

JUNE/JULY 2019

GRAMOPHONE'S ORCHESTRA OF THE YEAR

SEATTLE SYMPHONY

LUDOVIC MORLOT, MUSIC DIRECTOR

THANK YOU LUDOVIC

MORLOT CONDUCTS
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WAGNER & JANÁČEK

PLUS

HOLST'S THE PLANETS,
THE MUSIC OF QUEEN,
STAR WARS, E.T. &
HARRY POTTER

encore
arts programs

A close-up portrait of Dr. Jennie Crews, a woman with blonde hair, wearing black-rimmed glasses and a patterned scarf. She is smiling slightly and looking towards the camera.

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around the
world to get
care with us.
You don't
have to."**

— **Dr. Jennie Crews**
Director of Community Oncology

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ON THE COVER: Ludovic Morlot conducts the Seattle Symphony by Jessica Forsythe

COVER DESIGN: Stephanie Tucker

EDITOR: Heidi Staub

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CONCERTS

16 / June 6, 8 & 9
Holst The Planets

21 / June 7
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30 / June 13, 14 & 15
Strauss Till Eulenspiegel

34 / June 16
From Beethoven to Beyoncé

36 / June 20, 22 & 23
Morlot Conducts Debussy

41 / June 20, 22 & 23
Windborne's The Music of Queen

42 / June 27, 28 & 29
Star Wars: The Empire Strikes Back in Concert

43 / July 9 & 10
E.T. The Extra-terrestrial in Concert

45 / July 12, 13 & 14
Harry Potter and the Prisoner of Azkaban™ in Concert

LOOKING AHEAD: SEPT/OCT 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	2	3	4	5 5pm First Thursday Open House SEATTLE SYMPHONY	6	7
8	9	10	11 7:30pm Distant Worlds: music from FINAL FANTASY® with the Seattle Symphony SEATTLE SYMPHONY	12 7:30pm Distant Worlds: music from FINAL FANTASY® with the Seattle Symphony SEATTLE SYMPHONY	13	14 5pm Opening Night Concert & Gala SEATTLE SYMPHONY
15 7pm Clara Schumann Bicentennial Celebration BYRON SCHENKMAN & FRIENDS	16	17	18	19 7:30pm Mahler Symphony No. 1 SEATTLE SYMPHONY	20 12pm Mahler Symphony No. 1 SEATTLE SYMPHONY 8pm Claudia Oshry: The Dirty Jeans Tour T-PRESENTS	21 9:30 & 11am First Concerts: Meet the Trumpets SEATTLE SYMPHONY 8pm Mahler Symphony No. 1 SEATTLE SYMPHONY
22	23	24	25	26 7:30pm Mussorgsky Pictures at an Exhibition SEATTLE SYMPHONY	27 8pm An Evening with George Winston LIVE @ BENAROYA HALL	28 8pm Mussorgsky Pictures at an Exhibition SEATTLE SYMPHONY 8pm An Evening with George Winston LIVE @ BENAROYA HALL
29 2pm Mussorgsky Pictures at an Exhibition SEATTLE SYMPHONY	30	OCTOBER 1	2 7:30pm Anne Sofie von Otter & Kristian Bezuidenhout SEATTLE SYMPHONY	3 5pm First Thursday Open House SEATTLE SYMPHONY	4 10:30am Tiny Tots: The Percussion: 5, 6, Pick Up Sticks SEATTLE SYMPHONY 8pm Warner Bros. presents Bugs Bunny at the Symphony 30th Anniversary Edition SEATTLE SYMPHONY	5 9:30, 10:30 & 11:30am Tiny Tots: The Percussion: 5, 6, Pick Up Sticks SEATTLE SYMPHONY 8pm Warner Bros. presents Bugs Bunny at the Symphony 30th Anniversary Edition SEATTLE SYMPHONY
6 2pm Warner Bros. presents Bugs Bunny at the Symphony 30th Anniversary Edition SEATTLE SYMPHONY	7 7:30pm Tinariwen LIVE @ BENAROYA HALL					

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ON THE BEAT

Who's Here to Hear



Photo: James Holt

“ I like that there is so much to experience in Seattle, but it's not like you have to fit into one box. You can go out and hit up a pub or you can go somewhere and hear really interesting music. I'm big into divey places, spots that feel homey and where I can just dig into food that's cheap and a bit greasy. But I also love the opposite end of the spectrum too.

Benaroya Hall is like a second home for me. Although I'm really into alternative rock, I'm slightly addicted to orchestra music too, so I come back here a lot. I know some of the bartenders and ushers and I've got my areas of the hall I really like. It's got this atmosphere that I'm just soaked in at this point. ”

— Will

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End of Day American Oil Painting Around 1900

June 15–September 29, 2019

Image: John Henry Twachtman. *Dunes Back of Coney Island* (detail), ca. 1880. Oil on canvas. 13 7/8 x 19 7/8 in. Frye Art Museum, 1956.010.

End of Day: American Oil Painting around 1900 is organized by the Frye Art Museum and curated by David Strand, head of exhibitions and publications, with Erin Langner, exhibitions and publications coordinator. Lead support for the exhibition is provided by the Frye Foundation. Media sponsorship is provided by KCTS 9.

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FRYE
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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 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 won five Grammy Awards under Morlot and has many successful recordings on their label.

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 Overture Stinson 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 Schmidt
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 Breedon
Stephen Bryant
Linda Cole
Xiao-po Fei
Artur Girskey
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

CELLO

Efe Baltacigil
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

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Clarinet
Emil Khudiyev
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 *

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Mike Gamburg **
Dana Jackson *
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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

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+ Resident

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** On Leave

* Temporary Musician for 2018–2019 season

MEET THE MUSICIANS

Mary Lynch Principal Oboe



Photo courtesy of Mary Lynch

Mary Lynch is always ready for a challenge — after all, that's why she picked the oboe. "In fourth grade our band director told us he needed kids who liked challenges to play the oboe," Mary explains. "I didn't know what the instrument sounded like, but I said, yes, that's me, I'm your girl."

A few years later, in high school, Mary started to realize her instrument could be something special. "I love that I feel like I can sing through the instrument. In some ways I feel I can be more eloquent on the oboe than I can when I'm speaking."

Offstage, Mary enjoys hiking and traveling. "I think it's the best way for me to clear my head. I find I get my best ideas and most clear reflections when I'm traveling."

Despite her love for challenges, Mary also seeks balance. "When I'm hiking, I don't like just rushing to the top. I like to see different things and appreciate the beauty," Mary says. "But reaching the top and that sense of arrival and accomplishment, especially where there is a great view — I love that."

Each time she steps on stage, Mary says she can feel people listening. But, for her, "the way to be most open is not to focus on the audience but to walk onstage with the mentality that performing is an exercise in vulnerability. I have to bring my honest, open self and share that freely."

Principal Oboe Mary Lynch's position is generously supported by anonymous donors.



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Low Income Housing Institute

Photo courtesy of Low Income Housing Institute



Low Income Housing Institute's Ernestine Anderson Place, an affordable housing building for 65 low-income and formerly homeless seniors.

The Low Income Housing Institute (LIHI) develops, owns and operates housing for the benefit of low-income, homeless and formerly homeless people in Washington State; advocates for just housing policies at the local and national levels; and administers a range of supportive service programs to assist those they serve in maintaining stable housing and increasing their self-sufficiency. They own and/or manage over 2,200 affordable housing units at 65 buildings in six counties throughout the Puget Sound region. LIHI also manages three Urban Rest Stops in Seattle, providing laundry, showers and restrooms for 800 people a day in Downtown, Ballard and the University District. LIHI case managers in each village work with residents to help them obtain housing, employment, health care, education and other services. LIHI believes that everyone deserves a home.

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

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NEWS FROM:

NEW RELEASES!

LUDOVIC MORLOT, MUSIC DIRECTOR

Thank you for joining me this season, and for the past eight wonderful years of music-making!

This is my final month as Music Director of the Seattle Symphony. As I reflect on my tenure, I am grateful for the privilege of leading this great orchestra. We've grown so much throughout the past eight years. We've hired 32 new musicians, created five new positions, launched our in-house recording label Seattle Symphony Media, released over 19 recordings, won five Grammy Awards, and been named *Gramophone's* Orchestra of the Year. We also

played to great acclaim in Carnegie Hall.

From the start, part of my vision for this orchestra has been to bring music by living composers to the stage, and to develop our curiosity through new collaborations and partnerships. We've done just that, commissioning over 50 new works for orchestra and performing the world premieres of over 50 compositions. We've also invited musicians from different genres to perform with us. By experiencing new music and new collaborations we are able to view the classical canon in a new light, discover new connections across centuries and continents — we are able to invigorate and illuminate the music we all know and love.

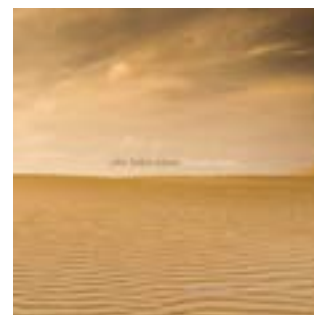
So many nights of music still ring in my ears. It has been so incredible to be able to share the music I love with you. Coming to mind are wonderful memories of Stravinsky programs — *Persephone* and the three Stravinsky ballets in one night — the Tuning Up! festival of American music, the first Seattle Symphony performance of Messiaen's *Turangalila* Symphony, and many wonderful nights in the lobby for our [untitled] series, covering music from Schoenberg to Feldman to Boulez. There have been so many thrilling moments over the years.

I am proud to have led this orchestra through the latest chapter of its history. It is incredibly gratifying to be able to leave the orchestra on such sure footing with my friend and colleague, Music Director Designate Thomas Dausgaard.

Thank you all for being my steadfast companions on this musical journey. You have allowed my vision of what is possible for the Seattle Symphony to come to fruition. Your curiosity and spirit of exploration are the true embodiment of my success.

Cordialement,

Ludovic Morlot



On June 14 *Become Desert*, the much-anticipated companion to John Luther Adams' Grammy and Pulitzer-winning *Become Ocean*, will be released on Cantaloupe Music. Commissioned by the Seattle Symphony, the recording captures the Seattle Symphony performing under Ludovic Morlot in Benaroya Hall, where the orchestra premiered the piece in March 2018.



Ludovic Morlot has championed the music of his countrymen with recordings of French revolutionaries Berlioz, Boulez, Dutilleux and Messiaen with the Seattle Symphony. On July 26 Seattle Symphony Media releases an album that defines his legacy as a foremost interpreter of contemporary French repertoire, featuring works by Marc-André Dalbavie.

This album includes Dalbavie's *La source d'un regard* alongside concertos for oboe, flute and cello with Principal Oboe Mary Lynch, Principal Flute Demarre McGill and guest cellist Jay Campbell.

Stream and download Seattle Symphony recordings through your favorite online music retailer or streaming service, or pick up a CD at Symphonica, The Symphony Store at Benaroya Hall before your concert or during intermission.

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AN ARTIST'S LEGACY

Ludovic Morlot's Uncommon Tenure with the Seattle Symphony

By Rosalie Contreras

The Seattle Symphony's meteoric rise

under Music Director Ludovic Morlot is one of the most exciting success stories among American orchestras in recent years. Ludovic's inspirational leadership paired with the talent, innovative spirit and determination of musicians, board, administrative staff, audiences and the larger community, created a rare alchemy that resulted in exhilaration and acclaim radiating far beyond Benaroya Hall.

"It breathes"

When Ludovic first arrived in Seattle, he envisioned creative programming on the main stage, but also craved the

adventurous experiences modeled after the Rug Concerts presented by Pierre Boulez in 1970s New York. Could such an experiment work in Seattle? After seven seasons of the [untitled] series, which has explored composers from John Cage to Agata Zubel, the answer is a resounding "yes." These performances regularly sell out to those seeking a rare and magical experience, happy to perch on cushions, sofas, stairs and yes, actual rugs.

As former arts critic for *The Stranger* Jen Graves wrote in 2012 about the first [untitled] concert, "... the audience wandered at will between different floors to sample different acoustics, stretched out on

pillows, lined the stairs, perched on stools sipping drinks. This is your new symphony It breathes."

The adventurous programming extended to 58 commissions and 56 world premieres by an impressive roster of composers ranging from John Luther Adams to Aaron Jay Kernis to Caroline Shaw. Several of these projects, including John Luther Adams' *Become Ocean*, Kernis' Violin Concerto performed by James Ehnes and Morlot's brilliant exploration of French repertoire, have earned the orchestra five Grammy Awards in the past five years, as well as the distinction of being named *Gramophone's* 2018 Orchestra of the Year.



Above: Morlot conducts Ravel's *L'enfant et les sortilèges* in 2017 with set design by Anne Patterson. Photo: Brandon Patoc
Opposite: Ludovic Morlot conducts the Seattle Symphony in Benaroya Hall in 2016. Photo: Brandon Patoc

Adams' next major release, *Become Desert*, which comes out June 14, 2019, is another example of the beautiful collaboration that Ludovic fosters between conductor, composer and orchestra.

Including the upcoming all-Dalbavie disc coming out July 26, 2019, Ludovic has conducted 19 recordings on the Seattle Symphony Media (SSM) label. SSM launched in 2014 following a collaborative agreement with Seattle Symphony musicians that allows the release of a significant number of recordings each year from both live concerts and studio sessions, a first for the Seattle Symphony and an unusual arrangement among American orchestras. In addition, Ludovic conducted the Seattle Symphony on other labels, perhaps most notably in five previously unrecorded works by American composer George Perle on Bridge Records.

Turning Point

A defining moment in the orchestra's history was the 2014 performance at Carnegie Hall as part of the *Spring for Music* festival. Morlot conducted the orchestra in an audacious program of Varèse's *Déserts*, Debussy's *La mer* and Adams' *Become Ocean*, which the Seattle Symphony commissioned and premiered in Seattle the previous June. The piece, part mesmerizing beauty and part social commentary on climate change, won the 2014 Pulitzer Prize for music and the 2015 Grammy Award for Best Classical Contemporary Composition.

The New York Times' Carnegie Hall review stated, "The performance Mr. Morlot coaxed from his players was rich with shimmering colors and tremulous energy. The engagement of the musicians with this work, and with Mr. Morlot, came through in every moment."

Other bold programs ventured into the theatrical with dramatic use of staging, lighting and costumes in works such as Stravinsky's *Persephone* with sets designed by Michael Curry of Disney fame, and Ravel's *L'enfant et les sortilèges*, which incorporated projections and sculptural costumes to breathtaking effect. Composer celebrations, festivals and collaborations included the American music festival, *Tuning Up!* in 2016, the city-wide Shakespeare Festival in 2018, and a season-long exploration of Berlioz that culminated in Ludovic conducting *Beatrice & Benedict* at Seattle Opera.

"Ludovic prominently placed the Seattle Symphony on the global map by guiding us towards receiving international awards and recognition for recordings and partnering with the leading composers of our time," commented Elena Dubinets, Vice President of Artistic Planning & Creative Projects. "Seattle audiences experienced amazing music by such composers as Kinan Azmeh (Syria), Du Yun (China), Dai Fujikura (Japan), Heiner Goebbels (Germany), Giya Kancheli (Georgia), Alexander Raskatov (Russia), Luís Tinoco (Portugal), Agata Zubel (Poland) and many others, all present in Seattle for the premieres of their compositions conducted by Ludovic. Elliott

"Seattle loves you, you have done so much for our city, and you have given so much honor to Benaroya Hall."

– Becky Benaroya

Carter dedicated his last orchestral work to Ludovic. We have co-commissioned many of these pieces with major orchestras in Europe, Asia and the U.S., and the name of the Seattle Symphony is now carried on the scores of all these pieces when they are performed anywhere in the world."

Genre Busting

Beyond inviting collaborations with the most exciting composers and musicians in the classical realm, Ludovic also created partnerships with artists from a variety of genres including Mike McCready, Sir Mix-a-Lot and Bill Frisell.

The collaboration with McCready and other members of Seattle bands Pearl Jam, Screaming Trees, Alice in Chains and Temple of the Dog resulted in a compelling performance and recording in tribute to Mad Season and former bandmate Layne Staley. The concert recording was one of the last releases to feature Chris Cornell, loved by music fans all over the world. The collaboration with Sir Mix-a-Lot, with the premiere of Gabriel Prokofiev's orchestral arrangement of "Baby Got Back," shattered centuries of classical music tradition with a viral video, viewed over seven million times.

Today's Sound

Ludovic focused on developing the sound of the orchestra, introducing repertoire that the Seattle Symphony hadn't typically performed in the past, including music of the French masters of the 19th and 20th centuries. Since his arrival in 2011 Ludovic hired 32 musicians, including eight principal musicians and five assistant or associate principals. An important change during Ludovic's tenure was the move from three to four positions for wind instruments and trumpets. This is critically important to enhance the quality of the orchestra, and to attract and retain the best musicians.

While the audition process includes a lot of input from musician committees, the music director has the final say, and Ludovic's

hires represent approximately 30% of the orchestra. This, along with the expansion to four winds and trumpets, are examples of the lasting impact that music directors can have.

"Since I first played with the Seattle Symphony in 2012, I've witnessed the orchestra grow artistically at an exponential rate — and we are not slowing down," shares Assistant Principal Trumpet Alexander White. "Ludo has always demanded an in-depth, nuanced approach to music-making from the orchestra centered around a deep dive into the French repertoire with pieces both familiar and unknown. This approach, combined with the musicians working with Ludo to make myriad fantastic hires during his tenure, has brought you the five-time Grammy Award-winning, *Gramophone* Orchestra of the Year, the Seattle Symphony, as you know it today. Here's to the great work done by Ludo with the musicians, staff and board of the Seattle Symphony!"

Seattle First

The mission of the Seattle Symphony is to unleash the power of music, bring people together, and lift the human spirit. From his very first season in Seattle, Ludovic dedicated himself to our community, personally conducting Family Concerts, strengthening relationships with local arts

partners and later joining the faculty of the University of Washington School of Music.

An important but often-overlooked program inspired by Ludovic is the Family Connections ticketing program, which invites up to two young people, ages 8–18, to attend most Masterworks and Pops concerts free when accompanied by a paying adult ticketholder. This removes barriers to concert attendance, allowing countless parents, grandparents, music teachers and others to share their love of symphonic music with the young people in their lives.

Seattle audiences from all walks of life have responded with great affection to this emphasis on all the ways the orchestra can connect with the community, from free Community Concerts to the ever-expanding reach of Link Up for school children and the Simple Gifts program for those experiencing homelessness or housing insecurity.

Audience Kudos

"The one thing I wish I could have done, or said, was to let Maestro Morlot how much I appreciate what he has done for and with the Symphony. There is a new life in the orchestra and in the music I very much enjoy. I am quite grateful for his work."

– Patrick A.





"One of the joys of my life is when I am an enthusiastic member of the audience at Benaroya [Hall]. Ludovic Morlot is a treasure and always makes me feel like all is well in the world when we are able to join him in celebrating the magic of music."
— Jacqueline S.

One metric that says it all, the orchestra experienced 10% growth in paid Masterworks capacity since Ludovic's arrival. The achievements reached during Ludovic's eight-year tenure can be described as nothing short of remarkable, and his impact on this orchestra and community will continue to be visible and felt for years to come. From moving performances brought about by stellar programming and artistic leadership, to evolution of the orchestra's quality, critical acclaim and award-winning recordings, measurement in the near term is abundant.

"The power of Ludo's personality cannot be underestimated in this success," shares President & CEO Krishna Thiagarajan.

"He connected with people and his family made themselves a part of Seattle. Their personal connection created a bond of trust and credibility among our audiences. He took a very traditional symphony orchestra and made it one of the most innovative in the U.S. What is most impressive is that the audience came along on this bold journey that our incoming Music Director Thomas will continue. I look forward to Ludo's return as a guest conductor in two years and I am excited for the possibilities his work opened up to us! Thank you, my friend."

"My dearest Ludo, ... You have touched my heart," adds Becky Benaroya. "What a huge void you will be leaving, but you have also left your mark. Seattle loves you, you have done so much for our city, and you have given so much honor to Benaroya Hall."

There are many more such sentiments from audiences near and far, but perhaps the last word should go to Sir Mix-a-Lot, as he proclaimed onstage in 2014 to thunderous applause, "This man is the shiznit!"

Thank you, Ludovic Morlot, for eight transformative years!

You have led us on a journey of unforgettable music, and together we have listened boldly.

The Seattle Symphony is grateful to the following donors for your special gifts in tribute to Music Director Ludovic Morlot, and his outstanding contribution to the orchestra and our lives.

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Photos, clockwise from left:

The Morlot family with Becky and Jack Benaroya at an event welcoming the Morlots to Seattle in 2010.

Photo: Ben VanHouten

Ludovic Morlot conducts Stravinsky's *Persephone* in 2018 with puppetry and staging by Michael Curry.

Photo: Brandon Patoc

Vice President of Artistic Planning & Creative Projects Elena Dubinets, composer John Luther Adams and Ludovic Morlot following performances of *Become Desert* at UC Berkeley in 2018. Photo: James Holt

Ghizlane and Ludovic Morlot with Judith Fong and Mark Wheeler at the 2015-2016 Opening Night Gala.

Photo: Brandon Patoc

President & CEO Krishna Thiagarajan, Ludovic Morlot and Board Chair René Ancinas with a 2019 Grammy Award.

Photo: James Holt

THURSDAY, JUNE 6, 2019, AT 7:30PM

SATURDAY, JUNE 8, 2019, AT 8PM

SUNDAY, JUNE 9, 2019, AT 2PM

HOLST THE PLANETS

▲ DELTA | MASTERWORKS

HONORING THE LEGACY OF BUSTER & NANCY ALVORD

Jonathon Heyward, conductor

Seattle Symphony Chorale

Seattle Symphony

HANNAH KENDALL	<i>The Spark Catchers</i> (U.S. Premiere)	10'
FRANZ JOSEPH HAYDN	Symphony No. 98 in B-flat major, Hob. I:98 <i>Adagio—Allegro</i> <i>Adagio</i> <i>Minuet: Allegro</i> <i>Finale: Presto</i>	28'
INTERMISSION		
GUSTAV HOLST	<i>The Planets</i> <i>Mars, the Bringer of War</i> <i>Venus, the Bringer of Peace</i> <i>Mercury, the Winged Messenger</i> <i>Jupiter, the Bringer of Jollity</i> <i>Saturn, the Bringer of Old Age</i> <i>Uranus, the Magician</i> <i>Neptune, the Mystic</i> SEATTLE SYMPHONY CHORALE	51'

Pre-concert Talk one hour prior to performance.

Speaker: Sarah Pyle, writer and musicologist

Holst's *The Planets* is generously underwritten by an anonymous donor.

Holst's *The Planets* is presented as part of the Seattle Symphony's **New Music WORKS** initiative, which is supported in part by a grant from the National Endowment for the Arts. **New Music WORKS** features commissions, concerts and educational activities that use composition as a catalyst for collaboration and engagement in music.

Please note that the timings provided for this concert are approximate.

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OVERVIEW

English Music

Along with its vast treasury of literature, England has given the world a wealth of music. This includes both a rich tradition of folk song and the work of many fine composers. Among the latter are Renaissance masters (Thomas Tallis, William Byrd and others); a slightly later school of Elizabethan musicians (pre-eminently John Dowland); and leading figures of the Baroque period, notably Henry Purcell and G.F. Handel.

Handel was not a native Englishman but an immigrant from Germany who lived for most of his life, and created all his great music, in London. His dominance of the musical life of his adopted country initiated a curious situation: for nearly two centuries, the outstanding composers active in England were visitors from the continent. They included such illustrious names as Haydn, Mendelssohn, Bruch and Dvořák. Not until the end of the 19th century did England again produce, in the person of Edward Elgar, a composer of international stature.

Elgar's achievement seems to have released a pent-up flood of musical creativity in England, which saw, during the first half of the 20th century, the emergence of accomplished composers such as Frederick Delius, Gustav Holst, Ralph Vaughan Williams and Benjamin Britten. English composers remain prominent on the world stage. Along with established artists, including George Benjamin and Thomas Adès, a new generation of creative musicians have made Great Britain an important locus of compositional innovation.

Our concert of music from England begins with a recent piece by a skilled and imaginative young composer, Hannah Kendall. We then hear from an esteemed visitor to London, Franz Joseph Haydn, who composed his superb final dozen symphonies specifically for presentation in the English capital. And we conclude with one of the most popular English compositions in the orchestral literature, Gustav Holst's zodiac fantasy *The Planets*.



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OVERVIEW

“As a young conductor, I am approaching this music for the first time which is always truly rewarding for me. What I look forward to is presenting the brilliant work of Hannah Kendall to the West Coast and diving into two of my favourite orchestral works. I am particularly excited to work on the amazing atmosphere and sounds of *The Planets* not only with the great musicians of the Seattle Symphony but also with the women of the Seattle Symphony Choral.

My favourite thing about performing is the idea of creating something much larger than one human being. Collaboration is one of the key reasons I wanted to become a conductor and to be able to bring different sounds, ideas and colours together to form a narrative has got to be the most exciting part of performing for me!

This is my first venture to Seattle and I am so excited to have an enormous amount of coffee!



— Jonathon Heyward

HANNAH KENDALL

The Spark Catchers (U.S. Premiere)

BORN: 1984, in London

NOW RESIDES: London

WORK COMPOSED: 2017

WORLD PREMIERE: August 30, 2017, in London.

The orchestra Chineke! was conducted by Kevin John Edusei.



What to Listen For

This single-movement piece consists, broadly, of three linked sections yielding a classic fast–slow–fast pattern. The opening begins with quick, nervous rhythms and shimmering instrumental colors, but darker, ominous sounds soon intrude. A slow central episode achieves, as the composer notes, “gleaming delicacy through long interweaving lines, high pitch range and thin textures.” The final section brings dance-like music and a “Matchgirls March” punctuated by strong chordal interjections.

PROGRAM NOTES

July 1888 saw a historic labor action in London, as women and adolescent girls walked off their jobs at a match-manufacturing facility in an impoverished east-end neighborhood known as Bow. The strikers, who endured 14-hour work days in appalling conditions, demanded an end to capricious dismissals, petty fines and deductions for materials from their meager pay, as well as a separate room in which to take meals, one uncontaminated by the toxic white phosphorus used on the factory floor. The matchmakers’ strike lasted two weeks and won important concessions from the plant’s owners.

This event is memorialized in a poem, “Spark Catchers,” by the English writer Lemn Sissay. In language rich with alliteration, metaphor and imagery, Sissay imagines workers lunging from their places on the match-factory floor to snare with their bare hands sparks of phosphorous ignited by their work. “They became spark catchers,” Sissay writes, “and on the word ‘strike’ / a parched arched woman would dive / With hand outstretched to catch the light. / And land like a crouching tiger with fist high / Holding the malevolent flare tight / ‘til it became an ash dot in the palm.” The poem goes on to praise “... the magnificent grace / The skill it took, the pirouette in mid air / The precision, perfection and the peace.”

Sissay’s poem provided the inspiration for Hannah Kendall’s 2017 composition *The Spark Catchers*. Kendall is a bright light among the young generation of British composers, the author of a growing body of work that includes orchestral compositions, chamber music, songs and an opera. Her music has been performed by the London Philharmonic Orchestra, Bournemouth Symphony Orchestra, BBC Singers, Philharmonia Orchestra and other ensembles. *The Spark Catchers* received its premiere performance at the Royal Albert Hall as part of the storied BBC Proms concerts, in August 2017.

In the score of *The Spark Catchers*, Kendall used words or phrases from Sissay’s poem as headings for the composition’s several sections. These quotations hint at the character of the music. She calls the opening section “Sparks and Strikes,” and its music is aptly bright, colorful and energetic. Its rhythmic momentum carries over to the next portion of the piece, “The Molten

Madness,” whose music, Kendall observes, “maintain[s] the initial kinetic energy, whilst also producing a darker and brooding atmosphere introduced in the bass lines.”

This eventually gives way to a central episode, “Beneath the Stars / In the Silver Sheen.” The music here is slow, quiet, delicate. But it recaptures its initial vigor in the ensuing section. This begins in a coruscating manner reminiscent of the work’s opening moments, then proceeds to “The Matchgirls March,” whose broad, determined theme sounds in counterpoint to sharp sonic jabs.

Scored for 2 flutes and piccolo; 2 oboes; 2 clarinets (the second clarinet doubling bass clarinet); 2 bassoons; 4 horns; 2 trumpets; 3 trombones; tuba; percussion; harp; strings.

FRANZ JOSEPH HAYDN

Symphony No. 98 in B-flat major, Hob. I:98

BORN: March 31, 1732, at Rohrau, Austria

DIED: May 31, 1809, in Vienna

WORK COMPOSED: 1792

WORLD PREMIERE: March 4, 1792, in London, under the composer’s direction.



What to Listen For

Haydn cleverly transforms the theme of the slow introduction that begins the symphony to serve also as the principal idea in the main body of the first movement. Haydn’s earliest symphonies, written some four decades before this one, often featured extended solos for different instruments, somewhat in the manner of a concerto. The composer revives that practice in the finale of this work.

London in the 18th century had, as it does today, one of the liveliest music scenes in the world. Public concerts had been given in the English capital since the 1670s, far earlier than in any other city, and the opportunities these presented soon attracted musicians of international stature. The German-born Handel spent most of his career in London, as did Johann Christian Bach a generation later. Later still, the city received a particularly distinguished visitor: Franz Joseph Haydn.

Haydn had spent most of his career — more than three decades by this time

— working as resident composer and conductor at the palace of a Hungarian prince, Nikolaus Esterházy. Prince Nikolaus' death, in 1790, gave Haydn the freedom to pursue other opportunities, and he promptly accepted an invitation to London, there to preside at concerts featuring his music. The composer arrived in London at the beginning of 1791 and attracted enthusiastic audiences. The success of his initial concerts prompted Haydn to extend his sojourn in England through the middle of the following year. He would return to London for a second visit in 1794–95.

Haydn's principal offering to his English listeners was a series of symphonies, his final dozen works in this form, now known collectively as his "London" symphonies. Symphony No. 98 in B-flat major made its debut on March 4, 1792. Its success on this occasion can be surmised from the fact that the audience demanded encores of both its first and last movements. (Such demonstrations of enthusiasm have, alas, been banished from concert etiquette.)

Haydn begins the first movement with an introduction in slow tempo. The theme announced in its initial measures merits attention; for when the pace quickens and the harmonies brighten, signaling the onset of the main body of the movement, we find a variant of the same idea serving as the principal subject.

There follows a moving *Adagio* whose theme bears a certain resemblance to the anthem "God Save the King." While this suggests a bow on Haydn's part to his English hosts, Donald Francis Tovey, the British conductor and commentator, speculated that Haydn wrote this movement as a tribute to his recently deceased friend and colleague Wolfgang Amadeus Mozart.

Following the traditional third movement minuet, the symphony concludes with a finale featuring solos for violin and for harpsichord. Haydn himself played the latter at the symphony's first performance, surprising and delighting his listeners.

Scored for flute; 2 oboes; 2 bassoons; 2 horns; 2 trumpets; timpani; harpsichord; strings.

GUSTAV HOLST

The Planets

BORN: September 21, 1874, in Cheltenham, England

DIED: May 25, 1934, in London

WORK COMPOSED: 1914–16

WORLD PREMIERE: November 15, 1920, in London. Albert Coates conducted the London Symphony Orchestra.



What to Listen For

The characters of the seven movements are suggested by their respective subtitles. *Mars* brings an almost terrifying degree of sonic menace. By contrast, in *Venus* flutes, celeste and solo strings contribute to an air of ethereal delicacy. But the most striking novelty in the scoring comes with *Neptune* where a chorus of women's voices sings wordlessly, adding to an already mysterious atmosphere.

Gustav Holst belongs to that fascinating tradition, the eccentric English artist. A frail, shy descendant of German and Russian immigrants, Holst was idealistic, obsessive and solitary. Throughout his life he delved into mysticism and esoteric studies, even learning Sanskrit in order to read the *Mahabharata* and other Hindu scriptures in their original language.

These interests might seem unrelated to Holst's efforts as a composer, but in fact they were closely connected to it. "As a rule," Holst once admitted, "I only study things which suggest music to me." Consequently, a number of Holst's early works were operas and choral settings based on sacred Hindu texts. During the years just prior to World War I, he became interested in astrology and learned to cast horoscopes. It is uncertain whether he gained from this activity the insight into human nature and the workings of the world that astrology's devotees ascribe to the practice, but the diverse characters associated with the planets in both astrology and Roman mythology did indeed "suggest music" to Holst. The result was *The Planets*, a suite of seven short tone poems begun in 1914 and completed two years later. This work proved immediately and enormously successful, and it remains Holst's best-known composition.

Each of the seven movements that constitute *The Planets* expresses a mood suggested by the astrological sign associated with its particular planet. These pieces fall into two general types: scherzando movements, which are lively, brash and rhythmic; and quiet meditations of a remote, timeless nature. The former group includes *Mars* which opens *The Planets* in thunderous fashion; *Mercury* with animated music appropriate to its namesake; *Jupiter* whose character derives in large part from the flavor of English folk song, though no traditional tunes are actually quoted; and *Uranus*.

Among the contemplative sections are *Venus*; *Saturn*, described by Holst as conveying not so much the physical decay of old age but a vision of fulfillment; and *Neptune* where the orchestra, playing hushed, reverent sonorities, is joined in the final passage by a wordless chorus of women's voices. (This last was a resource much in vogue among composers of the Impressionist school, in which Holst can reasonably be included, during the early years of the last century. Debussy employed it, for example, in the *Sirènes* movement of his orchestral *Nocturnes*, which Seattle Symphony performs here June 21–23, as did Ravel in the music for his ballet *Daphnis et Chloé*.)

Despite these two broad groupings, each "planet" is distinct in character and thematic material, a few well-chosen melodic cross-references notwithstanding. Many admirable details of compositional craftsmanship contribute to the vividness of Holst's zodiac portrayals. Among other things, we can note the brilliant orchestration, the deft handling of complex rhythms, and the haunting modal melodies of its slow movements. The effectiveness of these elements has not faded, and *The Planets* is still one of the most impressive and widely enjoyed orchestral works to have come out of England during the last century.

Scored for women's chorus; 4 flutes (the third flute doubling piccolo, the fourth flute doubling piccolo and bass flute); 3 oboes and English horn (the third oboe doubling bass oboe); 3 clarinets and bass clarinet; 6 horns; 4 trumpets; 3 trombones; tenor and bass tubas; timpani and percussion; celeste; organ; 2 harps; strings.

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JONATHON HEYWARD

Conductor



Photo: Jeremy Ayres Fischer

Jonathon Heyward is forging a career as one of the most exciting conductors of his generation. He is currently Assistant Conductor of The Hallé, alongside Music Director Sir Mark Elder.

Grand Prix winner of the 2015 Besançon International Competition at the age of 23, Heyward was recipient of the Dudamel Conducting Fellowship with the Los Angeles Philharmonic in 2018. He will complete a three-year tenure as Assistant Conductor of the Hallé Orchestra in July 2019.

In 2018–2019, he has been invited to conduct the Rotterdam Philharmonic Orchestra, Nordwestdeutsche Philharmonie, Staatskapelle Hallé, Württembergisches Kammerorchester, Orchestre National des Pays de la Loire and Orquestra Sinfónica Portuguesa from Teatro Nacional de São Carlos in Lisbon, the BBC National Orchestra of Wales in the UK, the Osaka Symphony Orchestra in Japan and, in the U.S., the Seattle Symphony.

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*

FRIDAY, JUNE 7, 2019, AT 10PM

[UNTITLED] 3

[UNTITLED] SERIES

Sarah Ioannides, conductor | Maria Männistö, soprano | Brittany Breeden, violin
 Mae Lin, violin | Sayaka Kokubo, viola | Efe Baltacıgil, cello | Eric Han, cello
 Travis Gore, double bass | Jeffrey Barker, flute | Ben Hausmann, oboe
 Benjamin Lulich, clarinet | Eric Jacobs, bass clarinet | Paul Rafanelli, bassoon
 Jenna Breen, horn | Valerie Muzzolini, harp | Li-Tan Hsu, piano

REINBERT DE LEEUW
 /text Heinrich Heine,
 Wilhelm Müller, Johann
 Wolfgang von Goethe,
 Ludwig Rellstab & Joseph
 Freiherr von Eichendorff

Im wunderschönen Monat Mai
 ("In the Beautiful Month of May")
 I.
 "Im wunderschönen Monat Mai"—
 "Gute Nacht"—
 "Die Rose, die Lilie, die Taube, die Sonne"—
 "Im Dorfe"—
 "Gretchen am Spinnrade"—
 "Lied der Mignon"—
 "Meeres Stille"
 II.
 "Ich grolle nicht"—
 "Letzte Hoffnung"—
 "Die Nebensonnen"—
 "Rastlose Liebe"—
 "Ich hab'in Traum geweinet"—
 "Der Erbkönig"—
 "Der Doppelgänger"
 III.
 "Der Leiermann"—
 "Kennst du das Land?"—
 "Ein Jüngling liebt ein Mädchen"—
 "Ständchen"—
 "Heidenröslein"—
 "Wehmut"
 "Die alten, bösen Lieder"

65'

Read musician bios at seattlesymphony.org.

[untitled] series is generously underwritten by the **Judith A. Fong Music Director's Fund**.

[untitled] 3 is presented as part of the Seattle Symphony's **New Music WORKS** initiative, which is supported in part by a grant from the National Endowment for the Arts. New Music WORKS features commissions, concerts and educational activities that use composition as a catalyst for collaboration and engagement in music.

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PROGRAM NOTES

Reinbert de Leeuw (b. 1938) studied composition and piano in his native Amsterdam but composing became an increasingly rare activity as he rose to become one of the world's foremost conductors of contemporary music. "I was a real composer when I was 10 or 11," he explained in an interview, "and I wrote one piece after another. And then the more I learned about music, the more intimidating it became to compose." He took his leave in 1973 with an enormous tone poem titled *Abschied* — German for "Farewell" — and he wrote no wholly original music for 40 years, apart from an Etude for string quartet in the 1980s that went unpublished at the time. (He finally returned to composing in 2011-2013 with another enormous tone poem for symphony orchestra.)

In the long interval between his original compositions, when he wasn't directing the Schoenberg Ensemble that he founded in Amsterdam or guest-conducting orchestras around the world, the one new score that de Leeuw produced was ***Im wunderschönen Monat Mai***, a theater piece for female vocalist and small orchestra from 2003. Subtitled "Three Times Seven Songs after Schumann and Schubert," the source material came from songs by those masters of *lieder*, including the song that serves as this work's title, the first selection from Schumann's *Dichterliebe* ("A Poet's Love").

The project developed out of de Leeuw's ongoing collaboration with the actress Barbara Sukowa, who first performed Schoenberg's *Pierrot Lunaire* with the Schoenberg Ensemble in 1984. In that landmark score from 1912, written as a high-art showpiece for a cabaret singer, Schoenberg wrote the vocal line in a *Sprechstimme* ("spoken voice") style, in which the rhythms are precisely notated, but the pitches are only approximate and relative. In de Leeuw's arrangements of Schumann and Schubert, the vocalist transitions fluidly from singing to *Sprechstimme* to unstructured narration, in ways that expose the underlying texts in all their Romantic, hyperbolic intensity.

Within this hybrid creation, the familiar strands of voice and piano come in and out of focus. The first song by Schumann, for instance, begins with a famously ambiguous introduction, hinting at an unsettled, minor-key future in a song that ostensibly celebrates the "beautiful month

PROGRAM NOTES

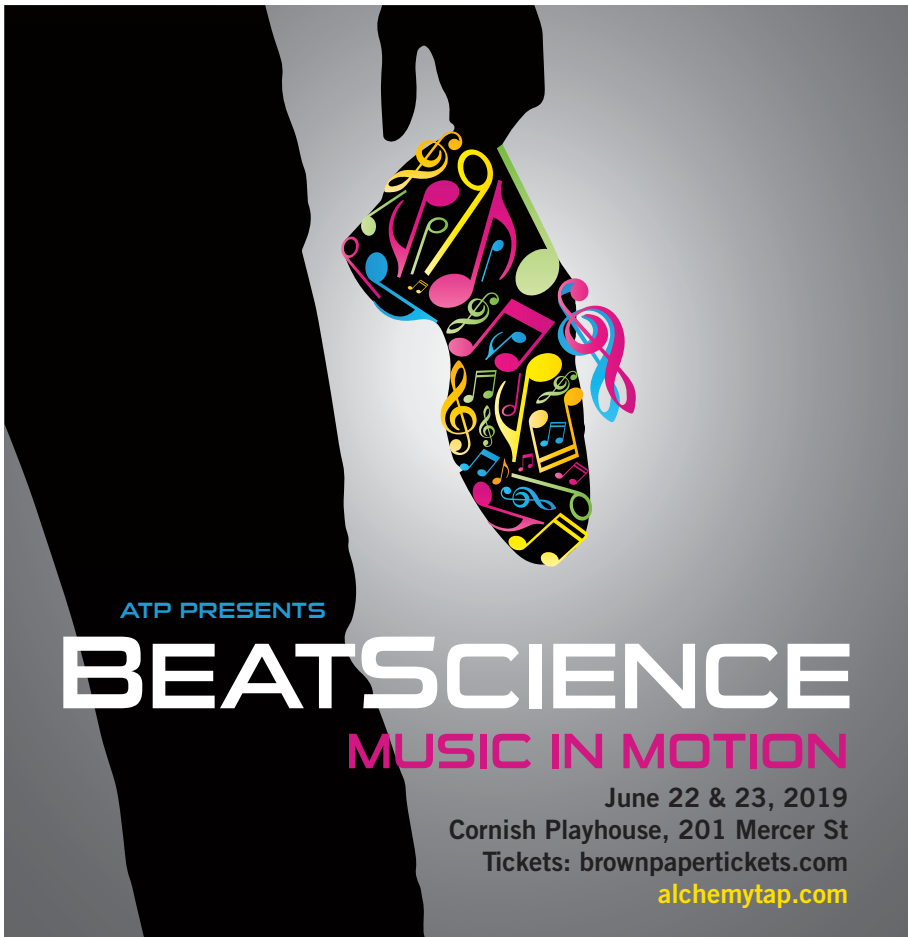
of May” and the emergence of new love. This version also begins with piano alone, with quiet repetitions of a disorienting motive prefacing Schumann’s own piano entrance. When the vocalist makes a delayed entrance, she starts by singing Schumann’s melody, only to break off mid-phrase into halting speech.

Schumann ended his setting of *“Im wunderschönen Monat Mai”* without clear resolution, and here de Leeuw does the same, using the harmonic uncertainty to pivot to his other musical source, Schubert, for *“Gute Nacht”* (“Good Night”) the bleak first song from the cycle *Winterreise* (“Winter Journey”). This time the singing is delayed, so that the vocalist brings an extra chill to the first line, “As a stranger I arrived.” Sung memories of the month of May, full of flowers and budding love, serve to unify the broader structure of this compound song cycle.

Schumann’s *“Die Rose, die Lilie, die Taube, die Sonne”* (“The Rose, The Lily, The Dove, The Sun”), also from *Dichterliebe*, serves as a breathless celebration of fresh romance with its bubbling harp and hiccupping rhythms. For Schubert’s *“Im Dorfe”* (“In the Village”), another excerpt from *Winterreise*, bass clarinet heightens the strangeness of wandering through a sleeping village. After these alternating texts by Heinrich Heine and Wilhelm Müller, two legends of German Romantic poetry, three early Schubert songs bring in the poetry of Johann Wolfgang von Goethe, starting with the frantic spinning of Gretchen (i.e. Marguerite) from *Faust*, which in this arrangement takes on the burning, disoriented quality of a fever dream.

Returning to *Dichterliebe*, the poet’s tenuous claim to “bear no grudge” at a broken heart becomes even more transparent in de Leeuw’s setting that turns Schumann’s stiff upper lip into a full-throated breakup anthem. From there the scene returns to two songs from Schubert’s *Winterreise*, in expressionistic settings that amplify the darkness and loss of hope. Another Schubert setting of Goethe, *“Rastlose Liebe”* (“Restless Love”), depicts a winter scene in wild, blurry gusts. A stark, sobering rendition of Schumann’s *“Ich hab’ in Traum geweinet”* (“I Have In a Dream Been Weeping”) grounds this wintry fantasy back in the cold reality of love lost.

Two Schubert songs veer back toward the supernatural: first his early setting of Goethe’s *“Der Erlkönig”* (“The Elf-King”)



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TEXT & TRANSLATION

with its frightful ride on horseback to save a dying son, and then one of his last songs, a setting of Heine's "*Der Doppelgänger*," in which a man encounters his grieving double in the moonlight. In "*Der Leiermann*" ("The Hurdy-Gurdy Man"), the final song from Schubert's *Winterreise*, sustained drones evoke that hand-cranked instrument and the eerie stasis at the end of this winter journey.

A whiff of hope returns in Schubert's peaceful rendition of Goethe's "*Kennst du das Land?*" ("Do you Know the Land?"), full of longing for that time and place of blooming fruit trees and gentle breezes. An extended quotation from the slow movement of Schubert's String Quintet — a moment of extraordinary repose, written when the composer's death was all too near — offers another form of solace.

Another quick excerpt from Schumann's *Dichterliebe*, "*Ein Jüngling liebt ein Mädchen*" ("A Youth Loved a Maiden"), uses sarcasm and exaggeration to add extra sting to this moralizing tale of betrayal. It gives way to Schubert's "*Ständchen*" ("Serenade") after lyrics by Ludwig Rellstab, with nonchalant humming and vocalizing conveying the singer's world-weariness. For Schubert's early setting of Goethe's "*Heidenröslein*" ("Rose on the Heath"), the song's eager naiveté is undercut by an arrangement that limits the instrumental contributions to passages separating the spoken verses.

The vocalist again delivers only spoken text in Schumann's "*Wehmut*" ("Melancholy"), from the song cycle *Liederkreis*. As it says in the song's first line, "Sometimes I can sing as if I were happy," and so the stark absence here of singing brings forward the singer's underlying sorrow. All that remains is the need for closure, delivered in Schumann's final song from *Dichterliebe*, "*Die alten, bösen Lieder*" (The Old, Bad Songs"), which progresses from a stout funeral march to a lonely piano postlude, echoing the prescient introduction that began the cycle.

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Reinbert de Leeuw

"Im wunderschönen Monat Mai"
(Dreimal sieben Lieder nach
Schumann und Schubert)

I
Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.
(Heinrich Heine)

Fremd bin ich eingezogen,
Fremd zieh ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.

Es zieht ein Mondenschatten
Als mein Gefährte mit.
Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee,

Was soll ich länger weilen,
Daß man mich trieb hinaus?
Laß irre Hunde heulen
Vor ihres Herren Haus!
Die Liebe liebt das Wandern.
Gott hat sie so gemacht,
Von einem zu dem andern,
Gott hat sie so gemacht
Gute nacht.

Will dich im Traum nicht stören
Wär Schad um deine Ruh
Sollst meinen Tritt nicht hören
Sacht, sacht die Türe zu!
Schreib im' Vorübergehen
Ans Tor dir: gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.
An dich hab' ich gedacht.
An dich hab' ich gedacht.
(Wilhelm Müller)

Die Rose, die Lilie die Taube, die Sonne
Und wüßten die Blumen, die kleinen,
Ich lieb Sie nicht mehr,
Die Kleine, die Feine, die Reine, die Eine,

Rose und Lilie und Taube und Sonne
Und wüßten's die Nachtigallen,
Die Kleine, die Feine, die Reine, die Eine
Und sprächen Trost mir ein
(Heinrich Heine)

Reinbert de Leeuw

"In the beautiful month of May"
(Songs after Schumann and Schubert)

I
In the beautiful month of May,
When all the buds were bursting,
Then love blossomed in my heart
Like a stranger.

I arrived,
Like a stranger I depart.
May was kind to me
With many a bouquet of flowers.

A moon shadow
Travels with me on my journey.
The world is so gloomy now,
The road blanketed in snow.

Why should I linger here longer,
Waiting to be driven away?
Let mad dogs howl
Outside their master's house!
Love likes to wander,
God made it that way,
From one person to another,
God made it that way
Good night.

I don't want to spoil your dream
Or disturb your rest
You must not hear my footsteps
Softly, softly I close the door!
And in passing the gate
I write good night on it for you
So you will see:
I thought of you.
I thought of you.
I thought of you.

The rose, the lily, the dove, the sun
Even if the small flowers knew
I do not love them any more,
The small, the fine, the pure, the one

Rose and lily and dove and sun
Even if the nightingales knew,
The small, the fine, the pure, the one
Even if they comforted me.

TEXT & TRANSLATION

Es bellen die Hunde, es
rasseln die Ketten
Es schlafen die Menschen
in ihren Betten,
Träumen sich manches,
was sie nicht haben,

The dogs are barking,
the chains are rattling
The people are sleeping
in their beds,
They often dream of things
they do not possess,

Und morgen früh ist
alles zerflossen.
Je nun, je nun, sie haben
ihr Teil genossen,
Und hoffen, und hoffen was
sie noch übrich ließen,
Doch wiederzufinden,
wiederzufinden

And in the morning
everything is gone.
Ah well, they enjoyed
it while it lasted,
And they hope to recover
what was still left

Bellt mich nur fort, ihr
wachen Hunde
Laßt mich nicht ruhn, in
der Schlummerstunde
Ich bin zu Ende mit allen Träumen,
Träumen...

Chase me away barking,
you alert dogs
Do not let me rest, in
the hour of slumber!
I am at the end of all my dreams.
Dreams...

(Wilhelm Müller)

Meine Ruh ist hin, mein
Herz ist schwer;
Ich finde, ich finde sie nimmer
und nimmer mehr.
Wo ich ihn nicht hab,
ist mir das Grab,
Die ganze Welt ist mir vergällt.

My peace is shattered,
my heart is heavy;
Never again shall I find peace.
Without him only the
grave beckons,
Everything is a trial now.

Mein armer Kopf ist mir verrückt,
Mein armer Sinn ist mir zerstückt.
Meine Ruh ist hin, mein
Herz ist schwer
Ich finde sie nimmer
und nimmer mehr.

My poor head is mad with grief,
Pain racks my tortured senses.
My peace is shattered,
my heart is heavy
Never again shall I find peace.

Nach ihm nur schau ich
zum Fenster hinaus,
Nach ihm nur geh ich
aus dem Haus.
Sein hoher Gang, sein edle Gestalt,
Seines Mundes Lächeln,
seiner Augen Gewalt,

I sit by the window
looking for him,
I leave the house looking for him.
His eminent tread,
his noble figure,
His smiling mouth, his
powerful eyes,

Und seiner Rede zauberfluß,
Sein Händedruck, und
ach, sein Kuß!
Meine Ruh ist hin, mein
Herz ist schwer;
Ich finde, ich finde sie
nimmer und nimmermehr.

And his enchanting
stream of words,
His handshake, and oh, his kiss!
My peace is shattered,
my heart is heavy;
Never again shall I find peace.

Mein Busen drängt
sich nach ihm hin.
Ach, dürft' ich fassen
und halten ihn!
Und küssen ihn, und
küssen, küssen ihn,
So wie ich wollt, und
küssen, küssen ihn,
So wie ich wollt.
An seinen Küssen vergehen sollt,

My heart yearns for him.
Oh, if only I could hold him!
And kiss him, kiss him,
The way I want to
And kiss him the way I want to
If only his kisses
consumed me now.

O könnt ich ihn küssen,
küssen, küssen, so wie ich wollt
an seinen Küssen, seinen Küssen
vergehen sollt,
an seinen Küssen, seinen Küssen,
Küssen, seinen Küssen,
seinen Küssen, Küssen
vergehen sollt,
An seinen Küssen,
Küssen, Küssen,
Küssen, küssen
Küssen, seinen Küssen,
Küssen Küssen, Küssen

Oh if only I could kiss
him, kiss him
The way I want to,
If only his kisses
Consumed me now

Küssen
Küssen
Küssen
Meine Ruh ist hin
*(Johann Wolfgang
von Goethe)*

My peace is gone

Nur wer die Sehnsucht kennt,
Weiß, was ich leide,
Allein und abgetrennt
Von aller Freude,
Seh' ich ans Firmament
Nach jener Seite.

Only those who have yearned,
Know how I suffer,
Alone and bereft of happiness,
I look at the heavens
Towards the hereafter.

Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir,
Es schwindelt mir.
*(Johann Wolfgang
von Goethe)*

Oh! he who loves me
and knows me,
Is faraway.
My head is spinning,
My head is spinning.

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Deep silence prevails in the water,
Motionless the sea is resting,
And with a worried eye
the sailor sees
A smooth surface all around.

Keine luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.
(Johann Wolfgang von Goethe)

Not a breath of air anywhere!
A deadly silence dreadful!
In that unimaginable vastness
Not a wave moves.

II

Ich grolle nicht, und wenn
das Herz auch bricht,
Ewig verlornes Lieb! Ich
grolle nicht, ich grolle nicht
Wie du auch strahlst in
Diamantenpracht,
Es fällt kein Strahl in deines
Herzens Nacht,
Das weiß ich längst.

Ich grolle nicht, und wenn
das Herz auch bricht.
Ich sah dich ja im Traume,
Und sah die Nacht in deines
Herzens Raume,
Und sah die Schlang', die
dir am Herzen frißt,
Ich sah, mein Lieb, wie
sehr du elend bist.
Ich grolle nicht, ich grolle nicht
(Heinrich Heine)

Hier und da ist an den Bäumen
Manches bunte Blatt zu sehn,
Und ich bleibe vor den Bäumen
Oftmals in Gedanken stehn.

Schau nach dem einen Blatte,
Hänge meine Hoffnung dran;
Spielt der Wind mit meinem Blatte
Zittr' ich, was ich zittern kann.

Ach, und fällt das Blatt zu Boden
Fällt mit ihm die Hoffnung ab,
Fall ich selber mit zu Boden,
Wein', wein', auf meiner
Hoffnung Grab,
Wein', wein', auf meiner
Hoffnung Grab!
(Wilhelm Müller)

Drei Sonnen sah ich
am Himmel stehn,
Hab lang und fest sie angesehen;

Ach, meine Sonnen seid ihr nicht!
Schaut andern doch ins Angesicht!
Ja, neulich hatt ich auch wohl drei;
Nun sind hinab die besten zwei.
Ging nur die dritt erst hinterdrein!
Im Dunkeln wird mir wohler sein.
(Wilhelm Müller)

II

I bear no grudge, although
my heart is breaking,
Beloved, lost for ever
I bear no grudge
Though you may shine
in diamond splendor,
There is no light in the
night of your heart,
I have known that for a long time.

I bear no grudge, although
my heart is breaking.
For I saw you in my dreams,
I saw the dark night in your heart,
I saw the snake, that eats
away your heart,
I saw, my love, how
wretched you are.
I bear no grudge

Here and there the trees
Bear many a colorful leaf,
And often by those trees
I stand and wonder.

I watch that special leaf,
That contains all my hope;
If the wind plays with my leaf
I tremble for all I'm worth.

Oh, and if the leaf falls
to the ground
Then my hopes are also dashed,
And I too fall to the ground,
And weep, on the
grave of my hope,
And weep, on the
grave of my hope!

Three suns I saw in the sky,
Long and closely I observed them;

Oh, you are not my suns!
Aim your rays at other people!
Yes, I had three suns before;
Now the two best have set.
I wish the third would follow!
I will feel better in the dark.

Dem Schnee, dem Regen,
Dem Wind entgegen,
Immer zu! Immer zu!
Ohne Rast und Ruh!

Alle das Neigen
Von Herzen zu Herzen,

Wie soll ich flieh'n?
Alles, alles vergebens!
Glück ohne Ruh,
Liebe bist du, o Liebe bist du.
Ohne Ruh,
Liebe bist du,
Liebe, Glück ohne Ruh.
Liebe bist du
Liebe bist du
Liebe
Liebe
Liebe
Liebe, Liebe.

*(Johann Wolfgang
von Goethe)*

Ich hab' in Traum geweinet,
Mir träumte, du lägest im Grab.
Ich wachte auf, und die Träne
Floß noch von der Wange herab.

Ich hab' im Traum geweinet,
Mir träumt', du verließest mich.
Ich wachte auf, und ich weinte
Noch lange bitterlich.

Ich hab' in Traum geweinet,
Mir träumte du wär'st mir noch gut.
Ich wachte auf, und noch immer
Strömt meine Tränenflut.
(Heinrich Heine)

Wer reitet so spät durch
Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

'Mein Sohn, was birgst du
so bang dein Gesicht?'
'Siehst, Vater, du den Erlkönig nicht?

Den Erlen könig mit
Kron und Schweif?'
'Mein Sohn, es ist ein Nebelstreif.'

Into the snow, the rain,
The wind,
Always! Always!
Go, go, without rest

All the passion
From heart to heart,

Where can I flee?
All, all in vain!
Love you are,
Without rest
You are love.

I cried in my dream,
I dreamt you were in your grave.
I woke up, and a tear
Ran down my cheek still.

I cried in my dream,
I dreamt you were leaving me.
I woke up, and I wept
Long and bitterly.

I cried in my dream,
I dreamt you were still kind to me.
I woke up and still
My tears were flowing.

Who rides there so late
through night and wind?
A father with his child so dear;
He holds the boy in his arm,
Holds him tightly and
keeps him warm.

Why are you afraid, my son?
Father, don't you see the fairy king?

The fairy king with cloak and crown?
My son, it is but a wisp of smoke.

TEXT & TRANSLATION

'Du, liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen
sind an dem Strand,
Meine Mutter hat manch
gülden Gewand.'

'Mein Vater, mein Vater,
und hörest du nicht,
was Erlenkönig mir leise verspricht?'
'Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind.'

'Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen
dich warten schön;
Meine Töchter führen den
nächtlichen Reihn
Und wiegen und tanzen
und singen dich ein,
Sie wiegen und tanzen
un singen dich ein.'

'Mein Vater, mein Vater, und
siehst du nicht dort
Erlkönigs Töchter am düstern Ort?'
'Mein Sohn, mein Sohn,
ich seh es genau,
Es scheinen die alten
Weiden so grau.'

'Ich liebe dich, mich reizt
deine schöne Gestalt,
und bist du nicht willig, so
brauch ich Gewalt!'
'Mein Vater, mein Vater,
jetzt faßt er mich an
Erlkönig hat mir ein Leids getan!'

Dem Vater grauset's, er
reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht dem Hof mit Müh und Not;
In seinen Armen das Kind...
*(Johann Wolfgang
von Goethe)*

My darling child, come with me!
Many games together we'll play,
On the seashore where
flowers unfold,
My mother will dress us
in lace and gold.

Father, father, do you not hear,
The fairy king whispering
in my ear?
It is the wind deceiving
you, my child;
I won't be leaving you.

Boy, why don't you come with me?
My daughters will spoil
you endlessly
My daughters lead
the nighty dance
They will sing and dance with you,
And rock you until your eyes fall to.

Father, father, listen, hark
The fairy king's daughters
sing in the dark.
My son, be calm, I hear it alright,
It's the wind in the willows
you hear tonight.

You I admire, and mine
I will make you,
If you won't come, by
force I will take you!
Father, father, he touches my arm
The fairy king is doing me harm!

The father shivers and
rides on fast,
Holding his moaning
child till the last,
He reaches the courtyard and
looks down with dread
In his arms the boy is...

Still ist die Nacht, es
ruhen die Gassen,
In diesem Hause wohnte
mein Schatz;
Sie hat schon längst die
Stadt verlassen,
Doch steht noch das Haus
auf demselben Platz.

Da steht auch ein Mensch
und starrt in die Höhe,
Und ringt die Hände vor
Schmerzensgewalt;
Mir graust es, wenn ich
sein Antlitz sehe
Der Mond zeigt mir mein'
eigne Gestalt.

Du Doppelgänger, du
bleicher Geselle
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle
So manche Nacht in alter Zeit?
(Heinrich Heine)

III
Drüben hinterm Dorfe
steht ein Leiermann,
Und mit starren Fingern
dreht er, was er kann.

Wankt er hin und her,
Und sein kleiner Teller
bleibt ihm immer leer.

Keiner mag ihn hören,
keiner sieht ihn an,
Und die Hunde knurren
um den alten Mann.
Und er läßt es gehen,
alles, wie es will,
Wunderlicher Alter, soll
ich mit dir gehen?
Willst zu meiner Liedern
deine Leier drehn?
(Wilhelm Müller)

Kennst du das Land wo
die Zitronen blühen
Im dunkeln Laub die Gold-
Orangen glühen
Ein sanfter Wind vom
blauen Himmel weht.
Die Myrte still, und hoch

Quiet is the night, the
streets are resting,
In this house my darling dwelt;
She left town long ago,
But the house is still there
in the same spot.

A man is there too he looks up
And wrings his hands with sorrow;
I shiver, when I see his face
In the moonlight I see
my own figure

A double pale companion,
Why do you mimic the
pangs of love,
That tormented me in this place
For so many nights in
times gone by.

III
A hurdy-gurdy is
outside the village,
He plays what he can,
with his stiff fingers.

He sways to and fro,
And his plate is always empty.

No one wants to listen to
him, no one looks at him,
And the dogs growl
around his old ankles.
He lets everything be,
Strange old man, will
you come with me?
Would you play your hurdy-
gurdy for my songs?

Do you know the country
where the lemons blossom,
Where oranges grow
among dark foliage,
A gentle wind blows
from a blue sky
Where the myrtle grows quietly

der Lorbeer steht?
Kennst du es wohl,
kennst du es wohl?
Dahin, dahin möcht ich mit dir,
Mein Geliebter ziehn
Dahin, dahin mit dir,
Mein Geliebter ziehn.

And the laurel grows high
Do you know it?
I want to take you there, my love

Kennst du das Haus? Auf
Säulen ruht sein Dach,
Es glänzt der Saal
Und Marmorbilder stehen
und sehen mich an!
Was hat man dir, du
armes Kind, getan?
Kennst du es wohl?
Kennst du es wohl?
Dahin, dahin
dahin, dahin
dahin, dahin
dahin, dahin

Do you know the house? The
roof rests upon columns,
Splendid is the hall
Marble statues stare at me!
What did they do to
you, poor child?
Do you know it?
I want to take you there, my love

(Johann Wolfgang von Goethe)

Ein Jüngling liebt' ein Mädchen,
Die hat einen andern erwählt;
Der andre liebt eine andre,
Und hat sich mit dieser vermählt.

A boy loves a girl
Who loves another;
But he in turn loves another
And marries her.

Das Mädchen nimmt aus Ärger
Den ersten besten Mann,
Der ihr in den Weg gelaufen;
Der Jüngling ist übel dran.

The girl marries out of spite
The first man who comes along,
Much to the boy's sorrow.

Es ist eine alte Geschichte,
Doch bleibt sie immer neu;
Und wem sie just passiert,
Dem bricht das Herz entzwei.

An old story,
Forever renewed
If it happens to you,
It breaks your heart in two.

(Heinrich Heine)

Leise flehen meine
Lieder durch die Nacht zur dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Softly my songs are begging,
Begging you through the night
Down to the quiet grove below
My sweet, please come quickly!

In des Mondes Licht,
mit den Silbertönen,
fürchte Holde nicht.

In the light of the moon
With its silvertones,
Darling, fear not.

Mmm... Ach! Sie flehen dich
La la la la la la la la mmm...
sie flehen für mich

Oh, they are begging for me

Laß auch dir die Brust bewegen,
Liebchen, höre mich

Let your heart speak too,
My sweet, hear me

Bebend harr ich dir entgegen!
Komm, beglücke mich!
Beglücke mich beglücke mich.
(Ludwig Rellstab)

Trembling I await your arrival!
Come, make me happy.

Sah ein Knablen ein
Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell, es nah zu sehn,
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden

A lad once saw a rose in bloom,
A rose on the heath,
It was so fresh and beautiful
in the morning,
He went to take a closer look,
Rose, rose, little red rose,
Rose on the heath

Knabe sprach: Ich breche dich,
Röslein auf der Heiden!
Röslein sprach: Ich steche dich,
Daß du ewig denkst an mich,
Und ich will's nicht leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

The lad said:
Little rose on the heath,
I shall pick you!
Little rose said: then
I shall prick you,
So you will always think of me,
I won't be picked
Rose, rose, little red rose
Rose on the heath.

Und der wilde Knabe brach's
Röslein auf der Heiden;
Röslein wehrte sich und stach,
Half ihr doch kein Weh und Ach,
Mußt es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.
(Johann Wolfgang von Goethe)

And the eager lad
Picked the rose on the heath;
The rose resisted and
pricked him,
But although she cried and fought
She was done for
Rose, rose, little red rose
Rose on the heath

Ich kann wohl manchmal singen
Als ob ich fröhlich sei
Doch heimlich Tränen dringen,
Da wird das Herz mir frei

Sometimes I might sing
As if I were cheerful
But secretly my tears flow,
Then my heart is free.

Es lassen Nachtigallen
Spielt draußen Frühlingsluft,
Der Sehnsucht-lied erschallen.
Da lauschen alle Herzen
Und alles ist erfreut,
Doch keiner fühlt die Schmerzen
Im Lied das tiefe Leid.

Nightingales are heard
Outside the spring breeze plays,
They sing a song full of longing
All hearts are listening
And everyone feels happy,
But no one feels the pain
The deep sorrow in the song.

*(Joseph Freiherr
von Eichendorff)*

Die alten, bösen Lieder,
Die Träume böse und arg,
Die laßt und jetzt begraben,
Holt einen großen Sarg.

The old evil songs,
The dreams full of vexation,
Let us bury them now,
Fetch a large coffin.

Und holt eine Totenbahre,
Und Bretter fest und dick;

And fetch a bier,
And planks, strong and sturdy;

“I hope you will think of how the Symphony makes a difference in your life and make a donation that is meaningful to you.”

– *Ludovic Morlot*

AN INVITATION TO YOU FROM LUDOVIC MORLOT.

MY DEAR **FRIENDS,**

Thank you for joining me this month for my final concerts as Music Director of your Seattle Symphony!

I have always felt that this orchestra is the heartbeat of our city. Keeping it beating strongly is incredibly important to me, as I know it is to you.

I have made my gift to help ensure that this orchestra remains healthy, musically and financially. I hope you will think of how the Symphony makes a difference in your life and make a donation that is meaningful to you.

Thank you for these eight wonderful years, and for joining me to ensure this orchestra can create and share musical stories in the years to come.

Cordialement,



LUDOVIC MORLOT

Harriet Overton Stimson Music Director
SEATTLE **SYMPHONY**



TEXT & TRANSLATION

Und holt mir auch zwölf Riesen,
Die müssen noch stärker sein,

Die sollen den Sarg forttragen,
Und senken ins Meer hinab;

Denn solchem großen Sarge
Gebührt ein großes Grab.

Wißt ihr, warum der Sarg wohl
So groß und schwer mag sein?
Ich senkt auch meine Liebe
Und meinen Schmerz hinein.
(Heinrich Heine)

Fetch twelve giants too,
They must be even stronger,

To carry the coffin,
And let it sink into the sea;

For such a large coffin
Belongs in a large grave.

Do you know why that coffin
Must be so large and heavy?
Because I put my love in it too
And my grief.

naar teksten/liederen van:

I

*"Im wunderschönen Monat
Mai"* (uit: "Dichterliebe")
Heinrich Heine/ Robert Schumann

"Gute Nacht" (uit: *Die Winterreise*)
Wilhelm Müller/ Franz Schubert

*"Die Rose, die Lilie, die Taube,
die Sonne"* (uit: "Dichterliebe")
Heinrich Heine/ Robert Schumann

"Im Dorfe" (uit: "Die Winterreise")
Wilhelm Müller/ Franz Schubert

"Gretchen am Spinnrade"
Johann Wolfgang von
Goethe/ Franz Schubert

"Lied der Mignon"
Johann Wolfgang von
Goethe/ Franz Schubert

"Meeres Stille"
Johann Wolfgang von
Goethe/ Franz Schubert

Texts/Songs of:

I

"In the beautiful month of
May" (from: "A Poet's Love")
Heinrich Heine/ Robert Schumann

"Good Night" (from:
"Winter Journey")
Wilhelm Müller/ Franz Schubert

"The Rose, the Lily, the Dove,
the Sun" (from: "A Poet's Love")
Heinrich Heine/ Robert Schumann

"In the Village" (from:
"Winter Journey")
Wilhelm Müller/ Franz Schubert

"Gretchen at the Spinning Wheel"
Johann Wolfgang von
Goethe/ Franz Schubert

"Song of the Mignon"
Johann Wolfgang von
Goethe/ Franz Schubert

"Calm Sea"
Johann Wolfgang von
Goethe/ Franz Schubert

II

"Ich grolle nicht" (uit: "Dichterliebe")
Heinrich Heine/ Robert Schumann

"Letzte Hoffnung" (uit:
"Die Winterreise")
Wilhelm Müller/ Franz Schubert

"Die Nebensonnen" (uit:
"Die Winterreise")
Wilhelm Müller/ Franz Schubert

"Rastlose Liebe"
Johann Wolfgang von
Goethe/ Franz Schubert

"Ich hab' im Traum geweinet"
(uit: "Dichterliebe")
Heinrich Heine/ Robert Schumann

"Der Erlkönig"
Johann Wolfgang von
Goethe/ Franz Schubert

"Der Doppelgänger"
Heinrich Heine/ Franz Schubert

III

"Der Leiermann" (uit:
"Die Winterreise")
Wilhelm Müller/ Franz Schubert

"Kennst du das Land?"
Johann Wolfgang von Goethe/
Robert Schumann

*"Ein Jüngling liebt ein
Mädchen"* (uit: "Dichterliebe")
Heinrich Heine/ Robert Schumann

"Ständchen"
Ludwig Rellstab/ Franz Schubert

Heidenröslein
Johann Wolfgang von Goethe/
Franz Schubert/ Robert Schumann

"Wehmut"
Joseph Freiherr von Eichendorff/
Robert Schumann

"Die alten, bösen Lieder"
(uit: "Dichterliebe")
Heinrich Heine/ Robert
Schumann

II

"I Bear no Grudge" (from:
"A Poet's Love")
Heinrich Heine/ Robert Schumann

"Last Hope" (from:
"Winter Journey")
Wilhelm Müller/ Franz Schubert

"The Mock Suns" (from:
"Winter Journey")
Wilhelm Müller/ Franz Schubert

"Restless Love"
Johann Wolfgang von
Goethe/ Franz Schubert

"I was Crying in the Dream"
(from: "A Poet's Love")
Heinrich Heine/ Robert Schumann

"Erlking"
Johann Wolfgang von
Goethe/ Franz Schubert

"The Wraith"
Heinrich Heine/ Franz Schubert

III

"The Hurdy-Gurdy Player"
(from: "Winter Journey")
Wilhelm Müller/ Franz Schubert

"Do you Know the Land?"
Johann Wolfgang von
Goethe/Robert Schumann

"A Young Man Loves a Maiden"
(from: "A Poet's Love")
Heinrich Heine/ Robert Schumann

"Serenade"
Ludwig Rellstab/ Franz Schubert

"Wild Rose"
Johann Wolfgang von Goethe/
Franz Schubert/ Robert Schumann

"Sadness"
Joseph Freiherr von Eichendorff/
Robert Schumann

"The Old Songs Filled with Anger"
(from: "A Poet's Love") Heinrich
Heine/ Robert Schumann

THURSDAY, JUNE 13, 2019, AT 7:30PM

FRIDAY, JUNE 14, 2019, AT 12 NOON

SATURDAY, JUNE 15, 2019, AT 8PM

STRAUSS TILL EULENSPIEGEL

▲ DELTA | MASTERWORKS

HONORING THE LEGACY OF BUSTER & NANCY ALVORD

Ludovic Morlot, conductor

Mary Lynch, oboe

Seattle Symphony

RICHARD WAGNER	Prelude to Act III of <i>Lohengrin</i>	4'
RICHARD STRAUSS	Oboe Concerto in D major, TrV 292 (AV 144) <i>Allegro moderato— Andante— Vivace—Allegro</i> MARY LYNCH, OBOE	26'
INTERMISSION		
CLAUDE DEBUSSY	<i>Jeux (Poème dansé)</i> , L.126	17'
RICHARD STRAUSS	<i>Till Eulenspiegel's Merry Pranks</i> , Op. 28	16'

Pre-concert Talk one hour prior to performance.

Speaker: Erica Miner, former Metropolitan Opera Violinist, Classical Music Writer

Principal Oboe Mary Lynch's position is generously supported by anonymous donors.

Principal Oboe Mary Lynch's performances are generously underwritten by **Robert and Sue Collett**.

Please note that the timings provided for this concert are approximate.

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OVERVIEW

Fun and Games

The four compositions that make up the program of our concert convey, in different ways, high spirits — more particularly, a sense of play that becomes more pronounced with each piece. We begin with music for a wedding, the Act III Prelude in Richard Wagner's opera *Lohengrin*, and conclude with a tone poem by Richard Strauss that playfully portrays, and celebrates, the antics of the bad boy of German folklore, *Till Eulenspiegel*.

Between those pieces, we are treated to musical play of other sorts. The word “play” has, of course, a special connotation in connection with virtuoso instrumental performance, and this is just what we get with Strauss' Oboe Concerto, a brilliant and demanding piece that highlights the tone and dexterity of its executant, here Seattle Symphony's superb principal oboist, Mary Lynch. Play of yet another sort provided the inspiration for the ballet *Jeux* (“Games”): the flirtations, the amorous play, of three young people on a secluded tennis court. Claude Debussy's music reflects the continually changing couplings and underlying sensuality of this imagined situation.

But while upbeat and at times certainly playful, there is nothing insubstantial or frivolous about these four works. Wagner's Prelude is festive, but it preserves the dignity befitting the union of a noblewoman and a valorous knight. Strauss, in his Oboe Concerto, balances display of technique with song-like melodies of deep expressiveness. Debussy's “games” take place in a dream-like atmosphere, and his score is dazzling in its inventive and masterful handling of orchestral sonorities. Similarly, compositional craftsmanship of a high order elevates Strauss's evocation of *Till Eulenspiegel's* pranks beyond the merely comic.

PROGRAM NOTES

“ My last two programs as Music Director were conceived together as one journey centered around the themes of love, sharing, reflection and celebration. Throughout the past eight years I have been fortunate to have many incredible musical collaborators here in Seattle. It is especially meaningful to me to have the whole family — the musicians of the orchestra, the Seattle Symphony Chorale, the Northwest Boychoir, guest soloists and soloists from within our orchestra — represented on stage throughout these two weeks.

It's a joy to feature our Principal Oboist Mary Lynch in Strauss' Oboe Concerto as an extension of our work to highlight the incredible talent within our orchestra.

It has been a pleasure to delve into the music of Debussy this season to honor the centenary of Debussy's passing. *Jeux* is Debussy's last orchestra piece, and one of the composer's works that is less frequently performed. This work offers incredible challenges for the orchestra, making it a great companion piece for Strauss' *Till Eulenspiegel*, which shares that quality of virtuosity.

”

— Ludovic Morlot

See Morlot's bio on page 6.

RICHARD WAGNER

Prelude to Act III of *Lohengrin*

BORN: May 22, 1813, in Leipzig

DIED: February 13, 1883, in Venice

WORK COMPOSED: 1847

WORLD PREMIERE: August 28, 1850, in Weimar, conducted by Franz Liszt.

What to Listen For

As befits a piece intended to represent a wedding ceremony conducted with high pageantry, this Prelude begins with music of festive character and great energy. A central section takes up a more relaxed theme, one whose presentation features the woodwind choir. The final moments return to the initial material, which Wagner develops to a stirring climax.

Although the Romantic movement, which dominated the arts during the 19th century, came to be characterized by the heightened expression of emotion and a fascination with heroism, fantasy and the supernatural, it derived both its name and its original impulse from a revival of interest in medieval romances. Tales of knightly valor held enormous appeal for 19th-century readers. Sir Walter Scott's novels *Ivanhoe* and *The Lady of the Lake*, for example, enjoyed international popularity. Such tales also inspired a number of composers, none more so than Richard Wagner, who evoked the world of the medieval romances in a several of his operas. The first of these was *Tannhäuser*, written during the early 1840s. Wagner followed that work with *Lohengrin*, which received its inaugural performance in 1850, under the musical direction of Wagner's future father-in-law, Franz Liszt.

Lohengrin is an ambitious work fusing religious symbolism and heroic action. When the lady Elsa of Brabant is falsely accused of murdering her brother, she prays for a knight to champion her. Remarkably, just such a warrior appears, riding upon a boat drawn by a great swan. He asserts Elsa's innocence and backs up his word in a trial by combat with her accuser, Count Telramund. Winning the contest, the mysterious knight also gains Elsa's love and her hand in marriage.

Their wedding takes place at the junctures between the opera's second and third acts. Wagner does not show the ceremony on stage, but he creates a vivid sonic impression of it through the prelude that precedes Act III.

Scored for 3 flutes, oboes, clarinets and bassoons; 4 horns; 3 trumpets; 3 trombones; tuba; timpani and percussion; strings.

RICHARD STRAUSS

Oboe Concerto in D major, TrV 292 (AV 144)

BORN: June 11, 1864, in Munich

DIED: September 8, 1949, at Garmisch-Partenkirchen, Bavaria

WORK COMPOSED: 1945

WORLD PREMIERE: February 26, 1946, in Zurich.

Marcel Sallet was the soloist, and Vollmar Andrae conducted the Zurich Tonhalle Orchestra



What to Listen For

Scored for oboe and chamber orchestra, this concerto gives us Strauss in his retrospective “neo-Romantic” vein, the same one we find in the *Four Last Songs* and other works from his final years.

In the spring of 1945, American soldiers occupying the German state of Bavaria found themselves in charge of a distinguished citizen. Richard Strauss, now an octogenarian survivor from the Romantic era, had remained through the end of the war at his villa outside the town of Garmisch, near Munich. Not all the troops stationed in and around the city were aware of his stature as a composer. One who did was a young G.I. named John de Lancie.

Already an accomplished oboist, de Lancie would go on to a long and illustrious career as principal oboist of the Philadelphia Orchestra. Now, upon discovering the whereabouts of the legendary composer, he called on Strauss and asked the aged master to compose a concerto for his instrument. Strauss agreed and completed the work before the end of the year. It soon assumed a prominent place on the short list of oboe concertos composed since the end of the 18th century.

Strauss telescopes the customary three-movement concerto design into an unbroken span of music. The work opens with a brief quivering motif in the low strings and an outpouring of impassioned melody from the solo instrument. Other thematic ideas heard during the first movement are by turns ardent and athletic. The central *Andante* features highly expressive, song-like melodic lines for the oboe, with the quivering motif that opened the concerto prominent in the accompaniment. Later, Strauss recalls the principal theme of the first movement.

Scored for solo oboe; 2 flutes; English horn; 2 clarinets; 2 bassoons; 2 horns; strings.

CLAUDE DEBUSSY

Jeux (Poème dansé), L. 126

BORN: August 22, 1862, in Saint Germain-en-Laye, near Paris

DIED: March 25, 1918, in Paris

WORK COMPOSED: 1912

WORLD PREMIERE: May 15, 1913, in Paris. Pierre Monteux conducted the orchestra of the Ballets russes.



What to Listen For

A single tone held high and motionless by the violins, a hesitant attempt at melody by harps and some mysterious chords from the winds conjure a dream-like setting. Forming a miniature introduction, it gives way to a seamless succession of dance episodes originally conceived as the flirtations of three tennis players.

The ballet score *Jeux* (“Games”) is the last orchestral composition Claude Debussy wrote and the least-known of his major works of that type. The French composer created this music for the Ballet russes, the company of Russian dancers and theater artists formed in Paris in 1909 under the direction of the visionary impresario Serge Diaghilev. Already the Ballets russes had set Paris buzzing with vibrant productions of new works, including Stravinsky’s *The Firebird* and *Pétrouchka*, Ravel’s *Daphnis et Chloé* and a scandalous staging of Debussy’s early tone poem *Prélude à l’après-midi d’un faune*.

The latter had been choreographed and danced by the legendary Vaslav Nijinsky, and it was he who hatched the idea for *Jeux*. Perhaps inspired by a tennis party he attended in London’s tree-lined Bedford Square during a Ballets russes tour to England in 1911, Nijinsky hit upon an unusual and quite modern notion for a ballet: a game of tennis as the occasion for romantic dalliances, these staged in a somewhat risqué manner. As the scenario gestated in Nijinsky’s imagination, it grew increasingly outlandish, at one time including an airplane crashing onto the tennis court. Debussy initially refused Diaghilev’s request that he compose music for the work, pronouncing the plot “idiotic.” The airplane crash was abandoned and other changes made to secure the composer’s participation.

Although Debussy worked with the ballet’s plot line, following the scenario of shifting flirtations among the tennis players that Nijinsky and Diaghilev finally agreed upon, nothing about the score of *Jeux* suggests concretely the situations portrayed on stage. That is, while the music fits the ballet’s story, it does not portray the dancers’ actions with any specificity. One can easily imagine the composition in connection with an entirely different scenario, or none at all.

Just as well. Nijinsky’s choreography made a poor impression when *Jeux* debuted in

Paris, in May 1913. It quickly vanished from the repertory of the Ballet russes and fell into oblivion.

Debussy’s contribution also was forgotten, being overshadowed by the premiere of *The Rite of Spring*, set to Stravinsky’s epochal score, which the Ballet russes unleashed on Parisian audiences only two weeks after *Jeux* premiered. But unlike Nijinsky’s choreography, Debussy’s work was widely revived during the middle of the last century by musicians captivated by its delicate complexity, shimmering surfaces, fascinatingly ambiguous harmonies and ravishing orchestration. Edward Lockspeiser, Debussy’s foremost English-language biographer, praised the music as “a model of diaphanous clarity” and “a *tour de force* of nimble-footed agility.” These qualities grow more evident with each hearing.

Scored for 2 flutes and 2 piccolos; 3 oboes and English horn; 3 clarinets and bass clarinet; 3 bassoons and contrabassoon; 4 horns; 4 trumpets; 3 trombones; tuba; timpani and percussion; celeste; 2 harps; strings.

RICHARD STRAUSS

Till Eulenspiegel’s Merry Pranks, Op. 28

BORN: June 11, 1864, in Munich

DIED: September 8, 1949, at Garmish-Partenkirchen, Bavaria

WORK COMPOSED: 1894–95

WORLD PREMIERE: November 1895, in Cologne, conducted by Franz Wüllner.



What to Listen For

This tone poem features two themes associated with its rascal title character, the first introduced as a horn call, the second by clarinet. These two subjects appear repeatedly and in a variety of guises, as the orchestra romps with Till through his riotous adventures.

Till Eulenspiegel is one of the most colorful figures in German folklore. A rogue, a prankster and above all an impudent mocker of authority, Till sowed confusion and disorder everywhere. He overturned stalls in the marketplace, caricatured priests and politicians, seduced pretty girls and deceived old maids. His tricks usually came at the expense of the rich, the pious, the dull and the prudish, and thus provided both entertainment and social satire.

Accounts of Till’s deeds and misdeeds have circulated in Germany since the 16th century, but his fame has spread abroad largely by way of the musical portrait of him created by Richard Strauss in *Till Eulenspiegels lustige Streiche*, a title usually translated as *Till Eulenspiegel’s Merry Pranks*. Completed in 1895, this tone poem is unusual among Strauss’ works of this kind for its brevity, humor and lack of a detailed program — that is, an outline of the dramatic ideas embodied in the music.

On this last matter, the composer wrote: “It is impossible for me to furnish a program for *Till Eulenspiegel*; were I to put into words the thoughts which its several incidents suggest to me, they would not suffice for the listener and might even give offense. Let me therefore leave it to my hearers to crack the nut the rogue has presented them.” Strauss went on to admit only that the final “scene” of the tone poem represents Till’s capture, trial and hanging.

Till Eulenspiegel opens with five measures of prologue whose gentle musing seems to say: “Once upon a time ...” Immediately a horn intrudes with the first of two thematic ideas associated with the title character. The second, a sly motif announced by a solo clarinet, follows shortly. Strauss uses both subjects in varied form during the episodes that follow, the music suggesting, in general terms, Till’s gleeful mischief.

But just as the proceedings reach a height of exuberance, they are halted by a chilling drum roll. Loud chords now thunder accusations at Till, which he answers with the insolent clarinet motif. This figure persists even as the rope is tightened around his neck, at last ending in a squeal as the gallows claims the prankster. Now the mild music of the prologue returns, as if to assure us that all this has been only a story. But Till may yet have the last laugh: the final moments suggest his spirit still alive and at large in the world.

3 flutes and piccolo; 3 oboes and English horn; 2 clarinets, E-flat clarinet and bass clarinet; 3 bassoons and contrabassoon; 4 horns; 3 trumpets; 3 trombones; tuba; timpani and percussion; strings.

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MARY LYNCH
Oboe



Hailed as “the star of the evening” by *The Philadelphia Inquirer* and praised for her “sweet oboe sound” by *The Washington Post*, Mary Lynch has been Principal Oboist of the Seattle Symphony

since 2014. She began her career as Second Oboist of The Cleveland Orchestra and has performed as a guest with the Chicago and Pittsburgh symphony orchestras, and the Norwegian Radio Orchestra. Since the start of her tenure in Seattle, she has performed frequently as soloist with the Seattle Symphony. An avid chamber musician, Lynch has spent several summers at the Marlboro Music Festival, has toured with Musicians from Marlboro, and performs regularly with the Newport Music Festival (RI) and the Seattle and Philadelphia Chamber Music Societies. Lynch earned her BM and MM degrees at New England Conservatory and The Juilliard School respectively and is a graduate of Interlochen Arts Academy. Lynch serves on faculty at the University of Washington.

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SPECIAL PERFORMANCES

Steve Hackman, conductor | Malia Civetz, vocals | Andrew Lipke, vocals
Khalil Overton, vocals | Seattle Symphony

JOHANNES BRAHMS
GERMANOTTA/LAURSEN

Brahms and Lady Gaga
Academic Festival Overture, Op. 80—
“Born this Way”

JOHANN SEBASTIAN BACH
THE SMEEZINGTONS/
RONSON/BHASKER/HAYNIE
JOSEPH

Bach, Bruno Mars and Twenty One Pilots
Prelude in C minor from Well-Tempered Clavier
(Book One), BWV 847—
“Locked Out of Heaven”—
“Ride”

ADKINS/EPWORTH
RICHARD WAGNER

Wagner and Adele
“Rolling in the Deep”—
Siegfried Idyll, WWV 103

LUDWIG VAN BEETHOVEN
STEVE HACKMAN

Beethoven and Stereo Hideout
Molto vivace from Symphony No. 9 in D minor,
Op. 125, “Choral”—
“Vertigo”

INTERMISSION

DMITRI SHOSTAKOVICH
BELLAMY
BENNETT/NOSAJ THING

Shostakovich, Muse and Chance the Rapper
Allegro non troppo from Symphony No. 5 in
D minor, Op. 47—
“Uprising”—
“Paranoia”

GUSTAV MAHLER
J. MAYER

Mahler and John Mayer
Urlicht (“Primeval Light”) from Symphony No. 2 in
C minor, “Resurrection”—
“Gravity”

LUDWIG VAN BEETHOVEN
STEWART/NASH/HARRELL/
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Beethoven and Beyoncé
Presto from Symphony No. 7 in A major, Op. 92—
“Single Ladies” (“Put a Ring on It”)

IGOR STRAVINSKY
BANGALTER/BIRDSONG
/DE HOMEM-CHRISTO

Stravinsky and Daft Punk and Kanye West
The Shrovetide Fair from *Pétrouchka*—
“Harder, Better, Faster, Stronger”—

BANGALTER/BIRDSONG
/DE HOMEM-CHRISTO

“Nightvision”—

WEST/MESCUDI/RUBIN/DEAN
/GOLDSTEIN/WAYNE/YOUNG/
RITTER/POTTER/GRIESEMER/
BENNETT/BARRETT/YUSEF

“Ultralight Beam”—

WEST/BANGALTER/BIRDSONG
/DE HOMEM-CHRISTO

“Stronger”

This concert is approximately one hour and 30 minutes, including one 20-minute intermission.

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STEVE HACKMAN

Conductor



A musical visionary, Steve Hackman is a daring voice leading the charge among a new generation of classical musicians intent on redefining the genre. Equally adept in classical and popular

forms, his breadth of technique is uncanny — he is a composer, conductor, producer, DJ, arranger, songwriter, singer, pianist and even rapper. He synthesizes Brahms and Radiohead, Bartók and Björk, and Tchaikovsky and Drake into epic orchestral tone-poems that have surprised and thrilled diverse sellout with the orchestras of Pittsburgh, the Boston Pops, Nashville, Oregon, Indianapolis, Columbus, Charlotte, Florida, Alabama, and the Colorado Music Festival. In May 2018 Hackman's dream of assembling an orchestra of like-minded, creative virtuosos became a reality with the debut concert of STEREO HIDEOUT: Brooklyn. Upcoming engagements include debuts with the Colorado Symphony, Calgary Philharmonic and Grand Rapids Symphony, as well as returns to Indianapolis, Oregon, Nashville and others.

MALIA CIVETZ

Vocals



Malia Civetz has performed as a vocal soloist on numerous occasions in Steve Hackman's symphonic mash-ups with the Indianapolis Symphony Orchestra, Pittsburgh Symphony Orchestra,

Columbus Symphony Orchestra, Nashville Symphony Orchestra, Grand Rapids Symphony and the Colorado Music Festival Orchestra. Civetz, a Los Angeles-based vocalist and songwriter, released her third single, *Just A Little Crush*, as a follow-up to *Little Victories*, which reached over 2 million streams in a few short weeks. In October 2017, she debuted her first single, *Champagne Clouds*, on the Los Angeles KLLS-FM radio segment of *On Air with Ryan Seacrest*. The single was officially released on all streaming platforms and crossed over the 20 million combined streams mark in just a few months making Taylor Swift's “Favorite Songs” playlists on both Apple Music and Spotify.

ANDREW LIPKE

Vocals



Photo: Chris Sileich

Philadelphia-based, South African-born Andrew Lipke, moved to Philadelphia to pursue a degree in composition at The University of The Arts and has since gone on to become a critically acclaimed and sought-after composer, performer, arranger, producer and educator. He has performed with and composed/arranged for The Aizuri Quartet, Indianapolis Symphony, North Carolina Symphony and Colorado Music Festival Orchestra, among others. He has produced dozens of records for local and regional artists and released five solo albums.

KHALIL OVERTON

Vocals



Khalil Overton is an R&B-rooted multi-instrumentalist and singer-songwriter from Philadelphia. He attended the Girard Academic Music Program for three years, in addition to touring

the world with the Keystone State Boychoir. After studying songwriting at Berklee College of Music in Boston, where his creative scope blossomed, Overton moved to New York City to perform regularly as a dueling pianist in Times Square and as a front man for several corporate bands in the area. Overton has shared stages with George Clinton (Parliament Funkadelic), Bernie Worrell and Bilal, among others. Overton now lives in Los Angeles where he is writing and recording his own original music.

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Proserpine (detail), 1881–82, Dante Gabriel Rossetti, British, 1828–1882, oil on canvas, 31 × 15 3/8 in., Lent by Birmingham Museums Trust on behalf of Birmingham City Council, Presented by the Trustees of the Public Picture Gallery Fund, 1927P7, © Birmingham Museums Trust, Courtesy American Federation of Arts.

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SATURDAY, JUNE 22, 2019, AT 8PM

SUNDAY, JUNE 23, 2019, AT 2PM

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Ludovit Ludha, tenor

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Seattle Symphony Chorale

Seattle Symphony

RICHARD WAGNER *Prelude from Tristan und Isolde—* 10'

CLAUDE DEBUSSY *Suite from Pelléas et Mélisande, L. 88—* 23'
/edited Marius Constant

RICHARD WAGNER *Liebestod from Tristan und Isolde* 7'

INTERMISSION

CLAUDE DEBUSSY *Nocturnes* 25'
Nuages ("Clouds")
Fêtes ("Festivals")
Sirènes ("Sirens")
NORTHWEST BOYCHOIR

LEOŠ JANÁČEK *Věčné Evangelium* ("The Eternal Gospel") 21'
Con moto—
Adagio—
Con moto
Andante
MARIA MÄNNISTÖ, SOPRANO
LUDOVIT LUDHA, TENOR
SEATTLE SYMPHONY CHORALE

See the Seattle Symphony Chorale bio and roster on page 20.

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

This program is generously underwritten by **The Nesholm Family Foundation**.

Performances of Janáček's *The Eternal Gospel* receives additional support by the **Judith A. Fong Music Director's Fund**.

Ludovit Ludha's performances are supported in part by the **Melvyn Poll Tenor Fund**.

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Music Director Ludovic Morlot and the Seattle Symphony continue to surprise and delight us with incredible performances of both contemporary works and time-honored classics.

We are honored to partner again with the orchestra and Morlot for his eighth season and proud to sponsor these Masterworks performances of Wagner and Debussy.

We look forward to many more exciting Seattle Symphony performances to come.

John Nesholm, President

Erika Nesholm,
Executive Director

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OVERVIEW

Beautiful Love

The theme of our concert is nothing less than love — love in two of its most potent forms. The music on the first half of the program speaks of romantic passion, *eros*, which is most keenly felt when it is transgressive, when it clashes with social codes and norms. In such cases, erotic love becomes more than a matter of pleasurable fulfillment. It is an existential imperative, a bid for individual freedom from societal, legal and religious strictures. This transgressive quality places such love, and the lovers inflamed by it, beyond the pale of normal life, inevitably leading to death. This is the end of all great love stories, those of Romeo and Juliet, of Heloise and Abelard, of Dante's Paolo and Francesca, and so many others.

The seminal story of forbidden love is the Celtic legend of Tristan and Yseult, the subject of several medieval Romances and also Richard Wagner's *Tristan und Isolde*, the latter being not just one of the great operas but one of essential artworks of the 19th century. We hear its beginning and conclusion, which, in our performance, frame music from another tale of transgressive love, Claude Debussy's opera *Pelléas et Mélisande*.

While our concert begins with music of fatal erotic love, it ends with intimations of a more benign love, sacred love, the kind the Greeks referred to as *agape*. This is the subject of Leoš Janáček's rarely performed cantata *Věčné Evangelium* ("The Eternal Gospel"). We also hear, on the second half of our concert, another composition by Claude Debussy. His orchestral *Nocturnes* do not speak of love. But Debussy's music is a particular love of Ludovic Morlot's, and he has shared that love with us repeatedly during his eight-year tenure in Seattle. It is entirely fitting, then, that a second helping of Debussy should be part of the program of this, his final concert as Seattle Symphony's Music Director.

“My last two programs as Music Director were conceived together as one journey centered around the themes of love, sharing, reflection, and celebration. Throughout the past eight years I have been fortunate to have many incredible musical collaborators here in Seattle. It is especially meaningful to me to have the whole family — the musicians of the orchestra, the Seattle Symphony Chorale, the Northwest Boychoir, guest soloists and soloists from within our orchestra — represented on stage throughout these two weeks.

PROGRAM NOTES

Pelléas et Mélisande and *Tristan und Isolde* are two of my favorite operas. As I reflect on the last eight years as Music Director, these two operas' parallel themes of love, longing and reflection have special resonance for me. In the spirit of trying new things, I thought it would be interesting to intersperse the Debussy between the Wagner, thus illustrating how Debussy was influenced by Wagner, despite his denial of this influence.

I decided to conclude my tenure as Music Director with a piece that I adore, but that I feel not many people have had a chance to hear: Janáček's *The Eternal Gospel*. For me, the colorful explosion of the “allelujah” in the chorale is a heartfelt expression of joy and gratitude for the musical journey we've shared together.



— Ludovic Morlot

See Morlot's bio on page 6.

RICHARD WAGNER

Prelude and Liebestod from *Tristan und Isolde*

BORN: May 22, 1813, in Leipzig

DIED: February 13, 1883, in Venice

WORK COMPOSED: 1857–59

WORLD PREMIERE: *Prelude*: March 12, 1859, in Prague, conducted by Hans von Bülow; *Prelude and Liebestod*: March 10, 1863, in Saint Petersburg, Russia, conducted by the composer.



What to Listen For

Wagner's *Prelude* famously uses melodic sequences — brief phrases repeating at successively higher pitches — to establish a palpable sense of erotic yearning. The same device, ascending melodic sequences, shapes much of the opera's concluding aria.

Forbidden passion, one of the enduring themes in world literature, finds its archetypal expression in the medieval legend of Tristan and Isolde, those unhappy lovers whose magic-induced desire for each other is barred by circumstance and obligation. (Isolde is betrothed to Cornwall's King Mark, whom the knight Tristan, Mark's nephew, is sworn to serve.) Their story has survived in several poems from the Middle Ages, and it prompted one of the landmark operas of the 19th century, Richard Wagner's *Tristan und Isolde*. Wagner completed this

work in 1859 but had to wait half a dozen years for its first production. Meanwhile, he took to presenting orchestral excerpts from the score at every opportunity. The most important of those excerpts is the opera's *Prelude*, which sets the tone for the entire work.

In the opera's final scene, Isolde cradles the body of the slain Tristan and sings an aria known as the *Liebestod*, or “Love-Death.” From its quiet beginning, Isolde's meditation grows ever more ecstatic until at last, as Wagner explained, she is “transformed” from mere flesh and blood to an ethereal creature who can join her lover in a realm beyond this earthly one.

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

CLAUDE DEBUSSY

Suite from Pelléas et Mélisande, L. 88

BORN: August 22, 1862, in Saint Germain-en-Laye, near Paris

DIED: March 25, 1918, in Paris

ARRANGED BY: Marius Constant

WORK COMPOSED: 1893–95

WORLD PREMIERE: The first performance of *Pelléas et Mélisande* took place on April 30, 1902, in Paris, conducted by André Messager. The suite we hear was initially played in May 1983, in Paris; Marius Constant conducted the orchestre de l'Opéra national de Paris.



What to Listen For

The extraordinary blend of medieval austerity and delicate sensuality that pervades *Pelléas et Mélisande* is present from the start of the opera's *Prelude*, which opens this suite. The excerpts that follow maintain these qualities and the sense of mystery that lies at the heart of the work.

Claude Debussy's only opera, *Pelléas et Mélisande*, is unusual and haunting. Based on the play of the same name by the Belgian writer Maurice Maeterlinck (1862–1949), its drama unfolds in an imaginary medieval setting and tells, in a series of dream-like tableaux, of a love triangle and its tragic consequences. Throughout the work, the orchestra plays a crucial role. Orchestral music establishes the mood of each moment, reveals glimpses of the characters' psychologies and occasionally

The background of the entire page is a warm, golden-yellow photograph of the interior of Benaroya Hall, showing rows of curved, upholstered seats receding into the distance.

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PROGRAM NOTES

draws connections between different events through subtle thematic echoes. It also serves to link the opera's sequence of short scenes into longer units by means of connecting interludes.

As a tale of forbidden love with fatal consequences, and with a medieval setting, *Pelléas et Mélisande* has obvious commonalities with *Tristan und Isolde*. Musically, also, the two operas bear comparison in their avoidance of a traditional palette of stable harmonies in favor of those that avoid certainty through strong resolution. Yet Debussy's writing is distinct from Wagner's. For whereas Wagner pushes his music forward on waves of dynamic harmonies, the French composer seems to allow sonorities to emerge, hang tentatively in the air and then vanish, all quite unpredictably. It is, if one may venture the paradox, an almost painterly approach to musical composition, yet it serves Debussy's acknowledged intent of creating music heard, or imagined, in a dream.

Several musicians have assembled concert suites of excerpts from Debussy's opera, mostly its prelude and interludes. We hear one fashioned in 1983 by Marius Constant (1925–2004), a Romanian-born composer and conductor who studied and worked for the whole of his career in Paris.

Scored for 3 flutes; 2 oboes and English horn; 2 clarinets; 3 bassoons; 4 horns; 3 trumpets; 3 trombones; tuba; timpani and percussion; 2 harps; strings.

CLAUDE DEBUSSY

Nocturnes

WORK COMPOSED: 1892(?)–99

WORLD PREMIERE (FINAL VERSION, COMPLETE):

October 27, 1901, in Paris. Camille Chevillard conducted the orchestra of the Concerts Lamoureux.



What to Listen For

The opening figures of *Nuages* suggests the march of clouds across a dark sky. English horn adds a plaintive call. By contrast, *Fêtes* is all sonic color and energy. The final nocturne, *Sirènes*, uses a choir as essentially an additional section of the orchestra.

Debussy's three orchestral *Nocturnes* took shape in a long and complex gestation over the course of the 1890s. The composer

originally conceived them as an orchestral evocation of three poems in a collection by the symbolist writer Henri de Regnier, then as a work for violin and orchestra before recasting it once again for orchestra. This final version was complete in all essentials by the end of 1899.

Despite the early association with de Regnier's poems, commentators have ascribed a number of other influences and inspirations to the *Nocturnes*. Connections with certain paintings by Monet, Renoir and Turner have been drawn, as well as between the final movement and Charles Swinburne's "Nocturne," a poem about a mermaid rising from the sea. On a more mundane note, Debussy's friend Paul Poujard declared that the composer told him the music for *Nuages* had come to him while watching storm clouds pass and hearing a boat's horn near the Seine, and that *Fêtes* represented memories of a village fair.

Debussy chose not to reveal the origins of the composition, but he did comment on the music itself, discussing the three pieces in strikingly visual terms:

The title *Nocturnes* ... is not meant to designate the usual form of the nocturne, but rather all the various impressions and the special effects of light that the word suggests. *Nuages* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white. *Fêtes* gives us the vibrating atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling, fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival, with its blending of music and luminous dust, participating in the cosmic rhythm. *Sirènes* depicts the sea and its countless rhythms and presently, among the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on.

Debussy paints the sky with muted but extraordinarily rich sonic colors in *Nuages*, whose principal elements are a sequence of circling chords and a brief figure assigned to the English horn. (Are its repeated phrases a transformation of the boat horn that Debussy may have heard on the banks of the Seine?) The somber character of this music is dispelled at once with the first notes of *Fêtes*. From its outset this music conveys

a sense of tremendous energy through its use of insistently repeating melodic fragments that pass in kaleidoscopic succession. Midway through the movement the celebration pauses as a march — distant at first, but drawing ever nearer — bring us an imaginary procession.

The final movement is the most novel in its scoring, if only for its use of a choir singing wordlessly to suggest the sea-maidens of its title. Its fluid rhythms and the constant swell and fall of its phrases create a seascape that is at once poetic and convincing. Debussy would develop these ideas further and even more impressively in his great portrait of the sea, *La mer*, which he began two years after *Sirènes* was first heard.

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

LEOŠ JANÁČEK

Věčné Evangelium ("The Eternal Gospel")

BORN: July 3, 1854, in Hukvaldy, Moravia

DIED: August 12, 1928, in Ostrava, Czechoslovakia

WORK COMPOSED: 1913–14

WORLD PREMIERE: February 5, 1917, in Prague.

Jaroslav Kricka conducted the Prague Philharmonic Orchestra and Chorus.



What to Listen For

This work opens with a prelude that includes a radiant violin part intimating an angelic message. That message is relayed by a prophet, sung by solo tenor, and received by the chorus and solo soprano in music that grows increasingly fervent. Throughout, the influence of Moravian folk music on Janáček's melodic invention combines with his very original handling of traditional chordal harmonies to imprint on this music one of the most unique styles of any composer.

Leoš Janáček remains one of the most fascinating composers of the early 20th century, both for the originality of his mature music and the unusual arc of his life's story. Born in Moravia, the eastern portion of today's Czech Republic, Janáček spent most of his career as a provincial organ and choir teacher, writing music in a manner derivative of Schumann and Dvořák. Had he stopped composing when he turned 50, Janáček would hardly be remembered today.

PROGRAM NOTES

Instead, his sixth decade saw the beginning of his real work as a composer. In 1904 he completed an opera, *Jenůfa*, whose music was far more personal and moving than anything he had produced up to that time.

It took *Jenůfa* 12 years to reach beyond the composer's home town, Brno, but its production in Prague, in 1916, brought Janáček international recognition. This belated success spurred the composer to an extraordinary creative outburst. Though now in his 60s, he embarked on a series of works that established him as one of the most distinctive musical voices of his day. Among the fruits of his remarkable last decade are the operas *The Cunning Little Vixen*, *From the House of the Dead* and *The Makropulos Case*; the splendid Sinfonietta for orchestra; and the mighty *Glagolitic Mass*.

Věčné Evangelium is a little-known work from Janáček's early maturity, written after *Jenůfa* but before that opera's triumphant Prague production. A large-scale cantata scored for chorus, orchestra and two solo singers, it takes its text from verses by the Czech poet Jaroslav Vrchlický. They set forth a vision of a new era, in which peace and universal love define the human condition. Vrchlický entrusts this vision to the prophet Joachim da Fiore, who in turn has received from an angel.

Věčné Evangelium unfolds in four movements. The first begins with an orchestral prologue featuring a florid part for solo violin clearly representing the angel, then brings the prophet's announcement that a new day is dawning for all mankind. In the second movement, the Joachim expands this revelation to a crowd of people, represented by the chorus. The third movement chronicles three "Empires," or stages of human history. First came the Empire of Law, a reference to the Old Testament and Mosaic law. It was followed by the Christian Empire. Now both Empires have passed and a third is at hand, the Empire of Love. In the final movement, the prophet Joachim proclaims the start of Love's Empire, the eternal era of the human spirit.

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

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NORTHWEST BOYCHOIR

Joseph Crnko, Music Director



The Northwest Boychoir's musical sophistication, rich tonal quality and dedication to exacting perfection have established its reputation as one of the nation's premier boychoirs. Along with Vocalpoint! Seattle, the Northwest Boychoir has trained thousands of young singers for more than 40 years, and more significantly, shaped the lives of our region's youth by teaching important lessons in personal commitment and the value of teamwork. Led by Joseph Crnko, now in his 35th year as Music Director, the Choir's staff of professional musicians and educators is engaged in the teaching of a rigorous curriculum that trains young singers, 6–18 years old, to be fully skilled musicians who sing at the highest level, read music fluently and perform in professional settings with confidence.

The Seattle Symphony leads a long list of professional arts groups that rely on the talents of the Boychoir. The Choir received high praise for their performance of Messiaen's difficult *Trois petites liturgies de la Présence Divine* with the Seattle Symphony under the direction of Ludovic Morlot. The choir returned to Benaroya Hall to perform Ravel's magical opera, *L'enfant et les sortilèges* in June 2017. Last season the Northwest Boychoir performed Vivaldi's *Gloria* and *Carmina burana*, and Stravinsky's *Persephone* with the Seattle Symphony. The Northwest Boychoir closed the season with its annual presentation of A Festival of Lessons & Carols at Benaroya Hall, presented by the Seattle Symphony.

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Henry Bauck
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Paddy Dunn
Joshua Gargett
Dominic Giuzio
Kailen Goldman
Aaron Hailey
Matteo Horvat

Silas Ifland
Rohan Kapur
Kason Kirkpatrick
Justin Lee
David Magidson
Mateo Mihm
Johan Novak
Blake Perti
Max Rivera
Kieran Rogers
Nico Santa Lucia
Sebastian Santa Lucia
Benjamin Smith
Zach Wilson
Leo Winkler
Forrest Wu
Andrew Young

MARIA MÄNNISTÖ

Soprano



Maria Männistö delights in exploring the vast range of human expression through music, be it classical repertoire, demanding contemporary works, Scandinavian folk singing, or her own

compositions. She has premiered numerous works, including Wayne Horvitz's *Smokestack Arias* at ACT Theatre and Garrett Fisher's *Kocho* at the Galapagos Art Space in New York. During this season, she has performed contemporary works such as Berio's *Circles* and Adès *Life Story* with Seattle Symphony at [untitled], Ung's *Still Life After Death* with Seattle Modern Orchestra, and Soper's *Only the Words Themselves Mean What They Say* and Zubel's *Unisono I* at Seattle Symphony's contemporary music marathon at Octave 9. Other recent performances include Sibelius *Kullervo* with Seattle Symphony and Mendelssohn's *A Midsummer Night's Dream* with Pacific Northwest Ballet.

LUDOVÍT LUDHA

Tenor



Ludovít Ludha mainly performs in *Rusalka*, *The Cunning Little Vixen*, *Lady Macbeth of the District of Mzensk*, *Vec Makropoulos*, *The Nose*, *Iolanta*, *From the House of the Dead*, *Katia Kabanova* and

Svanda, but also in *Moses und Aron*, *Die tote Stadt* and in some Italian and French repertoire. He performs at many important opera houses and festivals around the world and has worked with conductors such as Gerd Albrecht, Vladmimir Ashkenazy, Jiri Belohlavek, Charles Dutoit, Michael Gielen, Nikolaus Harnoncourt, Mariss Jansons, James Levine, Neville Marriner, Zoltan Pesko, Mstislav Rostropovitch and Alexander Vedernikov and with important stage directors. He sings a large concert repertoire and has performed the *Eternal Gospel* with, among others, the Vienna Philharmonic Orchestra.

TUESDAY, JUNE 25, 2019, AT 7:30PM

WINDBORNE'S THE MUSIC OF QUEEN

Brent Havens, conductor
Brody Dolyniuk, vocals
Dan Clemens, bass & vocals
Powell Randolph, drums & vocals
George Cintron, guitar & vocals
Seattle Symphony

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BRENT HAVENS

Conductor



Berklee-trained arranger/conductor Brent Havens has written music for orchestras, feature films and television. His TV work includes movies for ABC, CBS and ABC Family Channel

Network, commercials, sports music for ESPN, and even cartoons. Havens worked with the Doobie Brothers and the Milwaukee Symphony to arrange and conduct a concert, and the Baltimore Symphony and the NFL's Baltimore Ravens to arrange and produce music for their Thanksgiving Day halftime show.

BRODY DOLYNIUK

Vocals



Brody Dolyniuk's first professional gigs were at piano bars in several U.S. cities, where he learned to charm audiences and expand his musical repertoire.

In 1997 Dolyniuk started Yellow Brick

Road, unquestionably Las Vegas' most successful classic rock band. He sang several tracks on the mega-hit video game *Guitar Hero III: Legends of Rock* and *Rock Revolution*. Dolyniuk sings lead vocals for Windborne's Music of Queen, Rolling Stones, The Who, U2, Journey and Elton John shows.

DAN CLEMENS

Bass & vocals



Dan Clemens, a graduate of Berklee College of Music, has performed in bands across the U.S. His bands have opened for Fleetwood Mac, Little Feat, Del Amitri, The Romantics and The

Hooters.

POWELL RANDOLPH

Drums & vocals



Powell Randolph, a professional musician and instructor for over 14 years, is a Berklee College of Music graduate. He has played on countless recordings — film scores, jingles and CDs

— for a wide range of clients.

GEORGE CINTRON

Guitar & vocals



George Cintron is a founding member of Pyramid. For three years he performed guitar and vocals for Enrique Iglesias. Cintron has recorded with Blue Oyster Cult, Leslie West, Danger

Danger and The Good Rats.

THURSDAY, JUNE 27, 2019 AT 7:30PM

FRIDAY, JUNE 28, 2019, AT 8PM

SATURDAY, JUNE 29, 2019, AT 2 & 8PM

JOHN WILLIAMS *STAR WARS THE EMPIRE STRIKES BACK*

Lawrence Loh, conductor
Seattle Symphony

John Williams
Star Wars Film Concert Series
Star Wars The Empire Strikes Back
Feature Film with Orchestra

Starring

Mark Hamill
Harrison Ford
Carrie Fisher
Billy Dee Williams
Anthony Daniels

Co-Starring

David Prowse as Darth Vader
Kenny Baker as R2-D2
Peter Mayhew as Chewbacca
Frank Oz as Yoda

Directed by

Irvin Kershner

Produced by

Gary Kurtz

Screenplay by

Leigh Brackett and Lawrence Kasdan

Story by

George Lucas

Executive Producer

George Lucas

Music by

John Williams



Original Motion Picture disneymusicemporium.com

This performance is approximately two hours and 30 minutes including one 20-minute intermission.

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LAWRENCE LOH

Conductor



Photo: Cheryl Kaiser

Lawrence Loh, Music Director of Symphoria (Syracuse, NY), was named Music Director of the West Virginia Symphony commencing in the 2017–2018 season. In addition, Loh concludes

his tenure as Music Director of the Northeastern Pennsylvania Philharmonic at the conclusion of this season. Loh has had a decade-plus association with the Pittsburgh Symphony Orchestra where he currently leads annual pops and other select programs.

Having a particular affinity for pops programming, Loh has been engaged for repeat performances with Chris Botti, Idina Menzel and Ann Hampton Callaway. He is particularly adept at synchronizing live orchestral music with film and has led Pixar in Concert, Disney in Concert, *Wizard of Oz* and *Singin' in the Rain*, among others.

Lawrence Loh received his Artist Diploma in Orchestral Conducting from Yale, his Masters in Choral Conducting from Indiana University and his BA, and Certificate of Management Studies, from the University of Rochester.

STAR WARS FILM CONCERT SERIES PRODUCTION CREDITS

President, Disney Music Group:

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SVP/GM, Disney Concerts:

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Supervising Technical Director:

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TUESDAY, JULY 9, 2019, AT 7:30PM
WEDNESDAY, JULY 10, 2019, AT 7:30PM

E.T. THE EXTRA-TERRESTRIAL IN CONCERT

SEATTLE POPS SERIES

Constantine Kitsopoulos, conductor
Seattle Symphony

A STEVEN SPIELBERG Film



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



*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.

Please note that the timings provided for this concert are approximate.

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power of music,
bring people
together and lift
the human spirit.



CONSTANTINE KITSOPOULOS

Conductor

Photo: Xanté Elbrick



Constantine Kitsopoulos has established himself as a dynamic conductor known for his ability to work in many different genres and settings. He is equally at home with opera, symphonic

repertoire, film with live orchestra, music theatre, and composition. His work has taken him all over the world where he has conducted the major orchestras of North America, the Hong Kong Philharmonic and the Tokyo Philharmonic. He is Music Director of the Festival of the Arts Boca and General Director of Chatham Opera, General Director of the New York Grand Opera and is working with the company to bring opera, free and open to the public, back to New York's Central Park.

“ Whenever the music of John Williams is involved, I'm immediately drawn in. In the case of *E.T.*, I saw it three times when it was first released in 1982. I had started following Williams' career after I saw *Star Wars* in 1977. The thrill of performing Williams' music lies in his ability to convey the human condition musically. His scores lift the story and the audience to carry them together to their logical conclusion. As a performer I strive to give the audience something new with every concert. The process of digging deeply into music and working with musicians is inextricably linked with that act of giving. I suppose that's what I find to be the most satisfying. With the music of John Williams and the artistry of the members of the Seattle Symphony, perhaps we can encourage the audience to believe that they can fly above their troubles. ”

— Constantine Kitsopoulos

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: JoAnn 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

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FRIDAY, JULY 12, 2019, AT 7:PM

SATURDAY, JULY 13, 2019, AT 2 & 7PM

SUNDAY, JULY 14, 2019, AT 2PM

HARRY POTTER AND THE PRISONER OF AZKABAN™ IN CONCERT

SPECIAL PERFORMANCES

Justin Freer, conductor

Seattle Pro Musica

Seattle Symphony

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The performance is approximately three hours including one 20-minute intermission.

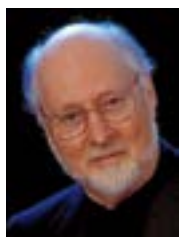
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JOHN WILLIAMS

Composer



In a career spanning more than five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most

distinguished and contributive musical voices. He has composed the music and served as music director for more than one hundred films, including all eight *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone* and *The Book Thief*. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T.*, *The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, *The Adventures of Tintin*, *War Horse*, *Lincoln*, *The BFG* and *The Post*. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre* and *Playhouse 90*, as well

as themes for *NBC Nightly News* ("The Mission"), NBC's *Meet the Press*, and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games. He has received five Academy Awards and fifty-one Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), twenty-four Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Mr. Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute – the first time in their history that this honor was bestowed upon a composer.

In January 1980, Mr. Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in

December, 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world's leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the first inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra entitled "On Willows and Birches".

JUSTIN FREER

Conductor



American composer/conductor Justin Freer has established himself as one of the West Coast's most exciting musical voices and has quickly become a highly sought-after conductor and producer of film

music concerts around the world. He is the Founder and President of CineConcerts, a company dedicated to the preservation and concert presentation of film, curating and conducting full length music score performances live with film.

KAREN P. THOMAS

Seattle Pro Musica Artistic Director & Conductor



Photo courtesy of Karen P. Thomas

Karen P. Thomas, Artistic Director and Conductor of Seattle Pro Musica, is a nationally known leader in the field of choral music and performance as a conductor, composer and arts advocate. She received a 2018 Seattle

Mayor's Arts Award, as well as awards from the NEA, American Academy and Institute of Arts and Letters, and ASCAP, among others. She has conducted at international festivals in Europe and North America, including the Berkshire Choral Festival and the Bergen International Festival, and has been lauded for her "charismatic... magnetic podium presence." An award-winning composer, her works are performed internationally by groups such as The Hilliard Ensemble and have been praised as "superb work of the utmost sensitivity and beauty."

SEATTLE PRO MUSICA

Photo courtesy of Seattle Pro Musica



Seattle Pro Musica believes in the power of choral music to enrich the lives of their audiences, their singers and the community at large. They've received the Margaret Hillis Award for Choral Excellence and the ASCAP/Chorus America Award for Adventurous Programming and are ranked as "among America's very best choirs" by *American Record Guide*. Seattle Pro Musica has performed with the Seattle Symphony, Jane Eaglen, Andrea Bocelli, Josh Groban, Sarah Brightman and Pacific MusicWorks, and has appeared by invitation at numerous international and national festivals. Members of Seattle Pro Musica have also appeared on GRAMMY Award-winning and GRAMMY-nominated albums

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Jan Strand
Judy Williams

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Jacob Buys
David Dodman
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Theo Floor
Ed Morris
Zachary Shaner
Danny Szydio
Anna Thelen
Vesteinn Thorsson
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Peter Hemmen
Rick Johnson
Wes Kim
Tom Lin
Dan Rogalsky
Chris Rule
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For more information about musician sponsorship, please contact Amy Bokanew at 206.336.6623.

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CELEBRATING WITH THE MAESTRO

On April 16 Maestros Circle supporters celebrated the orchestra's 2018–2019 season with Music Director Ludovic Morlot in the Symphony's new venue, Octave 9: Raisbeck Music Center. This annual event is a time to recognize the generous people who provide leadership support of bold artistic initiatives and innovative programming. This year's celebration was also an opportunity to toast Morlot's eight years as Music Director and raise a glass to the many shared accomplishments of his transformational tenure.

Morlot was joined by President & CEO Krishna Thiagarajan who thanked the Maestros Circle supporters for their dedication to the Symphony and the vital role they play in making each milestone possible.

The evening included a recital by Seattle Symphony musicians Matthew Decker, percussion; John Turman, horn; and Alexander White, trumpet. The trio performed an eclectic, virtuosic selection featuring music by artists from Sting and Stevie Ray Vaughan to George Gershwin.

For more information about supporting the Seattle Symphony through the Maestros Circle, please contact Senior Major Gift Officer Marsha Wolf at marsha.wolf@seattlesymphony.org or 206.215.4844.

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- 1 / Benaroya Hall Board Chair Ned Laird
- 2 / Vince Chang and Board member Mauricio Gonzalez de la Fuente share a laugh with Board Chair René Ancinas and his wife, April
- 3 / Music Director Ludovic Morlot
- 4 / Kit Bakke and others enjoying the recital
- 5 / Symphony musicians Alexander White, John Turman and Matthew Decker
- 6 / Lifetime Director Pierre Loebel and Sherry Raisbeck



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