15]
Kimberly Jankelson
Clyde and Sandra Johnson [10]
Shirley Kah
Roberth Karman [5]
Dibra and Kent Kildow
Mike and Mary Killien [15]
Karol King [5]
Virginia King [10]
Frank and Diana Kirkbride [10]
Carolyn and Robert Kitchell
Alana Knaster
Drs. Peter H. and Susan M. Knutson
Albert and Elizabeth Kobayashi [15]
Vera Koch
Andrew N. Kornuta and Xingyu Li
Becky Kowals and Max Rose +
Norbert and Kimberly Kusters
Afshan Lakha
Aidan Lang and Linda Kitchen
Ron and Carolyn Langford [15]
Bryan LaPorte ∞
Peter M. Lara [15]
Law Offices of Lisa Saar
Gregory and Mary Leach [15]
Justin Lee
Sharon Lee
Timothy Lee
Virginia and Brian Lenker ∞ [15]
Phyllis Leventhal
Don and Carla Lewis [10]
Jerry and Marguerite Lewis [5]
Betty Lewis [10]
Mike Lewis
Chien Li
Gina Linden ∞
Bobbie Lindsay and Douglas Buck
Sharon and Marty Lott
Lovett-Rolfe Family Trust [5]
Thomas and Virginia Hunt Luce
Sandy Mackie
Nancy and Roger MacPherson
Rhonda Maloney ∞ [10]
Mark Litt Family DAF of the Jewish
Federation of Greater Seattle [10]
Charles T. Massie ∞ [15]
Lois Mayers
Florence and Charlie Mayne
Malcolm and Diane McCallum [5]
E. Thomas McFarlan [10]
John McGarry and Michelle Wernli
Diane and Scott McGee
Heather and Mike McKay
Karen and Rick McMichael ∞ [15]
Dr. and Mrs. James F. McNab
Melinda McNeely
Gunda and Uwe Meissner [5]
Jan and Andy Meyers
Karen and James Mhyre
Mary Mikkelsen [15]
Laurie Minsk and Jerry Dunietz
Chie Mitsui ∞
Charles Montange and
Kathleen Patterson [15]
James Monteith and Marita Caya [5]
Brady Montz [5]
Melinda Moore ∞
Mary and Alan Morgan
Richard Mori [5]
Kevin Murphy [15]
Mr. and Mrs. J. P. Naughton [15]
David Neagle
Paul Neal and Steven Hamilton ∞ [5]
Robert and Claudia Nelson
Kirsten Nesholm [5]
Robert Ness
Marilyn Newland [10]
Olin Nichols
Mark Nickerson
Linda Nordberg
Ken and Pearl Noreen
Mary Odermat
Leslie and Kenneth Oja
Douglas and Alida Oles
Thomas and Cynthia Ostermann [10]
Richard and Peggy Ostrander
Gerald and Melissa Overbeck
Meg Owen [5]
Jae Hyun Paek ∞
John Palo
David and Gina Pankowski [5]
Richard and Sally Parks* [5]
PAS Financial Planning [5]
Jacqueline Louise Patek
David F. Peck [15]
Nancy and Christopher Perks [15]
Mary and Kerry Person
Perspectives of New Music
Don and Sue Phillips [5]
Mary Pigott
Tom and Brooke Pigott
Valerie and Stanley Piha
Donald Pogoloff [5]
Jane Powers
Lori and Bill Price
Alexander Prior
Llewelyn G. and Joan Ashby Pritchard ^ [15]
Judy Quick
Tom and Carol Quinsey [15]
Ann Ramsay-Jenkins [5]
Wendy and Murray Raskind [10]
Eric Raub [5]
Christopher and Lila Rayl
Reverend Kerry and Robin Reese [10]
Cecilia Paul and Harry Reinert [10]
Kristi Rennebohm-Franz ∞
Lynn Resnick
Teresa Revelle
Hollace and James Rhodes
Jean A. Rhodes [5]
Fred Richard [15]
John Richardson II [5]
Jennifer Ridewood
Mr. and Mrs. Charles Riley [5]
Deborah and Andrew Rimkus [5]
Melissa and Manuel Rivelo
Dr. Tom Roberts
Dr. and Mrs. Tom Robertson [5]
Mary and David Robinson
Ms. Jean C. Robinson
Dina Rohm
Stan and Michele Rosen
Sara Delano Redmond Fund
Art Schneider and Kim Street [5]
Dr. and Mrs. Jason Schneier [5]
Mr. and Mrs. Joseph Schocken [5]
Judith Schoenecker and
Christopher L. Myers [10]
Steve Schroeder and Cheryl Beighle [5]
Patrick and Dianne Schultheis
Nancy and James Schultz + [5]
Janet Sears ∞ [15]
Maria Semple
Virginia Senear [15]
Dr. Anita Shaffer [5]
Julie and Don Shaw
Yumi and Craig Sherman
Charles Shipley [15]
Jon and Kim Shirley
Todd Shively and Christopher Woods
Cindy Shoffner
Sill Family Foundation
Evelyn Simpson ∞ [15]
Dr. Charles Simrell and Deborah Giles [15]
Mr. Charles Sitkin
Connie Smith
Garrett Smith
Stephen and Susan Smith [5]
Michele Souligny ∞ [5]

SEATTLE SYMPHONY DONORS

Michael Spektor
Kathleen and Robert Spitzer [5]
Doug and Katie Sprugel [5]
Dr. and Mrs. Gordon Starkebaum [10]
Susan Yates Stephens
Steve and Sandy Hill Family Fund at the Seattle Foundation ^ [15]
Diane Stevens [5]
Michelle Strauss
Mike and Mary Lynn Sutherlin
Ton Swan and Kayley Runstad Swan
Priscilla and Theodore Tanase
Chee Wei Tang
Margaret Taylor and Robert Elliott [5]
Bob and Mimi Terwilliger [10]
Robert Shawn Thesman [5]
Peter Chuang and Elaine Tsai [5]
Kenneth Tschritter
Warren and Nancy Tucker [5]
Dolores Uhlman [15]
Sami Uotila and Tuula Rytila
Janice and Neill Urano
Jan van Horn ∞
Gretchen Van Meter [15]
Tara and John Verburg
Donald J. Verfurth [5]
Ryan Waite
Doug* and Maggie Walker [10]
Silvia Waltner
Connie Wang and Zachary Pollack
Lois Waplington
Debra Ward ∞
Judith F. Warshal and Wade Sowers
Eugene and Marilyn Webb [5]
Jonathan Weintraub
Greg Wetzel [5]
Amy and Jeff Wilcox
Mitch Wilk [5]
Rosalind Horder Williams
Delight Willing
Shannon Wilson and Mitchell Johnson
Mark Wittow
Marsha Wolf and Ken Linkhart +
Peggy Wolff
Elizabeth and Troy Wormsbecker
Carol Wright [5]
Michael and Gail Yanney
Mindy Yardy
Lee and Barbara Yates [15]
Mr. Rocky Yeh
Rebecca and Joseph Zalke
Mr. and Mrs. George* Zonoff [5]
Anonymous (23)

[5] *5 years of consecutive giving*
[10] *10 years of consecutive giving*
[15] *15 years or more of consecutive giving*
∞ *Monthly Sustaining Donor*
♬ *Musician*
° *Board Member*
^ *Lifetime Director*
\+ *Staff*
* *In Memoriam*

To our entire donor family, thank you for your support. You make our mission and music a reality.

Did you see an error? Help us update our records by contacting friends@seattlesymphony.org or 206.215.4832. Thank you!

HONORARIUM GIFTS

Gifts to the Seattle Symphony are a wonderful way to celebrate a birthday, honor a friend or note an anniversary. In addition to recognition in the *Encore* program, your honoree will receive a card from the Symphony acknowledging your thoughtful gift.

Gifts were made to the Seattle Symphony in recognition of those listed below between January 1, 2018 and December 19, 2018. Please contact Donor Relations at 206.215.4832 or friends@seattlesymphony.org if you would like to recognize someone in a future edition of *Encore*.

Michael H. Beck, by
Patricia and Jon Rosen

Renée Brisbois, by
Chap and Eve Alvord

Steve Bryant, by
Elle Simon

Steve Bush and Christine Chang, by
Clarius Group

T.J. Callahan, by
Tim Callahan

Nathan Chan, **Danielle Kuhlmann, John Turman and Shaina Shepherd**, by
Mark Linsey and Janis Traven

Dale and Leslie Chihuly, by
April and René Ancinas
Brookshire Green Foundation
Susan Brotman
Liz Chambers and Jim Johnson
Highland Street Foundation
Marks Family Foundation
Linda and Gerald Nordberg
Jane and Joel Scott
Linda Stevens
Barbara and Donald Tober

David Cross, by
Feng Hua and Bin Zhao

Thomas Dausgaard, by
Matthew Voorsanger

David Davis, by
Carissa Hussong

Samantha DeLuna and Jesse Bearden, by
Jennifer Lee
Jordan Louie
Brandon Patoc

Geoffrey Deschenes and Meredith Broderick, by
Kathleen Deschenes

Kathy and Steve Dewalt, by
Nancy MacPherson

Maria Durham, by
Angela Henrick
Norm Hollingshead
Gloria Ortiz and Pedro Trujillo
Jorge E. Restrepo
Nicolle Durham Rey

Nancy Paige Griffin, by
Michael Schick and Katherine Hanson

Patty Hall, by
Michael Hershey

James Hanson, by
Jeanette Hanson

Jean and Roger Leed, by
John Burg

Dmitriy Lipay, by
Tatyana Kutsy

Diena Lukawski, by
Russ Mann

Marcia Mason, by
Kathleen and Eric Ottum

Reid and Marilyn Morgan, by
Ilene and Elwood Hertzog

Ludovic Morlot, by
Martine and Dan Drackett
Jay Hereford and Margaret Winsor

Llewelyn Pritchard, by
Carol and Thomas Olson
Pat and Jon Rosen

Jon Rosen, by
Susan and Rich Ahearn
Brenda Barnes
Keridan Cole
Steve and Kay Frank
Sally and Kit Narodick
John and Laurel Nesholm
Vivian and Jim Schwab
Cynthia and Daniel Weiner
Marcia and Mike Wiviott

Jerome L. Rubin, by
Patricia and Jon Rosen

Arie Schächter, by
Elle Simon

Seattle Symphony Horns, by
Carl de Marcken and Marina Meila

T.E. and Peggy Spencer, by
John and Nancy McConnell

Rachel Swerdlow, Walter Gray, and Paul Rafanelli, by
Mark Linsey and Janis Traven
Janice and Neill Urano

Pat Takahashi, by
Gary Morse and Ellen Bowman

Donald Thulean, by
Gerard Fischer

Toshio Uno, by
Anthony Uno

Ralph Wedgwood, by
Mary and Alan Morgan

Simon Woods, by
Leslie and Dale Chihuly
Senator and Mrs. Daniel J. Evans
Dana and Ned Laird
Laurel and John Nesholm
Llewelyn and Jonie Pritchard
Pat and Jon Rosen
Mr. Anthony Uno

MEMORIAL GIFTS

Gifts were made to the Seattle Symphony to remember those listed below between January 1, 2018 and December 19, 2018. For information on remembering a friend or loved one through a memorial gift, please contact Donor Relations at 206.215.4832 or friends@seattlesymphony.org.

Ginger Ackerley, by
Leslie J. Chihuly, Chair Emerita

Nancy Alvord, by
Dr. Diana Behler
Leslie J. Chihuly, Chair Emerita
Laurel and John Nesholm
Llewelyn G. and Joan Ashby Pritchard

Dwight Baker, by
Madred Slaker

Rose and Richard Bender, by
Alan Cordova

Bob Bradbury, by
Jane Ann Bradbury
LouAnne Shelton

Herb Bridge, by
Leslie J. Chihuly, Chair Emerita

Richard M. Campbell, by
Alison Andrews
Joyce Franich
Eugene and Sue John
Edna Kelso
Janet W. Ketcham
Mary Langholz
Debra and Gary Larson
Erika Lim
John Marshall
Llewelyn G. and Joan Ashby Pritchard
Randy Robinson and Jane Hadley
Fred Simons
Carole Tingstad

Kathryn G. Cavin, by
James Cavin

Charles Crane, by
Muriel Martin

Jane Davis, by
Clodagh and Robert Ash
Laurel and John Nesholm
Llewelyn G. and Joan Ashby Pritchard

Barney Ebsworth, by
Leslie J. Chihuly, Chair Emerita

Shirley Fleischmann, by
Ellen and Arthur Rubinfeld

Ruthe Ginn, by
Margaret Grubaugh

Waldo Henning, by
Maria Durham and Viva la Música Club
William Forsythe
Somrak Jaion
Nancy Knudsen
Milicent Savage
Anonymous

Hubert Locke, by
Leslie J. Chihuly, Chair Emerita
Llewelyn G. and Joan Ashby Pritchard

Richard Lundquist, by
Jinja Yutzy

Kenneth Martin, by
Boy Scout Troop 80
Leslie and Dale Chihuly
Glen and Ann Hiner
Llewelyn G. and Joan Ashby Pritchard
Francis Szatanek
Penny Zaleta

Kenneth A. Moore Jr., by
Renate and David Stage

Melvyn Poll, by
Friends of Abbott Construction
Janet Abrams
Asma Ahmed
Ash Family Foundation
Larry and Sherry Benaroya
Maureen and Joel Benoliel
Lisa Bergman
Carolyn Burnett
Everyone at Cactus Restaurant
Barbara Calvo and Al Benoliel
Dale and Leslie Chihuly
Joan and Frank Conlon
Maryann Crissey
Sandra and Gary Etlinger
Timotha and Charles Freedenberg
Sharon Friel
Marlene and Jon Fuson
Laurie Griffith
Jane Hargraft and Elly Winer
David and Sharron Hartman
Delney and Andrew Hilen
Ned and Kristen Lumpkin
Carolee and Tom Mathers
Marilyn McManus
Stewart Miller
Linda Nordberg
Jack Norman
Patricia Oye
William Poll
Ann Pryde
Pat and Jon Rosen
Milicent Savage
SRG Partnership, Inc
Carlyn Steiner
Leena and Mel Sturman
Diane and Dennis Warshal
Wyman Youth Trust
Barbara and Jonathan Zweig

Frank Powers, by
Richard Andler and Carole Rush
Dr. Kennan H. Hollingsworth
Isa Nelson
Jane Powers
Ruth Ann and Jim Powers
Shawn Powers
Seattle Symphony Volunteers
Virginia Senear
Nancy Tracy

Alex Raines, by
Charles Alpers and Ingrid Peterson

Elaine Raines, by
Cindy Chang
Linda and Randy Ebberson
Laurel Kalina
Sheila Lukehart
Karen and Randall Nelson
Sheri Sharp
Katherine and Douglas Sprugel
Carole Wilson

Bernice Mossafer Rind, by
Howie Barokas
Lou and Doris Berg
Leslie J. Chihuly, Chair Emerita
Miriam Gray
Mr. and Mrs. Andrew Harris
Dr. Kennan H. Hollingsworth
Charles and Joan Johnson
Mr. Steve Loeb
Ms. Sandy Lundberg
Isa Nelson
Susan and James Pass
Margaret Pearl
Llewelyn G. and Joan Ashby Pritchard
Rind Family Foundation
Jo-Ellen and Gregory Smith
Mr. David Thompson

Stan Shiebert, by
Arts, Recreation and Literature Department of Seattle Public Library

Ray and Jane Strohm, by
Al Ferkovich and Joyce Houser-Ferkovich

Donald Thulean, by
Gerard Fischer

Lois Timlin, by
Margaret and Mark Van Gasken

Kathleen Trier, by
Horizon House Supported Living

B.K. Walton, by
Penelope Yonge

Joan Weber, by
Dr. Sharon Zerr-Peltner

Ralph Wedgewood, by
Thomas Chatriand and Cindy Gustafson
Horizon House Supported Living
Jane Kippenhan
Michael Vargas
Anonymous

ESTATE GIFTS

We gratefully remember the following individuals for their generosity and forethought, and for including the Seattle Symphony in their will, trust or beneficiary designation. These legacy gifts provide vital support for the Symphony now and for future generations. (Estate gifts since September 1, 2016.)

Dr. William and Mrs. Laura Andrews
Barbara and Lucile Calef
Charles Robb Chadwick
Phyllis B. Clark
Frances L. Condie
Trudel Dean
Carmen Delo
Nancy Lee Dickerson
Muriel Anita Eisen
Sherry Fisher
Jane B. Folkrod
Elizabeth C. Giblin
Merle P. Griff and Nadine Griff Mack
Carol Hahn-Oliver
Sarah C. Hamilton
Allan and Nenette Harvey
Anne Marie Haugen
Susanne F. Hubbach
Gretchen and Lyman Hull
E. Marian Lackovich
Arlyne Loacker
Fred J. Lorenz
Olga M. McEwing
Jean and Peter J. McTavish
Dorothy Faye Scholz
Allen E. Senear
Phillip Soth
Dr. Joseph S. Spinola
Samuel and Althea Stroum
Anonymous

SEATTLE SYMPHONY ENDOWMENT FUND

The Seattle Symphony is grateful to the following donors who have made commitments of $25,000 or more to the Endowment Fund since its inception. The following list is current as of December 19, 2018. For information on endowment gifts and naming opportunities in Benaroya Hall, please contact Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org.

$5 Million +
The Benaroya Family
Charles Simonyi Fund for Arts and Sciences
Anonymous

$1,000,000 - $4,999,999
Leslie and Dale Chihuly
The Clowes Fund, Inc.
Priscilla Bullitt Collins*
Judith A. Fong
The Ford Foundation
Dave and Amy Fulton
Kreielsheimer Foundation
Marks Family Foundation
Estate of Gladys and Sam Rubinstein
Samuel* and Althea* Stroum
Dr. Robert Wallace

$500,000 - $999,999
Alex Walker III Charitable Lead Trust
Mrs. John M. Fluke, Sr.*
Douglas F. King
Estate of Ann W. Lawrence
The Norcliffe Foundation
Estate of Mark Charles Paben
James D. and Sherry L. Raisbeck Foundation
Joan S. Watjen, in memory of Craig M. Watjen

$100,000 - $499,999
Estate of Glenn H. Anderson
Andrew W. Mellon Foundation
Bob and Clodagh Ash
Dr. and Mrs. Ronald J. Beck
Drs. Janet P. and George* Beckmann
Alan Benaroya
Estate of C. Keith Birkenfeld
Mrs. Rie Bloomfield*
The Boeing Company
C.E. Stuart Charitable Fund
Sue and Robert Collett
Richard* and Bridget Cooley
Dr. Susan Detweiler and Dr. Alexander Clowes*
Mildred King Dunn
E. K. and Lillian F. Bishop Foundation
Estate of Clairmont L. and Evelyn Egtvedt
Estate of Ruth S. Ellerbeck
Senator and Mrs. Daniel J. Evans
Fluke Capital Management
Estate of Dr. Eloise R. Giblett
Agnes Gund
Helen* and Max* Gurvich
Estate of Mrs. James F. Hodges
Estate of Ruth H. Hoffman
Estate of Virginia Iverson
Estate of Peggy Anne Jacobsson
Robert C. Jenkins
Klorfine Foundation
Estate of Charlotte M. Malone
Bruce and Jolene McCaw
Bruce and Jeanne McNae
Microsoft Corporation
National Endowment for the Arts
Northwest Foundation
Estate of Helen A. Overton
Peach Foundation
Estate of Elsbeth Pfeiffer
Estate of Elizabeth Richards
Jon and Judy Runstad
Estate of Joanne M. Schumacher
Weyerhaeuser Company
The William Randolph Hearst Foundations
Estate of Helen L. Yeakel
Estate of Victoria Zablocki
Anonymous (3)

$50,000 - $99,999
Dr.* and Mrs.* Ellsworth C. Alvord, Jr.
Estate of Mrs. Louis Brechemin
Estate of Edward S. Brignall
Frances O. Delaney*
John and Carmen* Delo
Estate of Lenore Ward Forbes
Estate of George A. Franz
Jean Gardner
Estate of Mr. and Mrs. Irvin Gattiker
Anne Gould Hauberg*
Richard and Elizabeth Hedreen
Estate of William K. and Edith A. Holmes
Estate of Susanne F. Hubbach
John Graham Foundation
Mr. and Mrs. Stanley P. Jones
Estate of Betty L. Kupersmith
John and Cookie* Laughlin
E. Thomas McFarlan
Estate of Alice M. Muench
Nesholm Family Foundation
Estate of Opal J. Orr
M. C. Pigott Family
PONCHO
Estate of Mrs. Marietta Priebe
Mr. and Mrs. Paul R. Smith
Estate of Frankie L. Wakefield
Estate of Marion J. Waller
Washington Mutual
Anonymous

$25,000 - $49,999
Edward and Pam Avedisian
Estate of Bernice Baker
The Boeing Company
Estate of Ruth E. Burgess
Estate of Barbara and Lucile Calef
Mrs. Maxwell Carlson
Alberta Corkery*
Norma Durst*
Estate of Margret L. Dutton
Estate of Floreen Eastman
Hugh S. Ferguson*
Mrs. Paul Friedlander*
Adele Golub
Patty Hall
Thomas P. Harville
Harold Heath*
George Heidorn and Margaret Rothschild*
Phyllis and Bob* Henigson
Michael and Jeannie Herr
Charles E. Higbee, MD* and Donald D. Benedict*
Mr. and Mrs. L. R. Hornbeck
JNC Fund
Sonia Johnson*
The Keith and Kathleen Hallman Fund
David and Karen Kratter
Estate of Marlin Dale Lehrman
Estate of Coe and Dorothy Malone
Estate of Jack W. McCoy
Estate of Robert B. McNett
Estate of Jean and Peter J. McTavish
Estate of Shirley Callison Miner
PACCAR Foundation
Mr. and Mrs. W. H. Purdy
Estate of Elizabeth Parke
Sue and Tom Raschella
Keith and Patricia Riffle
Rita* and Herb* Rosen and the Rosen Family
Seafirst Bank
Security Pacific Bank
Jerry and Jody Schwarz
Seattle Symphony Women's Association
Patricia Tall-Takacs and Gary Takacs
U S WEST Communications
Estate of Dr. and Mrs. Wade Volwiler
Estate of Marion G. Weinthal
Estate of Ethel Wood
Lee and Barbara Yates
Anonymous (2)
* *In Memoriam*

MUSICAL LEGACY SOCIETY

We offer our sincere thanks to the following individuals who have remembered the Seattle Symphony with a future gift through their estate. Legacy donors help preserve the beauty of symphonic music and enrich the next generation through the sights and sounds of the orchestra. To let us know you have remembered the Seattle Symphony in your planning or to learn more, please contact Director of Major Gifts & Planned Giving Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org. The following list is current as of December 19, 2018.

Charles M. and
Barbara Clanton Ackerman
John and Andrea Adams
Peter Aiau and Susan Ormbrek
Harriet and Dan Alexander
Joan P. Algarin
Kathleen Amberg
Richard Andler and Carole Rush
Ron Armstrong
Elma Arndt
Bob and Clodagh Ash
Susan A. Austin
Dr. and Mrs. Terrence J. Ball
Rosalee Ball
David W. Barker
Donna M. Barnes
Carol Batchelder
Drs. Janet P. and George* Beckmann
Madeline Beery
Alan Benaroya
Rebecca Benaroya
Donald/Sharon Bidwell Living Trust
Dona Biermann
Karen Bonnevie
Bob* and Jane Ann Bradbury
Rosemary and Kent Brauninger
Sylvia and Steve Burges
Dr. Simpson* and Dr. Margaret Burke
Dr. Mark and Laure Carlson
Dr. William and Mrs. Mary Ann Champion
Sue and Robert Collett
Patricia Cooke
Dr. Marshall Corson and Mrs. Lauren Riker
Betsey Curran and Jonathan King
Frank and Dolores Dean
Robin Dearling and Gary Ackerman
Lorraine Del Prado and Thomas Donohue
John Delo
Dr. Susan Detweiler and
Dr. Alexander Clowes*
Fred and Adele Drummond
Renee Duprel
Sandra W. Dyer
Ann R. Eddy
David and Dorothy Fluke
Gerald B. Folland
Judith A. Fong
Jack and Jan Forrest
Russell and Nancy Fosmire
Jon Fourre
Jane H. Fox
Jim Fox and Rodney Reagor
Ernest and Elizabeth Scott Frankenberg
William E. Franklin
Cynthia L. Gallagher
Jane and Richard Gallagher
Jean Gardner
Cheryl and Billy Geffon
Natalie Gendler
Carol B. Goddard
Frances M. Golding
Jeffrey Norman Golub
Dr. and Mrs. Ulf and Inger Goranson
Betty Graham
Catherine B. Green
Dr. Martin L. Greene
James and Darlene Halverson
Barbara Hannah
Martha W. Hanscom
Harriet Harburn
Ken* and Cathi Hatch
Michele and Dan Heidt
Ralph and Gail Hendrickson
Deena J. Henkins
Charles E. Higbee, MD*
Harold* and Mary Frances Hill
Bob Hoelzen and Marlene Botter
Frank and Katie Holland
Dr. Kennan H. Hollingsworth
Chuck* and Pat Holmes
David and Shelley Hovind
Richard and Roberta Hyman
Janet Aldrich Jacobs
Jennifer James, MD
Robert C. Jenkins
Clyde and Sandra Johnson
Dr. Barbara Johnston
Norman J. Johnston* and
L. Jane Hastings Johnston
Atul R. Kanagat
Don and Joyce Kindred
Dell King
Douglas F. King
Stephen and Barbara Kratz
Tom Kuebler
Drs. Kotoku and Sumiko Kurachi
Frances J. Kwapil
M. LaHaise
Ned Laird
Paul Leach and Susan Winokur
Kathleen Leahy
Lu Leslan
Marjorie J. Levar
Mel Longley and
Tanya Wanchena-Longley
Thomas and Virginia Hunt Luce
Ted and Joan Lundberg
Judsen Marquardt and Constance Niva
Ian and Cilla Marriott
Doug and Joyce McCallum
Tom McQuaid
William C. Messecar
Jerry Meyer and Nina Zingale
Charles N. Miller
Elizabeth J. Miller
Mrs. Roger N. Miller
Murl G. Barker and Ronald E. Miller
Charles Montange and
Kathleen Patterson
Reid and Marilyn Morgan
George Muldrow
Marr and Nancy Mullen
Isa Nelson
Carolyn Niva
John and Joyce O'Connell
Gina W. Olson
Miles Olson
Sarah M. Ovens
John Palo
Donald and Joyce Paradine
Dick and Joyce Paul
Jane and Allan Paulson
Lisa Peters and James Hattori
Stuart N. Plumb
Roger Presley and Leonard Pezzano
Mrs. Eileen Pratt Pringle
Mr. and Mrs. W. H. Purdy
John and Suzanne Rahn
James and Sherry Raisbeck
Mary C. Ransdell and Keith B. Wong
Dana Reid and Larry Hitchon
J. Stephen and Alice Reid
Bernice Mossafer Rind*
Richard and Bonnie Robbins
Bill* and Charlene Roberts
Junius Rochester
Jan Rogers
Patricia and Jon Rosen
James T. and Barbara Russell
Mary Ann Sage
Thomas H. Schacht
Judith Schoenecker and
Christopher L. Myers
Linda and Bruce Scott
Annie and Leroy Searle
Virginia and Allen* Senear
Leonard* and Patricia Shapiro
Jan and Peter Shapiro
John F. and Julia P.* Shaw
Barbara and Richard Shikiar
Seymour Silberstein and Julie Grosnick
Valerie Newman Sils
Evelyn Simpson
Betty J. Smith
Jo-Ellen and Gregory Smith
Katherine K. Sodergren
Sonia Spear
Mary and Gordon Starkebaum
Karen J. Stay
Diane Stevens
Elizabeth Stokes
Victoria Sutter
Patricia Tall-Takacs and Gary Takacs
Gayle and Jack Thompson
Art and Louise Torgerson
Betty Lou and Irwin* Treiger
Muriel Van Housen
Sharon Van Valin
Jean Baur Viereck
Dr. Robert Wallace
Nicholas A. Walls
Jeffrey Ward and Charles Crain
Judith Warshal and Wade Sowers
Douglas Weisfield
James and Janet Weisman
John and Fran Weiss
Robert T. Weltzien
Dorothy E. Wendler
Gerald W. and Elaine* Millard West
Katherine B. and Hollis R. Williams
Selena and Steve Wilson
Ronald and Carolyn Woodard
Arlene A. Wright
Janet E. Wright
Rick and Debbie Zajicek
Anonymous (56)

* *In Memoriam*

THANK YOU MUSICAL LEGACY SOCIETY MEMBERS!

The Seattle Symphony thanks all the individuals and families who have notified us that they have remembered the Symphony with a legacy gift.

By making a gift through your estate you join people like you who care deeply about the future of the Seattle Symphony and want to ensure that audiences experience the magic of the orchestra for generations to come. Your gift will help the Seattle Symphony unleash the power of music, bring people together, and lift the human spirit.

To notify us of your planned gift or to learn more about the Musical Legacy Society, please contact Director of Major Gifts & Planned Giving Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org.

CORPORATE & FOUNDATION SUPPORT

The Seattle Symphony gratefully recognizes the following corporations, foundations and united arts funds for their generous outright and in-kind support at the following levels. This list includes donations to the Annual Fund and Event Sponsorships, and is current as of December 19, 2018. Thank you for your support — our donors make it all possible!

$500,000+

Seattle Symphony Foundation

The Wallace Foundation

$100,000 – $499,999

ARTSFUND · Boeing · Delta · League of American Orchestras · M.J. Murdock Charitable Trust · Seattle Symphony Volunteers ◊ · T-Mobile

$50,000 – $99,999

Alaska Airlines
Google Inc. †
John Graham Foundation
Laird Norton Wealth Management
Microsoft Corporation
Microsoft Matching Gifts
Nesholm Family Foundation
Precept Wine ◊
Scan|Design Foundation by Inger and Jens Bruun
Seattle Foundation

$25,000 – $49,999

Bank of America
Boeing Matching Gifts Program
Chihuly Studio †
Classic Pianos ◊
Classical KING FM 98.1 ◊
DSquared †
J.P. Morgan Chase & Co.
Nordstrom
Seattle Cancer Care Alliance
Atsuhiko & Ina Goodwin Tateuchi Foundation
Virginia B. Toulmin Foundation
Wells Fargo Private Bank

$15,000 – $24,999

AegisLiving
Chihuly Garden + Glass
Davis Wright Tremaine
Delta Dental of Washington
Encore Media Group †
KCTS 9 †
Peach Foundation
Rosanna, Inc. †
Sheri and Les Biller Family Foundation
Virginia Mason Listen for Life Center
Wild Ginger Restaurant ◊

$10,000 – $14,999

Aaron Copland Fund For Music
AETNA Casualty and Surety
Amazon
The Benaroya Company
Bill & Melinda Gates Foundation Matching Gifts
BNY Mellon
Expedia
Foster Pepper PLLC
Four Seasons Hotel †
Fran's Chocolates †
Garvey Schubert Barer †
Holland America Line ◊
Lakeside Industries
Perkins Coie LLP
Port Blakely
T.E.W. Foundation
Thompson Seattle †
Treeline Foundation
U.S. Bank Foundation
Weill Music Institute †
Wells Fargo Foundation
Anonymous

$5,000 – $9,999

Apex Foundation
Citi Community Capital
Finlandia Foundation National
GE Foundation
Glazer's Camera †
Google Matching Gifts
Heartwood Provisions †
IntuitiveX
Jean K. Lafromboise Foundation
The Lark Ascends †
League of American Orchestras/ Ford Musicians Award
Martin Selig Real Estate
Morgan Stanley
Muckleshoot Indian Tribe
Music 4 Life †
Peg and Rick Young Foundation
Puyallup Tribe of Indians
Skanska USA
Starbucks Coffee Company ◊
The Westin Hotel, Seattle †
Wheels Up

$3,000 – $4,999

Amphion Foundation
Audi USA
The Capital Grille †
Clark Nuber
Grand Image Art †
Tulalip Tribes Charitable Fund
Yamaha

$1,000 – $2,999

Alfred and Tillie Shemanski Trust Fund
Bank of America Foundation Matching Gifts Program
Butler Valet †
Consulate General of the Republic of Korea in Seattle
Ebay Matching Gifts
Educational Legacy Fund
Eli Lilly & Company Foundation
Genworth Foundation
Grousemont Foundation
JTM Construction
MG2 Foundation
Mitsubishi Corporation (Americas)
Northwest Security Services
PONCHO Foundation
The Ruth and Robert Satter Charitable Trust
Tolo Events †
UBS Employee Giving Programs
Vital Mechanical
Wilson Sonsini Goodrich & Rosati Foundation
Wright Runstad
Wyman Youth Trust

† *In-Kind Support*
◊ *Financial and In-Kind Support*

GOVERNMENT SUPPORT

Important grant funding for the Seattle Symphony is provided by the government agencies listed below. We gratefully acknowledge their support, which helps us to present innovative symphonic programming and to ensure broad access to top-quality concerts and educational opportunities for underserved schools and communities throughout the Puget Sound region. For more information about the Seattle Symphony's family, school and community programs, visit seattlesymphony.org/families-learning.

ART WORKS. arts.gov · 4Culture · A& Office of Arts & Culture Seattle

BENAROYA HALL GUIDE

***SYMPHONICA*, THE SYMPHONY STORE:** Located in The Boeing Company Gallery, *Symphonica* is open weekdays from 11am–2pm and 90 minutes prior to all Seattle Symphony performances through intermission.

PARKING: Prepaid parking may be purchased online or through the Ticket Office.

COAT CHECK: The complimentary coat check is located in The Boeing Company Gallery.

LATE SEATING: Late-arriving patrons will be seated at appropriate pauses in the performance, and are invited to listen to and watch performances on a monitor located in the Samuel & Althea Stroum Grand Lobby.

CAMERAS, CELL PHONES & RECORDERS: The use of cameras or audio-recording equipment is strictly prohibited. Patrons are asked to turn off all personal electronic devices prior to the performance.

ADMISSION OF CHILDREN: Children under the age of 5 will not be admitted to Seattle Symphony performances except for specific age-appropriate children's concerts.

EMERGENCY PHONE NUMBER: Please leave the appropriate phone number, listed below, and your exact seat location (aisle, section, row and seat number) with your sitter or service so we may easily locate you in the event of an emergency: S. Mark Taper Foundation Auditorium, 206.215.4825; Illsley Ball Nordstrom Recital Hall, 206.215.4776.

COUGH DROPS: Cough drops are available from ushers.

SERVICES FOR PATRONS WITH DISABILITIES: Benaroya Hall is barrier-free and meets or exceeds all criteria established by the Americans with Disabilities Act (ADA). Wheelchair locations and seating for those with disabilities are available. Those with oxygen tanks are asked to please switch to continuous flow. Requests for accommodations should be made when purchasing tickets. For a full range of accommodations, please visit seattlesymphony.org.

SERVICES FOR HARD-OF-HEARING PATRONS: An infrared hearing system is available for patrons who are hard of hearing. Headsets are available at no charge on a first-come, first-served basis in The Boeing Company Gallery coat check and at the Head Usher stations in both lobbies.

LOST AND FOUND: Please contact the Head Usher immediately following the performance or call Benaroya Hall security at 206.215.4715.

HOST YOUR EVENT HERE: Excellent dates are available for those wishing to plan an event in the S. Mark Taper Foundation Auditorium, the Illsley Ball Nordstrom Recital Hall, the Samuel & Althea Stroum Grand Lobby and the Norcliffe Founders Room. Visit seattlesymphony.org/benaroyahall for more information.

DINING AT BENAROYA HALL

LOBBY BAR SERVICE: Food and beverage bars in the Samuel & Althea Stroum Grand Lobby are open 75 minutes prior to Seattle Symphony performances and during intermission. Pre-order at the lobby bars before the performance to avoid waiting in line at intermission.

MUSE, IN THE NORCLIFFE FOUNDERS ROOM AT BENAROYA HALL: Muse blends the elegance of downtown dining with the casual comfort of the nearby Pike Place Market, offering delicious, inventive menus with the best local and seasonal produce available. Open two hours prior to most Seattle Symphony performances and select non-Symphony performances. Reservations are encouraged, but walk-ins are also welcome. To make a reservation, please visit opentable.com or call 206.336.6699.

DAVIDS & CO.: Davids & Co. presents a mashup of barbecue traditions which includes choices like spoon tender pulled pork, homemade quiche of the day, smoked sliced brisket and other delightful surprises, offering the perfect spot to grab a quick weekday lunch or a casual meal before a show. Davids & Co., located in The Boeing Company Gallery, is open weekdays from 11am–2pm and two hours prior to most performances in the S. Mark Taper Foundation Auditorium.

HONOR COFFEE: High-end espresso, served exceptionally well, in a warm and welcoming environment. Honor Coffee, located in The Boeing Company Gallery, is open weekdays from 6:30am–3:30pm and two hours prior to most performances in the S. Mark Taper Foundation Auditorium.

DELICATUS: Delicatus is Seattle's own Delicatessen specializing in premium deli sandwiches, salads, specialty meats, artisan cheeses, craft beer and wine. Delicatus @ Benaroya Hall, located on the Second Avenue side of the Hall, is open weekdays from 8am–4pm and two hours prior to most performances in the S. Mark Taper Foundation Auditorium.

CONTACT US

TICKET OFFICE: The Seattle Symphony Ticket Office is located at Third Avenue & Union Street and is open weekdays 10am–6pm, Saturdays 1–6pm, and two hours prior to performances through intermission.
seattlesymphony.org | 206.215.4747 or 1.866.833.4747 | PO Box 2108, Seattle, WA 98111-2108

GROUP SALES: groupsales@seattlesymphony.org | 206.215.4818

SUPPORT YOUR SYMPHONY: The concert you're about to enjoy is made possible through donations by generous music lovers like you. Learn more and make your gift for symphonic music at seattlesymphony.org/give. You can also call us at 206.215.4832 or mail your gift to PO Box 21906, Seattle, WA 98111-3906.

SEATTLE SYMPHONY SPECIAL EVENTS SPONSORS & COMMITTEES

Special Events provide significant funding each season to the Seattle Symphony. We gratefully recognize our presenting sponsors and committees who make these events possible. Individuals who support the events below are included among the Individual Donors listings. Likewise, our corporate and foundation partners are recognized for their support in the Corporate & Foundation Support listings. For more information about Seattle Symphony events, please visit seattlesymphony.org/give/special-events.

OPENING NIGHT GALA, SEPTEMBER 15, 2018

Honoring Music Director Ludovic Morlot

SUPPORTING SPONSORS
JPMorgan Chase & Co.
Nordstrom

CO-CHAIRS
Rosalind Benaroya Poll
Terry Hecker

COMMITTEE
April Ancinas
Sherry Benaroya
Rosanna Bowles
Meredith Broderick
Leslie Chihuly
Linda Cole
Dr. Susan Detweiler
Kathy Fahlman Dewalt
Parul Houlahan
Eric Jacobs
Nader Kabbani
Hisayo Nakajima
Paul Rafanelli
Jon Rosen
Elizabeth Sandler
Jim Schwab
Mel and Leena Sturman

HOLIDAY MUSICAL SALUTE, DECEMBER 4, 2018

CO-CHAIRS
Rebecca Ebsworth
Michelle Codd

COMMITTEE
Bridget Aumell
Roberta Downey
Terry Hecker
Ron Koo
Diena Lukawski
Tiffany Moss
Alexander White

TEN GRANDS, MAY 11, 2019

Kathy Fahlman Dewalt
Co-Founder and Executive Director

COMMITTEE
Rosanna Bowles
Cheri Brennan
Stephen Dewalt
Tom Horsley
Ben Klinger
Carla Nichols
Ryan Matthew Porter
Fawn Spady
Saul Spady
Stephanie White
David Woolley-Wilson
Jessie Woolley-Wilson
Barbara Wortley

YOUNG PATRON'S COUNCIL

CHAIR
Molly Gabel

COMMITTEE
Brittany Boulding Breeden
Matthew Brannock
Nathan Chan
Joycelyn Eby
Jackie Ernst
Megan Francisco
Pete Gammell
Ryan Hicks
Nyssa Houzenga
Eric Jacobs
Andy Liang
Bryan Lung
Tiffany Moss
Jae Paek
Jason Perkizas
Jacob Roy
Shiva Shafii
Saul Spady
Rachel Spain
Andrew Stiefel
Claire Taylor
Christy Wood

THE LIS(Z)T

SEEN & HEARD AT THE SEATTLE **SYMPHONY**

Photos: Brandon Patoc

1 / Holiday Lane pop-up shops offered unique gift ideas for everyone

2 / Young Artist Julin Cheung performing with his teacher, Principal Flute Demarre McGill

3 / Holiday Musical Salute Co-Chairs Rebecca Ebsworth (far left) and Michelle Codd (far right) enjoy a moment with friends

4 / Seattle Symphony horn players, (from left) Danielle Kuhlman, John Turman, Jenna Breen and Principal Jeffrey Fair

5 / Northwest Boychoir Apprentices

6 / Holiday Musical Salute founder and Lifetime Director Dorothy Fluke with Board Chair Emerita Leslie Jackson Chihuly

CELEBRATING THE SEASON OF GIVING

On December 4 the Seattle Symphony's annual Holiday Musical Salute kicked off the season in festive style and raised over $270,000 in support of the orchestra musicians. Guests were treated to hot cider, cocoa and specialty cocktails as they shopped their way around pop-up shops featuring local vendors, artists and entrepreneurs.

Over lunch, guests visited with old friends and made new ones before enjoying a concert of holiday favorites by the Seattle Symphony, Northwest Boychoir Apprentices and Young Artist Julin Cheung, flute, all under the direction of conductor Stuart Chafetz.

Holiday Musical Salute benefits the Seattle Symphony's contribution to the Players' Pension Plan, supporting a bright future for the musicians, and this year's event featured a $100,000 matching challenge from the orchestra musicians themselves. Thank you to the many table hosts, sponsors, attendees, donors and vendors. Your support is incredibly meaningful to each and every orchestra member.

Special thanks to the Holiday Musical Salute Co-Chairs, Michelle Codd and Symphony Board member Rebecca Ebsworth, and to the entire event committee for their leadership and dedication in making this year's event such a success.

seattle**symphony**.org/**liszt**

from...

POETRY SLAMS to POLICY PANELS
DINOSAURS to DRONES
ANCIENT HISTORY to MODERN ART
NEUROSCIENCE to NATURE
CELLOS to CHEMISTRY
METEORS to MEDITATION
ROCKET SCIENCE to ROCKING OUT
LOCAL VOICES to GLOBAL RHYTHMS
OCTOGENARIANS to OCTOPUSES...

IT'S YOUR TOWN HALL

TOWN·HALL SEATTLE

REOPENS 2019
TOWNHALLSEATTLE.ORG