

JUNE/JULY 2019

GRAMOPHONE'S ORCHESTRA OF THE YEAR

SEATTLE SYMPHONY

LUDOVIC MORLOT, MUSIC DIRECTOR

THANK YOU LUDOVIC

MORLOT CONDUCTS
STRAUSS, DEBUSSY,
WAGNER & JANÁČEK

PLUS

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

encore
arts programs



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

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

"The best cancer care in the region is coming to your neighborhood.

The amazing doctors and nurses I am privileged to work with have made Seattle Cancer Care Alliance one of the top cancer centers in the nation. My commitment is to make sure you can receive SCCA-quality care close to home. That's why we're creating a network of SCCA clinics around the Puget Sound — including our newest locations in Poulsbo and Issaquah.

Because we believe being around your family, your home, and the life you've built is a critical part of world-class cancer care."

You. Us. Better together.

Seattle | Kirkland | Northgate | Poulsbo | Issaquah

(206) 606-7222 | SeattleCCA.org

Seattle 
Cancer Care
Alliance

Fred Hutch · Seattle Children's · UW Medicine

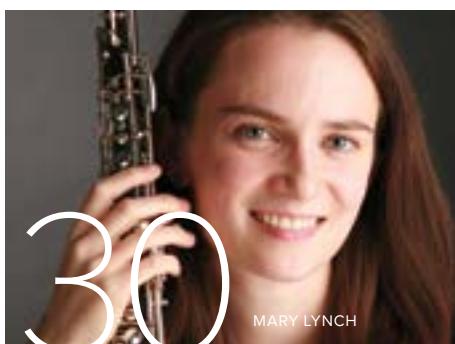
CONTENTS

JUNE/JULY 2019



16

JONATHON HEYWARD



30

MARY LYNCH



36

MARIA MÄNNISTÖ

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

COVER DESIGN: Stephanie Tucker

EDITOR: Heidi Staub

© 2019 Seattle Symphony.

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

4 / **Calendar**

6 / **The Orchestra**

46 / **Benaroya Hall Guide**

FEATURES

5 / **On the Beat:
Who's Here to Hear**

7 / **Meet the Musicians**

8 / **Featured Community Partner**

10 / **News From the Symphony**

12 / **An Artist's Legacy: Ludovic
Morlot's Uncommon Tenure
with the Seattle Symphony**

55 / **The Lis(z)t**

CONCERTS

16 / June 6, 8 & 9
Holst The Planets

21 / June 7
[untitled] 3

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

*Donor Events: Call 206.215.4832 for more information

seattlesymphony.org TICKETS: 206.215.4747 GIVE: 206.215.4832

ON THE BEAT

Who's Here to Hear



Photo: James Holt

“ 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

CONNECT WITH US:

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



BELLINGHAM FESTIVAL of MUSIC

Michael Palmer, Artistic Director

Pacific Northwest's Premier Summer Orchestra Festival

JUNE 29-JULY 19, 2019

— BELLINGHAM, WA —

Five Orchestra Concerts, Two Chamber Concerts

Guest Artists including

PIANISTS **GEORGE LI** and **MARC-ANDRÉ HAMELIN**
VIOLINIST **BENJAMIN BEILMAN** | GUITARIST **PEPE ROMERO**
METROPOLITAN OPERA MEZZO-SOPRANO **JAMIE BARTON**

and CALIDORE STRING QUARTET

HAMELIN in TWO BRAHMS CONCERTI
and BRAHMS QUINTET with CALIDORE QUARTET
ROMERO playing RODRIGO
BARTON in GALA ARIA and CHORUS EVENING

MORE INFO AT BELLINGHAMFESTIVAL.ORG | TICKETS: BOXOFFICE@WWU.EDU | 360-650-6146



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.

704 Terry Avenue | fryemuseum.org | Always Free

FRYE
ART MUSEUM

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 Overton Stimson Music Director

FIRST VIOLIN

Noah Geller
David & Amy Fulton Concertmaster
Open Position
Clowes Family Associate Concertmaster
Open Position
Assistant Concertmaster
Simon James
Second Assistant Concertmaster
Jennifer Bai
Mariel Bailey
Cecilia Poellein Buss
Timothy Garland
Leonid Keylin
Mae Lin
Mikhail Shmidt
Clark Story
John Weller
Jeannie Wells Yablonsky
Arthur Zadinsky

SECOND VIOLIN

Elisa Barston
Principal
Michael Miropolsky
John & Carmen Delo
Assistant Principal Second Violin
Kathleen Boyer
Gennady Filimonov
Evan Anderson
Natasha Bazhanov
Brittany Breeden
Stephen Bryant
Linda Cole
Xiao-po Fei
Artur Girskey
Andy Liang
Andrew Yeung

VIOLA

Susan Gulkis Assadi
PONCHO Principal Viola
Arie Schächter **
Assistant Principal
Mara Gearman
Timothy Hale
Penelope Crane

Thomas Dausgaard *Music Director Designate*

Joseph Crnko *Associate Conductor for Choral Activities*

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

CLARINET

Benjamin Lulich
Mr. & Mrs. Paul R. Smith Principal Clarinet
Emil Khudayev
Associate Principal
Laura DeLuca
Dr. Robert Wallace Clarinet

ENGLISH HORN

Stefan Farkas
Principal
Christopher Stingle
Michael Myers

TROMBONE

Ko-ichiyo Yamamoto
Principal
David Lawrence Ritt
Stephen Fissel

BASS TROMBONE

Stephen Fissel

TUBA

John DiCesare
Principal

BASS CLARINET

Eric Jacobs

BASSOON

Seth Krimsky
Principal
Paul Rafanelli

CONTRABASSOON

Mike Gamburg **
Dana Jackson *

HORN

Jeffrey Fair
Charles Simonyi Principal Horn
Mark Robbins
Associate Principal
Supported by Stephen Whyte

Pablo Rus Broseta *Douglas F. King Associate Conductor*

Gerard Schwarz *Rebecca & Jack Benaroya Conductor Laureate*

KEYBOARD

Joseph Adam
Organ +

PERSONNEL MANAGER

Scott Wilson

ASSISTANT PERSONNEL MANAGER

Keith Higgins

LIBRARY

Robert Olivia
Associate Librarian
Jeanne Case
Librarian

Rachel Swerdlow
Assistant Librarian

TECHNICAL DIRECTOR

Joseph E. Cook

ARTIST IN ASSOCIATION

Dale Chihuly

2018–2019 SEASON COMPOSER IN RESIDENCE

Derek Bermel

HONORARY MEMBER

Cyril M. Harris +

+ Resident

† *In Memoriam*

** *On Leave*

* *Temporary Musician for 2018–2019 season*

MEET THE MUSICIANS

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.



directed by **Robin McCabe** and **Craig Sheppard**, is delighted to share the achievements of our advanced students in a final showcase recital at **Meany Center** on the UW campus.

Wednesday, July 17—12:30pm

Come and hear gifted, aspiring pianists from throughout the US and abroad, in a rich variety of repertoire.

Free and open to the public

For further information, please contact www.seattlepianoinstitution.org



SUMMER FESTIVAL JULY 1-27, 2019

ILLSEY BALL NORDSTROM RECITAL HALL at Benaroya Hall

BOX OFFICE 
206.283.8808 // seattlechambermusic.org



■ FEATURED COMMUNITY PARTNER

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.

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

SEATTLE SYMPHONY BOARD OF DIRECTORS

RENÉ ANCINAS *Chair**

Molly Gabel *Secretary**

Paula Boggs *Vice Chair, Audiences & Communities**

Dana Reid *Vice Chair, Governance**

Michael Slonski *Treasurer**

Woody Hertzog *Vice Chair, Development**

Stephen Whyte *Vice Chair, Finance**

DIRECTORS

Rosanna Bowles
Renée Brisbois
Leslie Jackson Chihuly
Isiaah Crawford
Susan Detweiler
Rebecca Ebsworth
Larry Estrada
Jerald E. Farley
Judith Fong
Mauricio Gonzalez de la Fuente
Brian Grant
Jeremy Griffin
Michael Hatch
Terry Hecker
Jean-François Heitz*
Parul Houlahan*
Douglas Jackson
Susan Johannsen
Aimee Johnson*
Nader Kabbani
Viren Kamdar

RONALD KOO

Stephen Kutz
Ned Laird*
Paul Leach*
Scott McCamant
Michael Mitrovich
Hisayo Nakajima
Nancy Neraas
Laurel Nesholm*
Sheila Noonan
Dick Paul
Jay Picard
Peter Russo
Elisabeth Beers Sandler
Kathy Savitt
Jim Schwab*
Robert Wallace

*Executive Committee

DESIGNEES

Zartouhi Dombourian-Eby
Musician Representative
Carla Gifford *President, Seattle Symphony Chorale*
Stephen Guild *President, Seattle Symphony Volunteers*
Jonathan Karschney *Musician Representative*
Krishna Thiagarajan *President & CEO*
CHAIR EMERITA
Leslie Jackson Chihuly
LIFETIME DIRECTORS
Llewelyn Pritchard *Chair*
Richard Albrecht
Susan Armstrong
Robert Ash
William Bain
Bruce Baker
Cynthia Bayley

SHERRY BENAROYA

Alexandra Brookshire
Phyllis Byrdwell
Phyllis Campbell
Mary Ann Champion
Robert Collett
David Davis
Nancy Evans
Dorothy Fluke
David Fulton
Jean Gardner
Ruth Gerberding
James Gillick
Gerald Grinstein
Patty Hall
Cathi Hatch
Steven Hill
Ken Hollingsworth
Patricia Holmes
David Hovind
Henry James
J. Pierre Loebel

YOSHI MINEGISHI

Marilyn Morgan
Isa Nelson
Marlys Palumbo
Sally Phinny
James Raisbeck
Sue Raschella
Bernice Rind †
Jill Ruckelshaus
H. Jon Runstad
Martin Selig
John F. Shaw
Linda Stevens
Patricia Tali-Takacs
Marcus Tsutakawa
Cyrus Vance, Jr.
Karla Waterman
Ronald Woodard
Arlene Wright

† *In Memoriam*

SEATTLE SYMPHONY FOUNDATION BOARD OF DIRECTORS

JEAN-FRANÇOIS HEITZ
Chair

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

René Ancinas
Nancy B. Evans
Brian L. Grant

Joaquin Hernandez
Viren Kamdar

David Tan
Rick White

BENAROYA HALL BOARD OF DIRECTORS

NED LAIRD *Chair*

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

Dwight Dively
Leo van Dorp
Jim Duncan

Glen Lee
Chris Martin
Tom Owens

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

SEATTLE SYMPHONY | BENAROYA HALL ADMINISTRATIVE STAFF

SENIOR MANAGEMENT TEAM

Krishna Thiagarajan
President & CEO
Leslie Jackson Chihuly Chair

Charlie Wade
Senior Vice President of Marketing & Business Operations

Jennifer Adair
Vice President & General Manager

Rosalie Contreras
Vice President of Communications

Elena Dubinets
Vice President of Artistic Planning & Creative Projects

Laura Reynolds
Vice President of Education & Community Engagement

Cheronne Wong
Vice President & CFO

EXECUTIVE OFFICE

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

Alex Shiley
Office Assistant

ARTISTIC PLANNING

Paige Gilbert
Manager of Artistic Planning & Popular Programming

Michael Gndlmyar
Assistant Artistic Administrator

Stephanie Torok
Senior Manager of Creative Projects & Community Engagement

Dmitriy Lipay
Director of Audio & Recording

Rose Gear
Personal Assistant to the Music Director & Artistic Coordinator

ORCHESTRA & OPERATIONS

Kelly Woodhouse Boston
Director of Operations

Ana Hinz
Production Manager

Liz Kane
Assistant to VP & GM

Scott Wilson
Personnel Manager

Keith Higgins
Assistant Personnel Manager

Robert Olivia
Associate Librarian

Jeanne Case
Librarian

Joseph E. Cook
Technical Director

Jeff Lincoln
Assistant Technical Director

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

EDUCATION & COMMUNITY ENGAGEMENT

Amy Heald
Collaborative Learning Manager

Jérémie Jolley
Artistic Collaborations Manager

CONTACT US

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

Katie Hovde
Program Associate

Emily Miller, Melvin Moore
Discovery Coordinators

COMMUNICATIONS

Shiva Shafii
Public Relations Manager

Heidi Staub
Managing Editor

James Holt
Digital Content Manager

Andrew Stiebel
Social Media & Content Manager

MARKETING

Christy Wood
Senior Director of Marketing & Sales

Rachel Spain
Marketing Manager

Michelle Cheng
Digital Marketing Manager

Amanda DiCesare
Marketing Administrator

Megan Twamley
Marketing Assistant

Barry Lalonde
Director of Digital Products

Herb Burke, Jason Huynh
Digital Project Managers

Gerry Kunkel
Corporate & Concierge Accounts Manager

Stephanie Tucker
Senior Graphic Designer

Jadzia Parker
Graphic Designer

Forrest Schofield
Group Services Manager

Joe Brock
Retail Manager

Christina Hajdu
Sales Associate

Nina Cesaratto
Ticket Office Sales Manager

Brian Goodwin
Ticket Office Coordinator

Asma Ahmed, Mary Austin, James Bean, Jennifer Boyer, Daniela Butler, Katrina Fasulo, Michelle Grinstead, Hannah Hirano, Mike Obermeyer, Gabrielle Turner, Emerson Wahl, Tobie Wheeler
Ticket Services Associates

VENUE ADMINISTRATION

Matt Laughlin
Director of Facility Sales

James Frounfelter, Adam Moomey
Event & Operations Managers

Nick Cates
Concert & Event Production Manager

Sophia El-Wakil
Event Operations Associate

Keith Godfrey
House Manager

Tanya Wanchena
Assistant House Manager & Usher Scheduler

Milicent Savage, Patrick Weigel
Assistant House Managers

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

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

DEVELOPMENT

Aaron Sumpter
Development Officer, Assistant to VP of Development

Renee Duprel
Associate Vice President of Development (Campaign)

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

Betsy Groat
Campaign Operations Manager

Kent Anderson
Donor Relations Officer

Dinah Lu
Campaign Coordinator

Becky Kowals
Director of Major Gifts & Planned Giving

Marsha Wolf
Senior Major Gift Officer

Amy Bokanev, Michael Maniaci
Major Gift Officers

Alexa Bayouk, Madyson Ellars
Development Coordinators (Major Gifts)

Megan Hall
Director of Development Operations

Martin K. Johansson
Communications & Grants Manager

Kathleen Shin
Annual Fund Coordinator

Nick Magruder
Data Operations Coordinator

Molly Gillette
Special Events Officer

Jessica Kittams
Stewardship Events Officer

Ryan Hicks
Corporate Development Manager

FINANCE & FACILITIES

Megan Spielbusch
Accounting Manager

Amy Rutherford
Payroll/LAP Accountant

Jordan Bromley
Staff Revenue Accountant

Olivia Fowler
Staff Accountant

Bernel Goldberg
General Counsel

Tyler Cienna
Facilities Director

Grant Cagle
Facilities Manager

Damien DeWitte
Senior Building Engineer

Rodney Kretzer
Building Engineer

Willa McAllister
Facilities Coordinator

HUMAN RESOURCES

Kathryn Osburn
Human Resources Manager



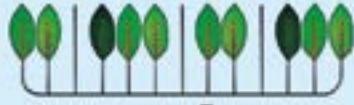
JOIN US!

THE NORTHWEST BOYCHOIR IS
SERIOUS FUN!

AUDITIONS FOR BOYS 6-9 YEARS



CONTACT US:
206.524.3234 | nwboychoir.org

PIANOS

in the PARKS
AUGUST 1-18
**THIS SUMMER,
COME PLAY WITH US!**
For Neighborhood Locations, Park Destinations, Artist Profiles & Free Summer Outdoor Concerts Go To:
pianosintheparks.org


PRESENTED BY ONE REEL
In partnership with Classic Pianos
Special thanks to City of Seattle Department of Neighborhoods, Seattle Good Business Network, Martinson Piano Movers and the neighborhoods & parks that support this amazing program.



Photo: Lisa Marie Mazzucco

NEWS FROM:

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.

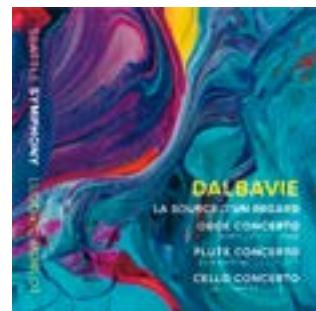
Cordialement,

Ludovic Morlot

■ NEW RELEASES!



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.

NOTA BENE

ONE VERY BIG DAY On May 8 the Seattle Symphony community came together in a BIG way, contributing over \$337,000 in support of live symphonic music, and meeting three individual matching challenges throughout the day. GiveBIG is all about community, and you showed that we can do amazing things when we all come together. Thank you! seattlesymphony.org/givebig

MARK YOUR CALENDARS! Single tickets for the exciting 2019–2020 Seattle Symphony season go on sale Saturday, August 3! Don't miss a moment as we welcome incoming Music Director Thomas Dausgaard. Visit our website for the full line-up: seattlesymphony.org.

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.

June 2019

Volume 32, No. 10

encore
arts programs

Paul Heppner
President

Mike Hathaway
Senior Vice President

Kajsa Puckett
Vice President, Sales & Marketing

Genay Genereux
Accounting & Office Manager

Production

Susan Peterson
Vice President, Production

Jennifer Sugden
Assistant Production Manager

Ana Alvira, Stevie VanBronkhorst
Production Artists and Graphic Designers

Sales

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

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

Carol Yip
Sales Coordinator

Marketing

Shaun Swick
Senior Designer & Digital Lead

Ciara Caya
Marketing Coordinator

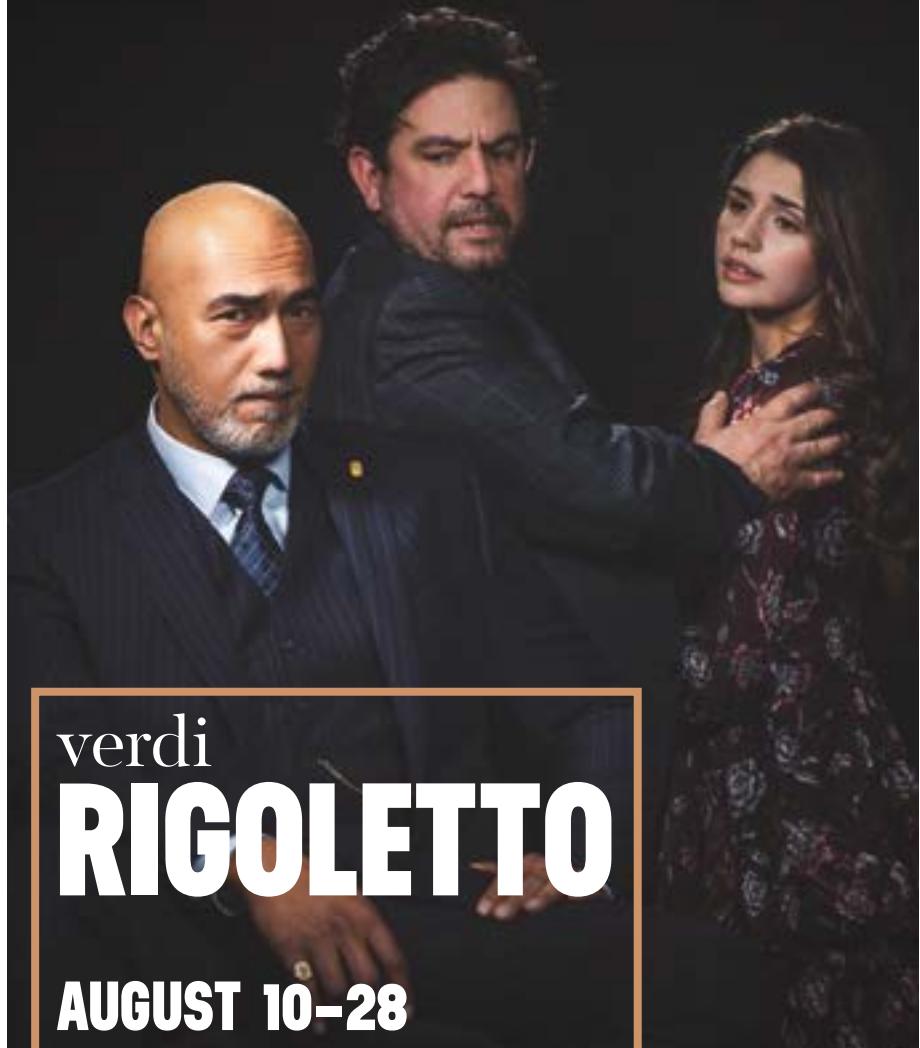
Encore Media Group

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

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



SEATTLE OPERA. HEARTLESS



verdi RIGOLETTO

AUGUST 10-28

THE COST OF CORRUPTION

Verdi's thrilling tale of lechery, betrayal, and revenge runs the emotional gamut in true operatic fashion while filling the stage with brilliant melodies, including the iconic "La donna è mobile". This powerful and evocative new staging mixes grit and glamour while drawing comparisons to newsmakers of today.

NEW-TO-SEATTLE PRODUCTION!

In Italian with English subtitles.

**Evenings 7:30 PM
Sundays 2:00 PM**

**MCCAW HALL
206.389.7676
SEATTLEOPERA.ORG/RIGOLETTO**

2019/20 SEASON SPONSOR: **IN MEMORY OF KARYL WINN**
PRODUCTION SPONSOR: **KREIELSHEIMER ENDOWMENT FUND**

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 sortiléges* 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 sortiléges*, 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!"



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

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.

René and April Ancinas
Rebecca Benaroya
The Larry Benaroya Family Foundation
Paula Boggs and Randee Fox
John Delo and Elizabeth Stokes
Dr. Susan Detweiler
Liz and Miles Drake
Jim and Gaylee Duncan
Jan and Brit Etzold

Senator and Mrs. Daniel J. Evans
Judith A. Fong
Lenore Hanauer
Jean-François and Catherine Heitz
Norm Hollingshead
Nancy Neraas and Michael King
Dana and Ned Laird
Jeff Lehman and Katrina Russell
Marks Family Foundation

Benjamin and Kelly Martz
Yoshi and Naomi Minegishi
Gary Morse and Ellen Bowman
The Nakajima Family
John and Laurel Nesholm
Rosalind Poll
Dana Reid and Larry Hitchon
Seattle Symphony Volunteers
Patricia Tall-Takacs and Gary Takacs
Dr. Robert Wallace

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 *The Spark Catchers* (U.S. Premiere) 10'FRANZ JOSEPH HAYDN *Symphony No. 98* in B-flat major, Hob. I:98
Adagio—Allegro
Adagio
Minuet: Allegro
Finale: Presto 28'

INTERMISSION

GUSTAV HOLST *The Planets* 51'
Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Winged Messenger
Jupiter, the Bringer of Jollity
Saturn, the Bringer of Old Age
Uranus, the Magician
Neptune, the Mystic
 SEATTLE SYMPHONY CHORALE

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.

Please turn off all electronic devices and refrain from taking photos or video.

Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

OVERVIEW

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*.



My legacy. My partner.

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

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

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

Lisa Roberts

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



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



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

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 Chorale.

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.

© 2019 Paul Schiavo

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

Tenor

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 Lindemier
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 *

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

Alto

Cynthia Beckett
Cyra Valenzuela Benedict
Ivy Rose Bostock
Monica Bowen
Nancy Brownstein
Kathryn Cannon Miller

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

* *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 Baltacigil, 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 65'
 ("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 Erlkönig"—
 "Der Doppelgänger"
 III.
 "Der Leiermann"—
 "Kennst du das Land?"—
 "Ein Jüngling liebt' ein Mädchen"—
 "Ständchen"—
 "Heidenröslein"—
 "Wehmut"
 "Die alten, bösen Lieder"

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.

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

Please turn off all electronic devices and refrain from taking photos or video.

Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

PROGRAM NOTES

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

ATP PRESENTS

BEATSCIENCE

MUSIC IN MOTION

June 22 & 23, 2019
 Cornish Playhouse, 201 Mercer St
 Tickets: brownpapertickets.com
alchemytap.com

era living
 Premier Residential Retirement Since 1987

MAKE ROOM IN YOUR LIFE *For More*

Lasting Connections *Interesting Hobbies* *Beautiful Walks*

At family-owned and locally operated Era Living retirement communities, active seniors are making room for more community and memorable moments in their retirement years.

Visit eraliving.com to learn more about our 8 unique and innovative communities across Seattle, Renton, and the Eastside.

EQUAL HOUSING OPPORTUNITY

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")

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.

© 2019 Aaron Grad

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,

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

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

(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.

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.

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,

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.

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

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

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...

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.

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.

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,

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,

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
Küssen

Meine Ruh ist hin
(Johann Wolfgang von Goethe)

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

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

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

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

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.

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

My peace is gone

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

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

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

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 verlor'nes 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 angesehn;

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 traumte, 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 wärst 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

<p>'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.'</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>
<p>'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.'</p>	<p>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.</p>	<p>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.</p>	<p>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</p>
<p>'Willst, feiner Knabe, du mit mir gehn? Meine Töchter sollen dich warten schön; Meine Töchter führen den nächtlichen Reihن Und wiegen und tanzen und singen dich ein, Sie wiegen und tanzen un singen dich ein.'</p>	<p>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.</p>	<p>Du Doppelgänger, du bleicher Geselle Was äfftst du nach mein Liebesleid, Das mich gequält auf dieser Stelle So manche Nacht in alter Zeit? <i>(Heinrich Heine)</i></p>	<p>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.</p>
<p>'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.'</p>	<p>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.</p>	<p>III Drüben hinterm Dorfe steht ein Leiermann, Und mit starren Fingern dreht er, was er kann.</p>	<p>III A hurdy-gurdy is outside the village, He plays what he can, with his stiff fingers.</p>
<p>'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!'</p>	<p>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!</p>	<p>Wankt er hin und her, Und sein kleiner Teller bleibt ihm immer leer.</p>	<p>He sways to and fro, And his plate is always empty.</p>
<p>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...</p>	<p>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...</p>	<p>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?</p>	<p>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?</p>
<p><i>(Johann Wolfgang von Goethe)</i></p>		<p><i>(Wilhelm Müller)</i></p>	
	<p>Kennst du das Land wo die Zitronen blühn Im dunkeln Laub die Gold- Orangen glühn Ein sanfter Wind vom blauen Himmel weht. Die Myrte still, und hoch</p>	<p>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</p>	

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.

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

(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.

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

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

(Heinrich Heine)

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

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

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

Laß auch dir die Brust bewegen,
Liebchen, höre mich

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

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

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

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

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

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

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

Oh, they are begging for me

Let your heart speak too,
My sweet, hear me

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

Sah ein Knablein 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

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.

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)

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

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.
(Joseph Freiherr
von Eichendorff)

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

Und holt eine Totenbahre,
Und Bretter fest und dick;

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

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

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.

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

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

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.

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

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.

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

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

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

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

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.

Please turn off all electronic devices and refrain from taking photos or video.

Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

OVERVIEW

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.

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 Saitlet was the soloist, and Vollmar Andreea 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 Lanie.

Already an accomplished oboist, de Lanie 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 Germaine-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

 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.

PROGRAM NOTES

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 Garmisch-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.

© 2019 Paul Schiavo

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.



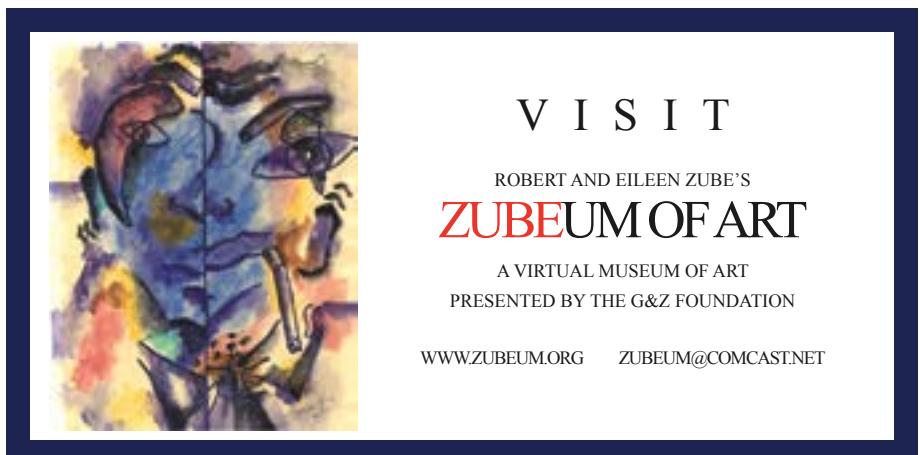
See a play and spend the day in Olympia!



MAN OF LA MANCHA

HARLEQUIN

June 20-July 20 • 306.786.0151
www.harlequinproductions.org



VISIT

ROBERT AND EILEEN ZUBE'S
ZUBEUM OF ART

A VIRTUAL MUSEUM OF ART
PRESENTED BY THE G&Z FOUNDATION

WWW.ZUBEUM.ORG ZUBEUM@COMCAST.NET

SUNDAY, JUNE 16, 2019, AT 2PM

FROM BEETHOVEN TO BEYONCE

SPECIAL PERFORMANCES

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

JOHANNES BRAHMS
GERMANOTTA/LAURSEN

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

ADKINS/EPWORTH
RICHARD WAGNER

LUDWIG VAN BEETHOVEN
STEVE HACKMAN

DMITRI SHOSTAKOVICH
BELLAMY
BENNETT/NOSAJ THING

GUSTAV MAHLER
J. MAYER

LUDWIG VAN BEETHOVEN
STEWART/NASH/HARRELL/
KNOWLES

IGOR STRAVINSKY
BANGALTER/BIRDSONG
/DE HOMEM-CHRISTO

BANGALTER/BIRDSONG
/DE HOMEM-CHRISTO

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

WEST/BANGALTER/BIRDSONG “Stronger”
/DE HOMEM-CHRISTO

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

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

Please turn off all electronic devices and refrain from taking photos or video.

Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

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 KIIS-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



A black and white portrait of Andrew Lipke, a man with long, wavy hair and a beard, wearing a dark jacket over a light-colored shirt. He is looking slightly to the right of the camera. The background is dark and out of focus.

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.

PHOTO: CHRIS SIRKIN

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.

SAM SEATTLE ART MUSEUM

THURSDAY, JUNE 20, 2019, AT 7:30PM

SATURDAY, JUNE 22, 2019, AT 8PM

SUNDAY, JUNE 23, 2019, AT 2PM

MORLOT CONDUCTS DEBUSSY

▲ DELTA | MASTERWORKS

HONORING THE LEGACY OF BUSTER & NANCY ALVORD

Ludovic Morlot, conductor

Maria Männistö, soprano

Ludovit Ludha, tenor

Northwest Boychoir

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 ConstantRICHARD WAGNER *Liebestod from Tristan und Isolde* 7'

INTERMISSION

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

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

Please turn off all electronic devices and refrain from taking photos or video.

Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

Since its establishment
32 years ago,

The Nesholm Family Foundation

has supported organizations that enhance the quality of life in our community, including sponsorship of Seattle's vibrant performing arts groups. For over a century, Pacific Northwest audiences have delighted in performances of the Seattle Symphony, which now reaches more than 315,000 people each year in Benaroya Hall and community venues. This includes 65,000 served through free concerts, classes and demonstrations designed for families, teachers and students.

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

The Nesholm Family Foundation

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 Germaine-en-Laye, near Paris

DIED: March 25, 1918, in Paris

ARRANGED BY: Marius Constant

WORK COMPOSED: 1893–95

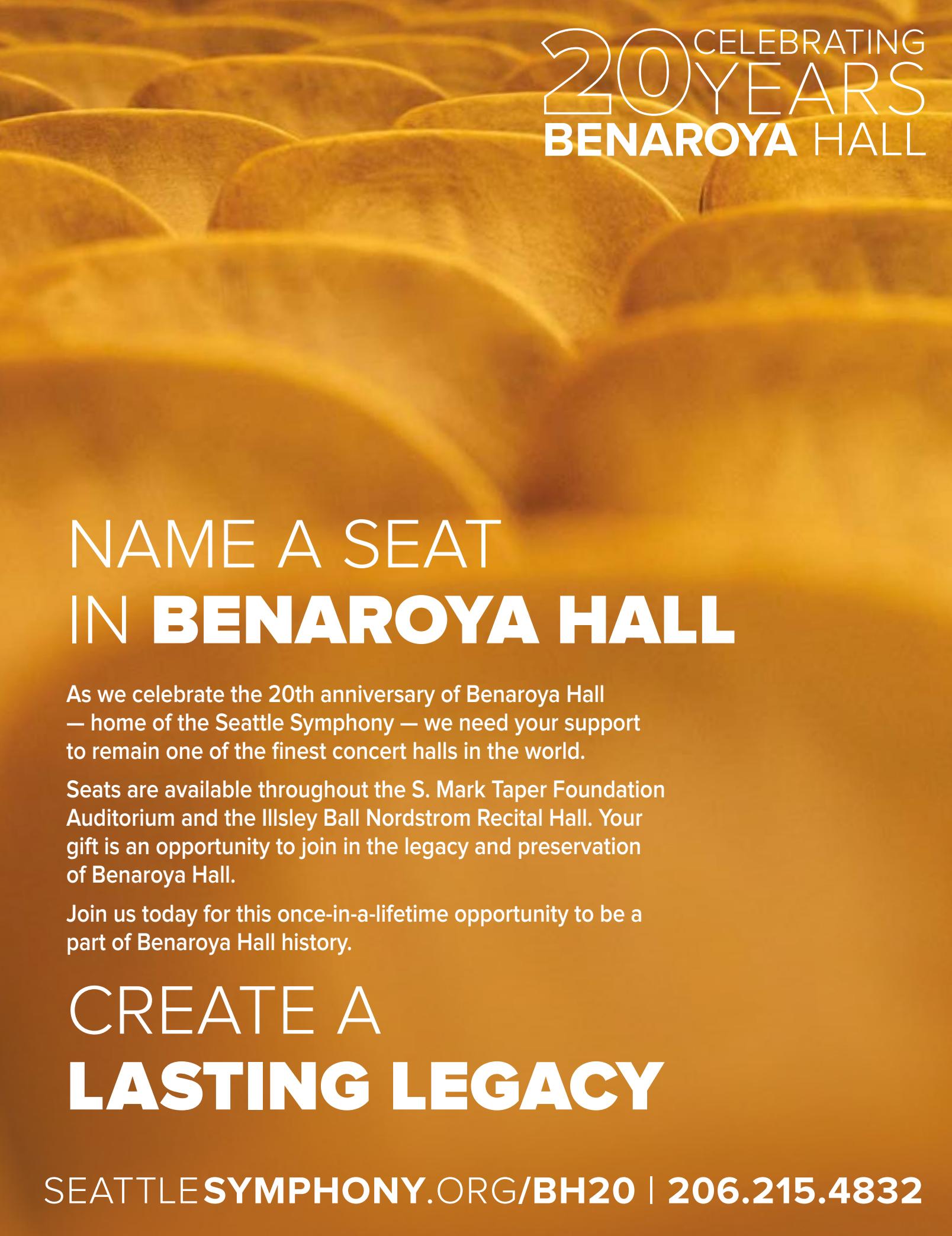
WORLD PREMIERE: The first performance of *Pelléas et Mélisande* took place on April 30, 1902, in Paris, conducted by André Messager. The suite we hear was initially played in May 1983, in Paris; Marius Constant conducted the orchestre de l'Opéra national de Paris.



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



CELEBRATING
20 YEARS
BENAROYA HALL

NAME A SEAT IN **BENAROYA HALL**

As we celebrate the 20th anniversary of Benaroya Hall — home of the Seattle Symphony — we need your support to remain one of the finest concert halls in the world.

Seats are available throughout the S. Mark Taper Foundation Auditorium and the Illsley Ball Nordstrom Recital Hall. Your gift is an opportunity to join in the legacy and preservation of Benaroya Hall.

Join us today for this once-in-a-lifetime opportunity to be a part of Benaroya Hall history.

CREATE A **LASTING LEGACY**

SEATTLE **SYMPHONY.ORG/BH20** | 206.215.4832

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.

© 2019 Paul Schiavo

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.

Henry Appel	Silas Ifland
Griffin Ayers	Rohan Kapur
Andrew Barnes	Kason Kirkpatrick
Henry Barnes	Justin Lee
Henry Bauck	David Magidson
Thure Bendix Bang	Mateo Mihm
Dominic Bennett	Johan Novak
Max Boyd	Blake Perti
Simon Branch	Max Rivera
Toby Briggs	Kieran Rogers
Henry Dejanikus	Nico Santa Lucia
Max Dorn	Sebastian Santa Lucia
O'Brien Driscoll	Benjamin Smith
Paddy Dunn	Zach Wilson
Joshua Gargett	Leo Winkler
Dominic Giuzio	Forrest Wu
Kailen Goldman	Andrew Young
Aaron Hailey	
Matteo Horvat	

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*, *Iołanta*, *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, Vladimír Ashkenazy, Jiri Belohlávek, 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

This performance is approximately two hours including a 20-minute intermission.

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

Please turn off all electronic devices and refrain from taking photos or video.

Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

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 Feet, 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.

6/27-29

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.

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

Please turn off all electronic devices and refrain from taking photos or video.

Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

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:

Ken Bunt

SVP/GM, Disney Concerts:

Chip McLean

Supervising Technical Director:

Alex Levy – Epilogue Media

Film Preparation: Ramiro Belgardt

Business Affairs, Lucasfilm:

Rhonda Hjort, Chris Holm

Music Preparation:

Mark Graham, Matthew Voogt, JoAnn Kane Music Service

Disney Music Library

Operations, Disney Concerts:

Mae Crosby, Royd Haston

Business Affairs, Disney Concerts:

Darryl Franklin, Meg Ross, Jesenia Gallegos

Non-Theatrical Sales, Twentieth Century Fox: Julian Levin

Business Affairs, Warner-Chappell:
Scott McDowell

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.
 Please turn off all electronic devices and refrain from taking photos or video.
 Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

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



CONSTANTINE KITSOPOULOS

Conductor



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.

Photo: Xanthe Elbrick

“ 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



SEATTLE SYMPHONY

YOUR SYMPHONY. YOUR LEGACY.

By making a gift through your estate you join people like you who care deeply about the future of the Seattle Symphony and want to ensure that audiences experience the magic of the orchestra for generations to come.

To share your goals for your future gift, please contact Becky Kowals at becky.kowals@seattlesymphony.org or **206.215.4852**.

FRIDAY, JULY 12, 2019, AT 7PM
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

HARRY POTTER characters, names and related indicia are © & ™ Warner Bros. Entertainment Inc. WIZARDING WORLD trademark and logo © & ™ Warner Bros. Entertainment Inc. Publishing Rights © JKR. (s19)

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

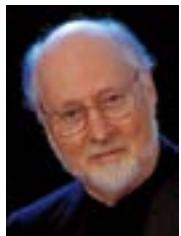
Please note that the timings provided for this concert are approximate.

Please turn off all electronic devices and refrain from taking photos or video.

Performance ©2019 Seattle Symphony. Copying of any performance by camera, audio or video recording equipment, and any other use of such copying devices during a performance is prohibited.

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

SOPRANO

Lillian Balmforth
Jordan Berg
Marisa Dahlman
Jonna Farley
Stephanie Gray
Ashley Husmann
Jenn Newland
Ada Ng
Elaine Lee Paoliello
Katie Skovholt
Jenny Spence
Jan Strand
Judy Williams

ALTO

Shirley Beresford
Marissa Burkey
Cathy Federici
Allison Freel
Elly Hale
Fiona Hatfield
Helen Lafferty
Meaghan Leferink
Corina Rahmig
Liz Reed Hawk
Karen Segar
Janelle Walhout

TENOR

Kaelee Bolme
Jacob Buys
David Dodman
Rich Eckert
Theo Floor
Ed Morris
Zachary Shaner
Danny Szydlo
Anna Thelen
Vesteinn Thorsson
Robert Wade
Zachary Zimmerman

BASS

Jim Bartscher
Peter Budny
Paul Drayna
Curtis Forger
Ryan Gao
Peter Hemmen
Rick Johnson
Wes Kim
Tom Lin
Dan Rogalsky
Chris Rule
Christopher Smith

SEATTLE SYMPHONY DONORS

PRINCIPAL BENEFACTORS

The Seattle Symphony acknowledges with gratitude the following donors who have made lifetime commitments of more than \$1 million as of April 25, 2019.

4Culture

Dr.* and Mrs.* Ellsworth C. Alvord, Jr.
Andrew W. Mellon Foundation

ArtsFund

ArtsWA

Beethoven, A Non Profit Corporation/Classical KING FM 98.1

Alan Benaroya

Sherry and Larry Benaroya

The Benaroya Family

Bill & Melinda Gates Foundation

The Boeing Company

C.E. Stuart Charitable Trust

Charles Simonyi Fund for Arts and Sciences

Leslie and Dale Chihuly

The Clowes Fund, Inc.

Priscilla Bullitt Collins*

Jane* and David R. Davis

Delta Air Lines

Estate of Marjorie Edris

Judith A. Fong and Mark Wheeler

The Ford Foundation

Dave and Amy Fulton

William and Melinda Gates

Lyn and Gerald Grinstein

Lenore Hanauer

David J. and Shelley Hovind

Ilseley Ball Nordstrom Foundation

Kreiselsheimer Foundation

The Kresge Foundation

Marks Family Foundation

Bruce and Jeanne McNae

Microsoft Corporation

Microsoft Matching Gifts Program

M.J. Murdock Charitable Trust

National Endowment for the Arts

Nesholm Family Foundation

The Norcliffe Foundation

POUCHO

James and Sherry Raisbeck

Estate of Gladys Rubinstein

Gladys* and Sam* Rubinstein

S. Mark Taper Foundation

Jeff and Lara Sanderson

City of Seattle

Seattle Office of Arts & Culture

Seattle Symphony Foundation

Seattle Symphony Women's Association

Leonard* and Patricia Shapiro

Estate of Dr. Joseph S. Spinola

Samuel* and Althea* Stroum

Dr. Robert Wallace

The Wallace Foundation

Joan S. Watjen, in memory of Craig M. Watjen

Stephen Whyte

Virginia and Bagley* Wright

Anonymous (5)

GUEST ARTISTS CIRCLE

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

Leslie and Dale Chihuly

The Judith A. Fong Music Directors Fund

Betty Graham

Jean-François and Catherine Heitz

Ilene and Elwood Hertzog

Nader and Orain Kabbani

Dana and Ned Laird

Paul Leach and Susan Winokur

Nesholm Family Foundation

Sheila B. Noonan and Peter M. Hartley

Melvyn Poll Tenors Fund

James and Sherry Raisbeck

Grant and Dorrit Saviers

ScanDesign Foundation by Inger and Jens Bruun

Charles and Maria Schweizer

Martin Selig and Catherine Mayer

Yuka Shimizu

Mel and Leena Sturman

Atsuhiko and Ina Goodwin Tateuchi Foundation

Muriel Van Housen and Tom McQuaid

Stephen Whyte

Anonymous

PRINCIPAL MUSICIANS CIRCLE

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

Sue and Robert Collett

John Delo and Elizabeth Stokes

David J. and Shelley Hovind

Mika Nakamura and Gary Wood

Patricia and Jon Rosen

Eliza and Brian Shelden

Anonymous

SYMPHONY MUSICIANS CIRCLE

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

Dr. Mark and Laure Carlson

Jan and Brit Etzold

William E. Franklin

Andrew and Molly Gabel

Elizabeth and Laurent Guez

Terry Hecker and Dan Savage

Nancy Neraas and Michael King

The Nakajima Family

Melvyn* and Rosalind Poll

Dana Reid and Larry Hitchon

Norm and Elisabeth Sandler/The Sandler Foundation

Selena and Steve Wilson

Anonymous

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

INDIVIDUALS

The Seattle Symphony gratefully recognizes the following individuals for their generous Annual Fund and Special Event gifts through April 25, 2019. If you have any questions or would like information about supporting the Seattle Symphony, please visit us online at seattlesymphony.org/give or contact Donor Relations at 206.215.4832.

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

STRADIVARIUS CIRCLE

Platinum (\$250,000+)

Chap and Eve Alvord ¹⁵

The Benaroya Family ¹⁵

Leslie and Dale Chihuly ¹⁵

Judith A. Fong and Mark Wheeler ¹⁰

Lenore Hanauer ¹⁵

Marks Family Foundation

Eliza and Brian Shelden

Stephen Whyte ¹⁰

Anonymous (2)

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

David J. and Shelley Hovind [^]

Leonard and Norma Klorfine Foundation

Paul Leach and Susan Winokur ¹⁵

Melvyn* and Rosalind Poll ⁵

Martin Selig and Catherine Mayer [^]

Joan S. Watjen, in memory of Craig M. Watjen ¹⁵

Anonymous

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

Dr.* and Mrs.* Ellsworth C. Alvord, Jr. ⁵

Elias and Karyl Alvord ⁵

Sherry and Larry Benaroya [^] ⁵

Rebecca and Barney* Ebsworth ¹⁵

Dave and Amy Fulton [^] ⁵

Jeffrey S. Hussey

The Nakajima Family ⁵

SEATTLE SYMPHONY DONORS

James and Sherry Raisbeck ¹⁵
Norm and Elisabeth Sandler/The Sandler Foundation ⁵
Douglas* and Theiline Scheumann
Charles and Lisa Simonyi
H.S. Wright III and Katherine Janeway ¹⁵
Anonymous (4)

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

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

MAESTROS CIRCLE

Gold (\$15,000 - \$24,999)
René and April Ancinas ⁵
Jeanne Berwick and James Degel,
Berwick Degel Family Foundation ¹⁰
Thomas and Susan Bohn
Children Count Foundation ¹⁰
Sue and Robert Collett ¹⁵
John Delo and Elizabeth Stokes ⁵
Brooke Benaroya Dickson and Josh Dickson
Senator and Mrs. Daniel J. Evans ¹⁵
Jerald Farley ¹⁵
Dennis Gannon and Sarah Burns
Katie and Jason Garms
Jeffrey and Martha Golub ¹⁵
Michael R. Hatch ⁵
Terry Hecker and Dan Savage ⁵
Chuck* and Pat Holmes ¹⁵
Will and Beth Ketcham ⁵
Ron Koo and Lisa Olmos de Koo ⁵
Moe and Susan Krabbe ¹⁵
John Laughlin
Jeff Lehman and Katrina Russell ⁵
Richard and Francine Loeb ⁵
Everil Loyd, Jr. and Joanne DelBene
Kjristine R. Lund ⁵
Richard Meyer and Susan Harmon ⁵
Yoshi and Naomi Minegishi ¹⁵
Mika Nakamura and Gary Wood ⁵
Dick and Joyce Paul ¹⁰
Sally G. Phinny ⁵
Dana Reid and Larry Hitchon ⁵
Kathy Savitt and Adam Diamond ⁵
Vivian and Jim Schwab ⁵
Seattle Symphony Volunteers
Yuka Shimizu

Patricia Tall-Takacs and Gary Takacs ¹⁵
Mr. and Mrs. Michael Werner

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

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

FOUNDERS CIRCLE

Gold (\$7,500 - \$9,999)
Molly and Marco Abbruzzese ¹⁵
Richard Andler and Carole Rush ¹⁰
Bernstein Family Foundation ⁵
Rosanna Bowles ⁵
Steve and Sylvia Burges ¹⁵
Beryl and Nick Crossley ⁵
Patricia Davis ⁵
David and Dorothy Fluke ¹⁵
Gerald B. Folland ⁵
Donald G. Graham, Jr. ¹⁵
Joaquin and Jennifer Hernandez ⁵
Thomas Horsley and Cheri Brennan ⁵
Carole and Rick Horwitz ⁵
Dustin and Michelle Ingalls ¹⁵
JNC Fund ⁵

SEATTLE SYMPHONY
LUDOVIC MORLOT, MUSIC DIRECTOR

I GIVE BECAUSE ...

“

The
Symphony is
a world-class
organization
that has left
many in awe
many times.
I am proud
to help keep
the music
playing.

”

– Jon

WHY DO YOU GIVE?

SEATTLESYMPHONY.ORG/GIVE
206.215.4832

SEATTLE SYMPHONY DONORS

Karen Koon ¹⁰
 Eva and Jon LaFollette ¹⁰
 Stacey and Dan Levitan
 Lourdes M. Orive
 Bob and Annette Parks ⁵
 Sue and Tom Raschella ¹⁵
 Michael Slonski and Jennifer Wilson ¹⁰
 Michel and Christine Sguignard ⁵
 Hans and Joan* van der Velden ¹⁵

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

Jim and Catherine Alchin ¹⁵
 Terry Allen
 Eddy and Osvaldo Ancinas
 Drs. Linda and Arthur Anderson ∞ ⁵
 Inessa and Eric Anderson
 Geoffrey Antos ¹⁰
 Susan Y. and Charles G. Armstrong \wedge ⁵
 Dr. C. Bansbach
 Thomas Galthausen and Sandra Bailey ⁵
 Kris Barker ⁵
 Suzanne M. Barker
 Carol Batchelder ¹⁵
 Donna Benaroya ⁵
 Maureen and Joel Benoliel
 Janice Berlin ⁵
 Kathy Binder
 Robert Bismuth ⁵
 Rebecca Galt Black ¹⁵
 Barbara BonJour ¹⁵
 Phillip and Karla Boshaw ⁵
 Matt Brannock and Claire Taylor ⁵
 Alec and Maddy Brindle ⁵
 Susan Y. Buske ∞ ⁵
 Glen and Anita Campbell
 Rashmi and Gagan Chopra
 David and Leigh Anne Clark
 David B. Cross ⁵
 Scott and Jennifer Cunningham ⁵
 Jane* and David R. Davis \wedge
 Carl de Marcken and Marina Meila ⁵
 Calisile Dean ⁵
 Mr. Steve S. Dietz
 Aileen Dong ⁵
 Liz and Miles Drake ¹⁰
 Charles Engelke and Laurie White
 Judith Z. Feigin and Colin Faulkner ⁵
 Gerard Fischer
 Jack Freelander ⁵
 William and Cheryl Geffon
 Phyllis Golden
 Michele and Bob Goodmark ⁵
 Patty Hall \wedge ¹⁵
 Mark and Stacy Harrington
 Margaret M. Hess ⁵
 Dick and Nora Hinton ⁵
 Endre Holen
 Norm and Carla Hubbard ∞
 Don and Connie Irving
 Michael A. Klein and Catherine A. Melfi ⁵
 Joan Krajewski
 John and Joyce O'Connell
 Kathleen Leahy ¹⁰
 Mark Linsey and Janis Traven ⁵
 Roy and Laura Lundgren
 Rebecca and Laird Malamed
 Mark H. and Blanche M. Harrington
 Foundation ¹⁵
 JoAnn McGrath
 Carolyn R. Miller ¹⁵
 Drs. Pamela and Donald Mitchell ¹⁵
 Mr. and Mrs. Richard Moore
 Reid and Marilyn Morgan \wedge ¹⁵
 Susan and Furman Moseley
 Robert Moser
 Akino and Bill Neubauer
 Jarick and Tim Noonan
 Marc and Sally Onetto
 Lisa Peters and James Hattori
 Mr. and Mrs. Charles M. Pigott ¹⁵
 Dr. and Mrs. Richard D. Prince ¹⁵
 Douglass and Katherine Raff ¹⁵
 Dick and Alice Rapasky ¹⁰
 Tom and Teita Reveye
 Carrie Delaney Rhodes ⁵

Bernice Mossafer Rind* \wedge ⁵
 Richard and Bonnie Robbins ⁵
 Jonathan and Elizabeth Roberts ¹⁵
 Mike and Marcia Rodgers
 Helen and Ivan Rouzanov ⁵
 Suzanne and Walter Scott Foundation
 Jan* and Peter Shapiro
 Frank and Harriet* Shrontz ¹⁵
 Klara and Larry Silverstein
 Megan and Mike Slade
 Buz and Helen Smith ¹⁵
 Ms. Barbara Snapp and Dr. Phillip Chapman ⁵
 Mr. and Mrs. Lyle Snyder ⁵
 Alexander and Jane Stevens ¹⁰
 John and Sherry Stilin ¹⁵
 Cynthia Stroum
 Sympaticos
 Krishna and Joanna Thiagarajan +
 S. Vadman ¹⁰
 Gary and Karla Waterman \wedge ⁵
 Laurie and Allan Wenzel ¹⁰
 Stephen and Marcia Williams ⁵
 Kenneth and Rosemary Willman ⁵
 Wayne Wisehart ⁵
 Jeff Wood and Diane Summerhays ⁵
 Simon Woods and Karin Brookes ⁵
 Woodworth, Charleson Charitable Fund ⁵
 Barbara and Richard Wortley ⁵
 Marcia and Klaus Zech
 Anonymous (7)

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

AFCO & Sons, LLC
 Harriet and Dan Alexander ⁵
 Ignacio Alvarado-Cummings ∞ ⁵
 Claire Angel ¹⁰
 Bill and Nancy Bain \wedge
 Kendall and Sonia Baker ¹⁰
 Dr. and Mrs. Terrence J. Ball ¹⁰
 Dr. and Mrs. Ronald J. Beck ⁵
 Dr. Melvin Belding and Dr. Kate Brostoff ∞ ⁵
 Karin M. Weekly and Bryan H. Bell
 Zane and Celia Brown ¹⁵
 Cecily Carver
 Ping Chee and Maritta Ko
 Joshua D. Closson ∞
 Cogan Family Foundation ¹⁰
 Samuel and Helen Colombo ¹⁵
 Donald and Ann Connolly ⁵
 Rosalie Contreras and David Trenchard ∞
 James and Barbara Crutcher ⁵
 Lloyd G. Danku
 Dr. Stella Desyatnikova ⁵
 Cindy Dobrow
 Jim and Gaylee Duncan ⁵
 Andrew Faulhaber ¹⁰
 John and Nancy Freeman
 Jane and Richard Gallagher ⁵
 Doris H. Gaudette ¹⁵
 Janice A. and Robert L. Gerth ¹⁵
 George Gilman ⁵
 Erica L. Gomez ⁵
 Ted and Sandy Greenlee ¹⁵
 William Haines ¹⁵
 Jane Hargrave and Elly Winer ⁵
 Michèle and Dan Heidt ¹⁰
 Gabriel and Raluca Hera
 Robert and Eileen Hershberg ∞ ⁵
 Moira Holley and Scott Wasner
 Joni, Scott, and Aedan Humphreys ∞
 Richard and Roberta Hyman ⁵
 Robert C. Jenkins
 James and Sirkku Johnson
 Thomas and Kathleen Koepsell
 Drs. Kotoku and Sumiko Kurachi ⁵
 Tatyana Kutsy
 Elizabeth Lee
 Eugene and Martha Lee ⁵
 Steve Lewis ¹⁵
 Christina and James Lockwood
 Richard* and Beverly Luce ¹⁵
 Michael and Barbara Malone ⁵
 Judsen Marquardt and Constance Niva ⁵
 Ken* and Robin Martin ¹⁵
 David Mattson ⁵

Bill and Colleen McAleer ¹⁵
 Brooke and Dre McKinney-Ratliff
 Justine and John Milberg ⁵
 Laina* and Egon Molbak ¹⁵
 Gary Morse and Ellen Bowman ⁵
 Eric Noreen and Suzi Hill ⁵
 Brian Pao and Susan Leu
 Andrew Pilloud
 E. Paul and Gayle Robbins ⁵
 John Robinson and Maya Sonenberg ¹⁵
 Jack Rodman and Koh Shimizu
 Braxton E. Rowe
 James T. and Barbara Russell
 Dr. and Mrs. Werner E. Samson ⁵
 John and Margaret Sanders
 David Schiffrrin
 Susan Schroeter-Stokes and Robert Stokes ⁵
 Jeffrey C. Sherman
 Anne Shinoda-Mettler
 Neipi Smith and Joan Affleck-Smith ⁵
 Margaret W. Spangler ¹⁵
 Sonia Spear ¹⁵
 Lorna Stern ¹⁵
 Craig and Sheila Sternberg
 Isabel and Herb Stusser ¹⁵
 Esther M. Su ∞
 David Tan and Sherilyn Anderson-Tan ⁵
 Ronald and Pamela Taylor ∞ ⁵
 Kirsten and Bayan Towfig
 Betty Lou and Irwin* Treiger ¹⁵
 Jean Baur Viereck ¹⁰
 Janna Viniko
 Steve Vitalich ⁵
 Bryna Webber and Dr. Richard Tompkins ⁵
 John and Fran Weiss ¹⁵
 Sally and David Wright
 Keith Yedlin ⁵
 Christian and Joyce Zobel ¹⁵
 Robert and Eileen Zube ⁵
 Anonymous (3)

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

John and Andrea Adams ⁵
 Robert and Ali Alexander
 Daniel Alexander II
 Susan Allan and Keylor Eng
 Mr. and Mrs. John Amaya
 Carlton and Grace Anderson ⁵
 Patrick Andre ∞ ⁵
 Larry Harris and Betty Azar ¹⁵
 Dr. Larry and DeAnne Baer
 Tracy L. Baker ∞ ¹⁵
 Charlie Barbour and Diana Lynn Kruis ⁵
 Jeffrey Barker ²
 Michael Barbras
 Jane and Peter Barrett ⁵
 Patty and Jimmy Barrier ⁵
 Hal and Anne Bomgardner ⁵
 William and Beatrice Booth
 Rosemary and Kent Brauninger ¹⁰
 Bob and Bobbi Bridge ⁵
 Alexandra Brookshire and Bert Green \wedge
 Claire and Aaron Burnett
 Barbara A. Cahill ¹⁰
 April Cameron
 Sherry and Bruce Carbary
 Vicente Cartas Espinel
 Charlotte Chandler
 Jeffrey Christianson
 Gakyoung Chung
 Robert E. Clapp ∞ ⁵
 Terese Clark
 John Clawson ⁵
 Kelly Coffing and Alison Hoffarth
 Ellen and Phil Collins ¹⁵
 Mr. and Mrs. Ross Comer ¹⁰
 Peter and Lori Constable
 Herb and Kathe Cook ⁵
 Tiffany and Scott Dale
 Dr. Kevin Thomas Damour
 Cami and Ray Davis
 Douglas Dawson and Paola Diano
 Frank and Dolores Dean ¹⁵
 Derek Deeter
 Jeff Dempsey

Dr. Geoffrey Deschenes and
 Dr. Meredith Broderick ⁵
 Matthew Doxey and Tiffany McNees
 Jeff Eby and Zart Dombourian-Eby ∞ ⁵
 Leo and Marcia Engstrom ⁵
 Paul and Kimberly Fisher
 Ashley Myers and Andrew Fitz Gibbon
 Isabel Foster Carpenter
 Ernest and Elizabeth Scott Frankenberg ¹⁰
 Jacob Garcia
 Jean Gardner \wedge ¹⁵
 Carol B. Goddard ¹⁵
 Walter Gray ²
 Don and Liz Gresch ¹⁰
 Kate and Ted Gunal
 Marilyn Gustafson ¹⁵
 Ken Hayashi ∞ ⁵
 Ms. Jill Heerensperger
 Anders and Liz Hejlsberg
 Harold* and Mary Fran Hill ¹⁰
 Candyce Hogan
 Becca and Brandon Honcoop
 Bob and Melinda Hord ⁵
 Patricia Hunter
 Geoffrey Jackson and Jane Leeson-Jackson* ∞
 Michael Jensen and Diane Kurzontkowski
 Elizabeth Johnson and Matt Uyttendaele
 Stacy and Doug King
 Karen and Peter Klacsman
 W. M. Kleinenbroich ⁵
 Drs. Peter H. and Susan M. Knutson ⁵
 Albert and Elizabeth Kobayashi ∞ ¹⁵
 Sarah Kohut
 Ben Kolpa and Angelisa Paladin
 Dr. and Mrs. Masato Koreeda ⁵
 Leslie Lackey ⁵
 Eric Lam ¹⁰
 Stewart M. Landefeld and Margaret Breen
 Mary and Michael Lee
 Dawn Lopore and Ken Gladden ¹⁰
 Alan and Sharon Levy ¹⁰
 Gina Linden ∞
 Kori Loomis
 Susan and Jeff Lubetkin
 Mr. and Mrs. Louis Lundquist ¹⁰
 Bryan Lung ⁵
 Gunilla and Vidur Luthra
 Mark P. Lutz ¹⁵
 Zoey Mann
 Susan Marinello
 Frank and Judith Marshall Foundation
 Corrinne Martin
 Kevin McGuire
 Joy McNichols ¹⁵
 Christine B. Mead ⁵
 Ronald Miller and Murl Barker ¹⁰
 Gary Moresky ⁵
 Christine B. Moss ¹⁵
 Marcia Murray
 Thomas and Judith Noble
 Bruce and Jeannie Nordstrom
 Isabella and Lev Novik ⁵
 Kathryn and John O'Brien
 Jerald E. Olson ¹⁵
 Mary Pat and John Osterhaus
 Path Forward Leadership Development
 Allan and Jane Paulson ¹⁵
 Susan and Brian Pessolano
 Marcus Phung ¹⁰
 Louis Poulin
 Lucy and Herb Pruzan ⁵
 Harry* and Ann Pryde
 Julie Ratner
 Jason Reuer ⁵
 Deborah and Andrew Rimkus ⁵
 Ed and Marjorie Ringness ¹⁵
 Chuck and Annette Robinson ¹⁰
 Ms. Jean C. Robinson
 Nancy M. Robinson ¹⁵
 Kate and Matthew Scher
 Thomas and Collette Schick
 Eckhard Schipull ¹⁵
 Harry Schneider and Gail Runnfeldt
 Dr. John Schneider
 Jo Ann Scott

SEATTLE SYMPHONY DONORS

Janet and Thomas Seery ¹⁵
 Barbara and Richard Shikiar ¹⁵
 Charles Shiple ¹⁵
 Douglas Smith and Stephanie Ellis-Smith
 Mary Snapp and Spencer Frazer
 Christopher Snow ⁵
 Stella Stamenova
 Paula Stokes and John Sullivan
 Victoria Sutter ⁵
 John and Eleanor Toews
 Manijeh Vail ¹⁰
 Mr. Leo van Dorp ⁵
 Johanna P. VanStempvoort ¹⁵
 Mary Lou and Dirk van Woerden ⁵
 Maia and John Vechey
 Charlie Wade +
 Jan and Nancy Wanamaker ⁵
 Judith A. Whetzel ⁵
 Roger and June Whitson
 Jessie and David Woolley-Wilson
 Jerry and Nancy Worsham ¹⁰
 Jeff and Korynne Wright
 Kay H. Zatine ¹⁵
 Igor Zverev ¹⁵
 Anonymous (15)

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

Jennifer and Kurt Adair +
 Bill and Janette Adamucci
 Nance and Steve Adler ⁵
 Peter Aiau and Susan Ormbrek ⁵
 John Akin and Mary Stevens
 Dr. Bruce and Joann Amundson
 Adaline Ancinas
 Eva Gordon Anderson and Mark Anderson
 Phoebe Andrew
 Richard and Dianne Arensberg
 Bridget Aumell
 Joel Barduson ⁵
 Steven Barger
 Anna and Jonas Barklund ⁵
 Josh and Megan Barnard
 Cornelius Barnett ⁵
 Marilee Barth
 Douglas and Maria Bayer ¹⁵
 Silas Beans and Kristin Bunce
 Patricia Bell
 Joyce and Alan Bender
 Judith and Arnold Bendich
 Dr.* and Mrs. Jeffrey Bernstein
 Paul and Sarah Bliss
 Capt. and Mrs. Paul Bloch ¹⁰
 Molly Blume ⁵
 Audrey and David Bolson
 Raymond and Ann Borelli ⁵
 Marilyn Braarud
 Bob* and Jane Ann Bradbury ¹⁰
 Herb Bridge* and Edie Hilliard
 Daniel H. Brown
 Katharine M. Bullitt
 Dr. Margaret Burke
 Lisa Bury and John R. Taylor
 Judy and Ward Bushnell
 Cy and Kathleen Butler
 Mary and Patrick Callan ⁵
 Karen Cameron ⁵
 Corinne A. Campbell ⁵
 Craig and Jean Campbell ¹⁵
 Mary Campbell ⁵
 Wally and Sally Campbell
 Dr. Lysanne Cape ⁵
 Nora Capron
 Louis Carboneau and Agnes Mallet
 Janitta and Bob Carithers
 Carol and John Austenfeld Charitable Trust ¹⁰
 Barbara Carr
 Patrick Cazeau
 Anand Chakraborty
 Liz Chambers and Jim Johnson
 Kent and Barbara Chaplin ¹⁵
 Jorge Chavez
 Mr. James Chesnutt ⁵
 Heinke Clark
 Ms. Constance Clarke ⁵
 Michelle Codd

Robert and Janet Coe
 Sam and Karen Coe ⁵
 Ida Cole
 Susan and Laurence Commerree ¹⁵
 Mr. and Mrs. Frank Conlon ⁵
 Dr. Loveday Conquest ⁵
 Jeffrey and Susan Cook ⁵
 Patricia Cooke
 Danica Coonan
 T. W. Currie Family ¹⁵
 Richard Cuthbert and Cheryl Redd-Cuthbert
 Robert Darling ⁵
 Caroline L. Feiss* and Gordon B. Davidson
 Melissa Davis
 Tom DeBoer ⁵
 Renee and Robert Devinck ⁵
 Mark Dexter
 David and Helen Dichek
 Anthony DiRe
 Dwight and Susan Dively ⁵
 Sue Donaldson and Paul Fletcher ¹⁵
 Patrice Donohue
 Everett and Bernie DuBois ¹⁵
 Ken Duncan and Tanya Parish ⁵
 Renee Duprel +
 Mr. Scott Eby ⁵
 Dr. Lewis and Susan Edelheit
 Brandon R. Edwards ⁵
 Donna Richman and Mike Ehrenberg ⁵
 Bill and Erin Ellis ⁵
 David Elop
 Mr. David Epstein
 Luis Espinosa
 Brittni and Larry Estrada ⁵
 Walter Euyang Jr
 Dr. and Mrs. R. Blair Evans ¹⁵
 Karen and Bill Feldt ⁵
 Junko and Glen Ferguson
 Al Ferkovich and Joyce Houser-Ferkovich ¹⁵
 Lori and Miguel Ferrer*
 Steven Fetter and Bonnie Kellogg
 Helga Filler
 Jerry and Gunilla Finrow ¹⁵
 Marilyn First
 Shari and Michael Fleming
 Jack and Jan Forrest ⁵
 Jon Fourre ⁵
 Jane H. Fox ¹⁵
 Steve Francks
 Judith Frank
 Ms. Janet Freeman-Daily ¹⁵
 Maureen Frisch
 Donald and Ann Frothingham
 Carole Fuller and Evan Schwab
 Terri and Joseph Gaffney ⁵
 Rosemary and Byron Gee
 Martin and Ann Gelfand
 Abraham George and Catharin Maney
 Ruth and Bill* Gerberding ⁵
 Gail Giacomazzi ⁵
 Bernel Goldberg +
 Bill and Joy Goodenough ¹⁵
 Donna Graddon
 Renee Grant Bluechel
 Robert Greco
 Maridee Gregory ⁵
 Megan Hall and James Janning ⁵
 Lea and Larry Hamlin
 Rich and Reggie Hammond
 Deena C. Hanke ⁵
 Barbara Hannah ¹⁵
 Dave and Sandy Hanower
 Linda and Wolfram Hansis ⁵
 Dr. and Mrs. James M. Hanson ⁵
 Karin and Frederic Harder
 Walter Harley and Anne Sustar ¹⁵
 Racha and Wassef Haroun
 Susan and Tom Harvey
 Drs. Robert and Sally Hasselbrack
 Ken* and Cathi Hatch ⁵
 Pat Hayenga
 Admiral and Mrs. Thomas B. Hayward ⁵
 Mary Heckman
 Nichole Heidrick
 Joshua Hemphill

Ralph and Gail Hendrickson
 Terrill and Jennifer Hendrickson ⁵
 F. Randall and Barbara Hieronymus ⁵
 Alice and Paul Hill
 Marvin and Elizabeth Hoekstra
 Toni and Rod Hoffman ⁵
 Norm Hollingshead ⁵
 Bob Holtz and Cricket Morgan ⁵
 Hannah Hoose
 Gwen and Randy Houser ¹⁰
 Krista Hughes
 Mr. Roy Hughes ⁵
 Dan Hungate
 Jo Anne Iacofano
 Ralph E. Jackson ¹⁵
 Kimberly Jankelson
 Martha Jaworski ⁵
 Leah Jaynes
 Baochun Jin
 Clyde and Sandra Johnson ¹⁰
 Shirley Kah
 Robert Karman ⁵
 Sean and Lisa Kelly ⁵
 Dibra and Kent Kildow
 Mike and Mary Killien ¹⁵
 Karol King ⁵
 Virginia King ¹⁰
 Frank and Diana Kirkbride ¹⁰
 Carolyn and Robert Kitchell
 Alana Knaster
 Vera Koch
 Andrew N. Kornuta and Xingyu Li
 Becky Kowals and Max Rose +
 Norbert and Kimberly Kusters
 Afshan Lakha
 Aidan Lang and Linda Kitchen
 Ron and Carolyn Langford ¹⁵
 Bryan LaPorte ⁵
 Peter M. Lara ¹⁵
 Law Offices of Lisa Saar ⁵
 Gregory and Mary Leach ¹⁵
 Justin Lee
 Sharon Lee
 Timothy Lee
 Christoph Lemoine ⁵
 Virginia and Brian Lenker ¹⁵
 Phyllis Leventhal
 Don and Carla Lewis ¹⁰
 Jerry and Marguerite Lewis ⁵
 Betty Lewis ¹⁰
 Mike Lewis
 Chien Li
 Henry Li
 Bobbie Lindsay and Douglas Buck
 Anamarie T. Lloyd
 Mr. and Mrs. Bruce C. Lorig ⁵
 Sharon and Marty Lott
 Lovett-Rolfe Family Trust ⁵
 Thomas and Virginia Hunt Luce
 Sandy Mackie
 Nancy and Roger MacPherson
 Ana and Gustavo Mahler ⁵
 Rhonda Maloney ¹⁰
 Mary Ann and Ted Mandelkorn
 Mark Litt Family DAF of the Jewish Federation
 of Greater Seattle ¹⁰
 Charles T. Massie ⁵
 Anne and Rick Matsen ⁵
 Lois Mayers
 Florence and Charlie Mayne
 Malcolm and Diane McCallum ⁵
 Dr. and Mrs. Paul McCullough
 E. Thomas McFarlan ¹⁰
 John McGarry and Michelle Wernli
 Diane and Scott McGee
 Heather and Mike McKay
 Karen and Rick McMichael ⁵
 Dr. and Mrs. James F. McNab
 Melinda McNeely
 Gunda and Uwe Meissner ⁵
 Jan and Andy Meyers
 Karen and James Mhyre
 Mary Mikkelsen ¹⁵
 Bruce Miller and Sandra Kroupa
 Laurie Minsk and Jerry Dunietz

Chie Mitsui ⁵
 Charles Montange and Kathleen Patterson ¹⁵
 James Monteith and Marita Caya ⁵
 Brady Montz ⁵
 Melinda Moore ⁵
 Mary and Alan Morgan
 Richard Mori ⁵
 Kevin Murphy and Karen Freeman ¹⁵
 Andrew Murray and Kevin Hardie
 Mr. and Mrs. J. P. Naughton ¹⁵
 David Neagle
 Paul Neal and Steven Hamilton ⁵
 Mark Nelson
 Robert and Claudia Nelson
 Kirsten Nesholm ⁵
 Robert Ness
 Marilyn Newland ¹⁰
 Olin Nichols
 Mark Nickerson
 Martha Noerr and T. Jeffrey Keane ⁵
 Linda Nordberg
 Ken and Pearl Noreen ⁵
 Mary Odermat
 Douglas and Alida Oles
 Thomas and Cynthia Ostermann ¹⁰
 Richard and Peggy Ostrander
 Gerald and Melissa Overbeck
 Meg Owen ⁵
 Jae Hyun Paek ⁵
 John Palo
 David and Gina Pankowski ⁵
 Richard and Sally Parks* ⁵
 PAS Financial Planning ⁵
 Jacqueline Louise Patek
 Neal Patel
 David F. Peck ¹⁵
 Nancy and Christopher Perks ¹⁵
 Mary and Kerr Person
 Perspectives of New Music
 Don and Sue Phillips ⁵
 Mary Pigott
 Tom and Brooke Pigott
 Valerie and Stanley Piha
 Donald Pogoloff ⁵
 Bec Powell ⁵
 Jane Powers
 Ruth Ann and Jim Powers
 Lori and Bill Price
 Alexander Prior
 Llewelyn G. and Joan Ashby Pritchard ⁵
 Judy Quick
 Tom and Carol Quinsey ¹⁵
 Ann Ramsay-Jenkins ⁵
 Wendy and Murray Raskind ¹⁰
 Jane and James Rasmussen ¹⁵
 Eric Raub ⁵
 Jamie Rawding
 Christopher and Lila Rayl
 Reverend Kerry and Robin Reese ¹⁵
 Cecilia Paul and Harry Reinert ¹⁰
 Kristi Rennebohm-Franz ⁵
 Lynn Resnick
 Teresa Revelle
 Hollace and James Rhodes
 Jean A. Rhodes ⁵
 Valerie Rice
 Fred Richard ¹⁵
 John Richardson II ⁵
 Jennifer Ridewood
 Mr. and Mrs. Charles Riley ⁵
 Joel Rindal
 Melissa and Manuel Rivelio
 Dr. Tom Roberts
 Dr. and Mrs. Tom Robertson ⁵
 Mary and David Robinson
 Mike Robinson
 Eric Robison
 Dina Rohm
 Stan and Michele Rosen ⁵
 David Said Martinez ⁵
 Sara Delano Redmond Fund
 Lt. Col. Nathan Ray Sawyer
 Art Schneider and Kim Street ⁵
 Dr. and Mrs. Jason Schneier ⁵
 Mr. and Mrs. Joseph Schocken ⁵

SEATTLE SYMPHONY DONORS

Judith Schoenecker and Christopher L. Myers ¹⁰
Steve Schroeder and Cheryl Beigle ⁵
Patrick and Dianne Schultheis
Nancy and James Schultz ⁺
Janet Sears ^{oo}
Maria Semple
Virginia Senear ¹⁵
Dr. Anita Shaffer ⁵
Julie Shankland
Julie and Don Shaw
Yumi and Craig Sherman
Jon and Kim Shirley
Todd Shively and Christopher Woods
Cindy Shoffner
Sill Family Foundation
Julie Silvers ^{oo}
Evelyn E. Simpson ^{oo}
John and Jane Simpson
Dr. Charles Simrell and Deborah Giles ¹⁵
Mr. Charles Sitkin
Connie Smith
Garrett Smith
Stephen and Susan Smith ⁵
Michele Souligny ^{oo}
Michael Spektor
Kathleen and Robert Spitzer ⁵
Doug and Katie Sprugel ⁵
Dr. and Mrs. Gordon Starkebaum ¹⁰
Susan Yates Stephens
Steve and Sandy Hill Family Fund
at the Seattle Foundation ^{^ 15}
Diane Stevens ⁵
Michelle Strauss
Bert Sullam ^{oo}
Mike and Mary Lynn Sutherlin
Ton Swan and Kayleyn Runstad Swan
Priscilla and Theodore Tanase
Chee Wei Tang
Margaret Taylor and Robert Elliott ⁵
G. M. Teichert
Bob and Mimi Terwilliger ¹⁰
Robert Shawn Thesman ⁵
Peter Chuang and Elaine Tsai ⁵
Kenneth Tschirriter
Warren and Nancy Tucker ⁵
Dr. and Mrs. H. B. Tukey ¹⁵
Dolores Uhlman ¹⁵
Sami Utola and Tuula Rytila
Janice and Neil Urano
Marcia Van Doren ⁵
Jan van Horn
Gretchen Van Meter ¹⁵
Carol Veatch ⁵
Tara and John Verburg
Donald J. Verfurth ⁵
Ryan Waite
Doug* and Maggie Walker ¹⁰
Silvia Waltner
Connie Wang and Zachary Pollack
Lois Waplington
Debra Ward ^{oo}
Judith F. Warshal and Wade Sowers
Eugene and Marilyn Webb ⁵
Jonathan Weintraub
Mr. Josef Wernli
Greg Wetzel ⁵
Amy and Jeff Wilcox
Mitch Wilk ⁵
Rosalind Horder Williams
Delight Willing
Shannon Wilson and Mitchell Johnson
Mark Wittow
Marsha Wolf and Ken Linkhart ⁺
Peggy Wolff
Elizabeth and Troy Wormsbecker
Carol Wright ⁵
Michael and Gail Yanney
Mindy Yardy
Lee and Barbara Yates ¹⁵
Mr. Rocky Yeh

Rebecca and Joseph Zalke
Mr. and Mrs. George* Zonoff ⁵
Anonymous (29)

⁵ 5 years of consecutive giving
¹⁰ 10 years of consecutive giving
¹⁵ 15 years or more of consecutive giving
^{oo} Monthly Sustaining Donor
[^] Musician
^o Board Member
[^] Lifetime Director
⁺ Staff
^{*} In Memoriam

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

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

HONORARIUM GIFTS

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

Gifts were made to the Seattle Symphony in recognition of those listed below between April 1, 2018 and April 25, 2019. Please contact Donor Relations at 206.215.4832 or friends@seattlesymphony.org if you would like to recognize someone in a future edition of *Encore*.

Michael H. Beck, by
Patricia and Jon Rosen

Renée Brisbois, by
Chap and Eve Alvord

Steve Bryant, by
Elle Simon

T.J. Callahan, by
Tim Callahan

David Cross, by
Feng Hua and Bin Zhao

David Davis, by
Carissa Husong

Kathy and Steve Dewalt, by
Nancy MacPherson

Kathryn L. Dunn, by
Jane Hargrave and Elly Winer

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

Alexandra Gardner, by
Keith Gardner

Nancy Paige Griffin, by
Michael Schick and Katherine Hanson

Patty Hall, by
Michael Hershey

Alyssa Levitz and Christopher Lang, by
Richard De Puma

Dmitriy Lipay, by
Tatyana Kutsy

Diana Lukawski, by
Russ Mann

Marcia Mason, by
Kathleen and Eric Ottum

Tom and Maureen McDonough, by
Karen McDonough

Ludovic Morlot, by
Rebecca Benaroya
The Larry Benaroya Family Foundation
Paula Boggs and Randee Fox
Martine and Dan Drackett
Liz and Miles Drake
Jim and Gaylee Duncan
Jan and Brit Etzold
Jean-François and Catherine Heitz
Jay Hereford and Margaret Winsor
Nancy Neraas and Michael King
Dana and Ned Laird
Marks Family Foundation
Benjamin and Kelly Martz
Gary Morse and Ellen Bowman
The Nakajima Family
John and Laurel Nesholm
Rosalind Poll
Dana Reid and Larry Hitchon
Seattle Symphony Volunteers
Patricia Tall-Takacs and Gary Takacs

Chris and Becca Riley, by
Tanna Williams

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

Jerome L. Rubin, by
Patricia and Jon Rosen

Arie Schäcter, by
Elle Simon

Seattle Symphony Horns, by
Carl de Marchen and Marina Meila

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

Pat Takahashi, by
Gary Morse and Ellen Bowman

Toshio Uno, by
Anthony Uno

Simon Woods, by
Leslie and Dale Chihuly

Senator and Mrs. Daniel J. Evans
Dana and Ned Laird
Laurel and John Nesholm
Llewelyn and Jonie Pritchard
Pat and Jon Rosen
Mr. Anthony Uno

Stephen Whyte, by
Sherry Tyler

Jim and Mary Lou Wickwire, by
Melissa and David Wickwire

MEMORIAL GIFTS

Gifts were made to the Seattle Symphony to remember those listed below between April 1, 2018 and April 25, 2019. For information on remembering a friend or loved one through a memorial gift, please contact Donor Relations at 206.215.4832 or friends@seattlesymphony.org.

Ginger Ackerly, by
Leslie J. Chihuly, Chair Emerita

Paul Allen, by
Leslie J. Chihuly, Chair Emerita

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

Elizabeth Bachelor, by
Margaret Imhoff

Dwight Baker, by
Madred Slaker

Bob Bradbury, by
Jane Ann Bradbury

Herb Bridge, by
Leslie J. Chihuly, Chair Emerita

Richard M. Campbell, by
Janet W. Ketcham

Barney Ebsworth, by
Leslie J. Chihuly, Chair Emerita

John Fado, by
Peggy Wolff

Shirley Fleischmann, by
Ellen and Arthur Rubinfeld

Ruthe Ginn, by
Margaret Grubaugh

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

Serge Kardalian, by
Dr. William and Suzanne Phillips

Martin Kohlleppel, by
Weiying Chen

Jane Leeson-Jackson, by
Geoffrey Jackson

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

Richard Lundquist, by
Jinja Yutzy

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

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

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

SEATTLE SYMPHONY ENDOWMENT FUND

Stan Shiebert, by

Arts, Recreation and Literature Department of
Seattle Public Library

Ray and Jane Strohm, by

Al Ferkovich and Joyce Houser-Ferkovich

Donald Thulean, by

Gerard Fischer

Lois Timlin, by

Margaret and Mark Van Gasken

Kathleen Trier, by

Horizon House Supported Living

B.K. Walton, by

Penelope Yonge

Joan Weber, by

Dr. Sharon Zerr-Peltner

Ralph Wedgewood, by

Thomas Chatriand and Cindy Gustafson
Horizon House Supported Living
Jane Kippenhan
Michael Vargas
Anonymous

Gwen Jones Whyte, by

Stephen Whyte

ESTATE GIFTS

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

Buster and Nancy Alvord

Dr. William and Mrs. Laura Andrews

Shirley Birchfield

Barbara and Lucile Calef

Charles Robb Chadwick

Phyllis B. Clark

Frances L. Condie

Trudel Dean

Beverly Jean Deckelmann

Carmen Delo

Nancy Lee Dickerson

Muriel Anita Eisen

Sherry Fisher

Jane B. Folkrod

Jean Frankland

Elizabeth C. Giblin

Merle P. Griff and Nadine Griff Mack

Ursula Grosser

Carol Hahn-Oliver

Sarah C. Hamilton

Allan and Nenette Harvey

Anne Marie Haugen

Anita Hendrickson

Dr. Charles E. Higbee and Mr. Donald D. Benedict

Susanne F. Hubbach

Gretchen and Lyman Hull

Raymond L. Ingram

Betty Jane Kreager

Mrs. Sylvia B. Kuebler

E. Marian Lackovich

Alyne Loacker

Fred J. Lorenz

Olga M. McEwing

Jean and Peter J. McTavish

Dorothy Faye Scholz

Allen E. Senear

DJ Smith-Brooks

Phillip Soth

Dr. Joseph S. Spinola

Marion G. Stamper

Samuel and Althea Stroum

William C. White

Anonymous

The Seattle Symphony is grateful to the following donors who have made commitments of \$25,000 or more to the Endowment Fund since its inception. The following list is current as of April 25, 2019. For information on endowment gifts and naming opportunities in Benaroya Hall, please contact Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org.

\$5 Million +

The Benaroya Family
Charles Simonyi Fund for Arts and Sciences
Anonymous

\$1,000,000 - \$4,999,999

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

\$500,000 - \$999,999

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

\$100,000 - \$49,999

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

\$50,000 - \$99,999

Dr.* and Mrs.* Ellsworth C. Alvord, Jr.
Estate of Mrs. Louis Brechemin

Estate of Edward S. Brignall

Frances O. Delaney*

John and Carmen* Delo

Estate of Lenore Ward Forbes

Estate of George A. Franz

Jean Gardner

Estate of Mr. and Mrs. Irvin Gattiker

Anne Gould Hauberg*

Richard and Elizabeth Hedreen

Estate of William K. and Edith A. Holmes

Estate of Susanne F. Hubbach

John Graham Foundation

Mr. and Mrs. Stanley P. Jones

Estate of Betty L. Kupersmith

John and Cookie* Laughlin

E. Thomas McFarlan

Estate of Alice M. Muench

Nesholm Family Foundation

Estate of Opal J. Orr

M. C. Pigott Family

PONCHO

Estate of Mrs. Marietta Priebe

Mr. and Mrs. Paul R. Smith

Estate of Frankie L. Wakefield

Estate of Marion J. Waller

Washington Mutual

Anonymous

\$25,000 - \$49,999

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

* In Memoriam

MUSICAL LEGACY SOCIETY

We offer our sincere thanks to the following individuals who have remembered the Seattle Symphony with a future gift through their estate. Legacy donors help preserve the beauty of symphonic music and enrich the next generation through the sights and sounds of the orchestra. To let us know you have remembered the Seattle Symphony in your planning or to learn more, please contact Director of Major Gifts & Planned Giving Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org. The following list is current as of April 25, 2019.

Charles M. and Barbara Clanton Ackerman	Ernest and Elizabeth Scott Frankenberg	Thomas and Virginia Hunt Luce	Valerie Newman Sils
John and Andrea Adams	William E. Franklin	Ted and Joan Lundberg	Evelyn E. Simpson
Peter Aiau and Susan Ornbrek	Cynthia L. Gallagher	Judsen Marquardt and Constance Niva	Betty J. Smith
Harriet and Dan Alexander	Jane and Richard Gallagher	Ian and Cilla Marriott	Jo-Ellen and Gregory Smith
Joan P. Algarin	Jean Gardner	Doug and Joyce McCallum	Katherine K. Sodergren
Kathleen Amberg	Cheryl and Billy Geffon	Tom McQuaid	Judith Warshal and Wade Sowers
Richard Andler and Carole Rush	Carol B. Goddard	William C. Messecar	Margaret W. Spangler
Ron Armstrong	Frances M. Golding	Jerry Meyer and Nina Zingale	Sonia Spear
Elma Arndt	Jeffrey Norman Golub	Charles N. Miller	Mary and Gordon Starkebaum
Bob and Clodagh Ash	Dr. and Mrs. Ulf and Inger Goranson	Elizabeth J. Miller	Karen J. Stay
Susan A. Austin	Betty Graham	Mrs. Roger N. Miller	Diane Stevens
Dr. and Mrs. Terrence J. Ball	Catherine B. Green	Charles Montange and Kathleen Patterson	Elizabeth Stokes
Rosalee Ball	Dr. Martin L. Greene	Reid and Marilyn Morgan	Victoria Sutter
David W. Barker	Susan B. and Richard A. Hall	George Muldrow	Patricia Tall-Takacs and Gary Takacs
Murl G. Barker and Ronald E. Miller	James and Darlene Halverson	Mari and Nancy Mullen	Gayle and Jack Thompson
Donna M. Barnes	Barbara Hannah	Isa Nelson	Art and Louise Torgerson
Carol Batchelder	Martha W. Hanscom	Carolyn Niva	Betty Lou and Irwin* Treiger
Drs. Janet P. and George* Beckmann	Harriet Harburn	John and Joyce O'Connell	Muriel Van Housen
Madeline Beery	Ken* and Cathi Hatch	Gina W. Olson	Sharon Van Valin
Alan Benaroya	Michele and Dan Heidt	Miles Olson	Jean Baur Viereck
Rebecca Benaroya	Ralph and Gail Hendrickson	Sarah M. Ovens	Dr. Robert Wallace
Donald/Sharon Bidwell Living Trust	Deena J. Jenkins	John Palo	Nicholas A. Walls
Dona Biermann	Charles E. Higbee, MD*	Donald and Joyce Paradine	Jeffrey Ward and Charles Crain
Karen Bonnevie	Harold* and Mary Frances Hill	Dick and Joyce Paul	Douglas Weisfeld
Jay and Carol Bowditch	Bob Hoelzen and Marlene Botter	Jane and Allan Paulson	James and Janet Weisman
Bob* and Jane Ann Bradbury	Frank and Katie Holland	Lisa Peters and James Hattori	John and Fran Weiss
Rosemary and Kent Braunerger	Dr. Kennan H. Hollingsworth	Stuart N. Plum	Robert T. Weltzien
Sylvia and Steve Burges	Chuck* and Pat Holmes	Roger Presley and Leonard Pezzano	Dorothy E. Wendler
Dr. Simpson and Dr. Margaret Burke	David and Shelley Hovind	Mrs. Eileen Pratt Pringle	Gerald W. and Elaine* Millard West
Dr. Mark and Laure Carlson	Richard and Roberta Hyman	Mr. and Mrs. W. H. Purdy	Katherine B. and Hollis R. Williams
Dr. William and Mrs. Mary Ann Champion	Janet Aldrich Jacobs	John and Suzanne Rahn	Selena and Steve Wilson
Sue and Robert Collett	Jennifer James, MD	James and Sherry Raisbeck	Ronald and Carolyn Woodard
Patricia Cooke	Robert C. Jenkins	Mary C. Ransdell and Keith B. Wong	Arlene A. Wright
Dr. Marshall Corson and Mrs. Lauren Riker	Clyde and Sandra Johnson	Dana Reid and Larry Hitchon	Janet E. Wright
Betsey Curran and Jonathan King	Dr. Barbara Johnston	J. Stephen and Alice Reid	Rick and Debbie Zajicek
Frank and Dolores Dean	Norman J. Johnston* and	Richard and Bonnie Robbins	Anonymous (64)
Robin Dearling and Gary Ackerman	L. Jane Hastings Johnston	Bill* and Charlene Roberts	
Lorraine Del Prado and Thomas Donohue	Atul R. Kanagat	Junius Rochester	
John Delo	Don and Joyce Kindred	Jan Rogers	
Dr. Susan Detweiler and Dr. Alexander Clowes*	Dell King	Patricia and Jon Rosen	
Fred and Adele Drummond	Douglas F. King	James T. and Barbara Russell	
Renee Duprel	Stephen and Barbara Kratz	Peter Russo and Kit Bakke	
Sandra W. Dyer	Tom Kuebler	Mary Ann Sage	
Ann R. Eddy	Drs. Kotoku and Sumiko Kurachi	Thomas H. Schacht	
David and Dorothy Fluke	Frances J. Kwapisil	Judith Schoenecker and Christopher L. Myers	
David L. Fluke	M. LaHaise	Linda and Bruce Scott	
Gerald B. Folland	Ned Laird	Annie and Leroy Searle	
Judith A. Fong	Bonnie Berry and Peter Lara	Virginia and Allen* Senear	
Jack and Jan Forrest	Paul Leach and Susan Winokur	Leonard* and Patricia Shapiro	
Russell and Nancy Fosmire	Kathleen Leahy	Jan* and Peter Shapiro	
Jon Fourre	Lu Leslan	John F. and Julia P.* Shaw	
Jim Fox and Rodney Reagor	Marjorie J. Levar	Barbara and Richard Shikiar	
Jane H. Fox	Mel Longley and Tanya Wanchena-Longley	Seymour Silberstein and Julie Grosnick	

* *In Memoriam*

THANK YOU MUSICAL LEGACY SOCIETY MEMBERS!

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

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

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

CORPORATE & FOUNDATION SUPPORT

The Seattle Symphony gratefully recognizes the following corporations, foundations and united arts funds for their generous outright and in-kind support at the following levels. This list includes donations to the Annual Fund and Event Sponsorships, and is current as of April 25, 2019. Thank you for your support — our donors make it all possible!

\$500,000+

Seattle Symphony Foundation



\$100,000 – \$499,999



C.E. Stuart
Charitable Trust



League
of American
Orchestras

\$50,000 – \$99,999

Alaska Airlines
Boeing Company
Google Inc. [†]
John Graham Foundation
Laird Norton Wealth Management
Microsoft Corporation
Microsoft Matching Gifts
Nesholm Family Foundation
Precept Wine [◊]
ScanIDesign Foundation
by Inger and Jens Bruun
Seattle Foundation

\$25,000 – \$49,999

Bank of America
Boeing Matching Gifts Program
Chihuly Studio [†]
Classic Pianos [◊]
Classical KING FM 98.1
DSquared [†]
Grousemont Foundation
J.P. Morgan Chase & Co.
Nordstrom
Atsuhiko & Ina Goodwin Tateuchi Foundation
Virginia B. Toulmin Foundation

\$15,000 – \$24,999

AegisLiving
Chihuly Garden + Glass
Davis Wright Tremaine
Encore Media Group [†]

K&L Gates [†]

KCTS 9 [†]
Peach Foundation
Rosanna, Inc. [†]
Sheri and Les Biller Family Foundation
Wild Ginger Restaurant [◊]

\$10,000 – \$14,999

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

\$5,000 – \$9,999

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

\$3,000 – \$4,999

Amphion Foundation
Audi USA
The Capital Grille [†]
Clark Nuber
Grand Image Art [†]
Yamaha

\$1,000 – \$2,999

Addo [†]
Alfred and Tillie Shemanski Trust Fund
Bank of America Foundation
Matching Gifts Program
Butler Valet [†]
Consulate General of the Republic of Korea
in Seattle
Ebay Matching Gifts
Educational Legacy Fund
Eli Lilly & Company Foundation
Genworth Foundation
Heritage Distilling [†]
Ivar's [†]
JTM Construction
Lagunitas Brewing Company [†]
MG2 Foundation
Northwest Security Services
PONCHO Foundation
The Ruth and Robert Satter
Charitable Trust
Tolo Events [†]
UBS Employee Giving Programs
Vital Mechanical
Wilson Sonsini Goodrich & Rosati Foundation
Wright Runstad
Windstar Cruises [†]
Wyman Youth Trust

[†] In-Kind Support

[◊] Financial and In-Kind Support

GOVERNMENT SUPPORT

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



BENAROYA HALL GUIDE

SYMPHONICA, THE SYMPHONY STORE:

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

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

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

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

CAMERAS, CELL PHONES & RECORDERS:

The use of cameras or audio-recording equipment is strictly prohibited. Patrons are asked to turn off all personal electronic devices prior to the performance.

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

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

COUGH DROPS: Cough drops are available from ushers.

SERVICES FOR PATRONS WITH DISABILITIES:

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

SERVICES FOR HARD-OF-HEARING PATRONS:

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

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

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

SEATTLE SYMPHONY SPECIAL EVENTS SPONSORS & COMMITTEES

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

TEN GRANDS, MAY 11, 2019

Kathy Fahrman Dewalt
Co-Founder and Executive Director

COMMITTEE

Rosanna Bowles	Carla Nichols
Cheri Brennan	Fawn Spady
Stephen Dewalt	Saul Spady
Tom Horsley	Stephanie White
Ben Klinger	David Wooley-Wilson
Victoria Kroehl	Barbara Wortley
Susan Lubetkin	

OPENING NIGHT GALA, SEPTEMBER 14, 2019

SUPPORTING SPONSOR
Nordstrom

CO-CHAIRS

Jon Rosen
Elisabeth Sandler

COMMITTEE

April Aincinas	Judith Fong
Leslie Jackson Chihuly	Parul Houlahan
Linda Cole	Ned Laird
Zart Dombourian-Eby	

HOLIDAY MUSICAL SALUTE, DECEMBER 3, 2019

CO-CHAIRS
Terry Hecker
Diana Lukawski

YOUNG PATRON'S COUNCIL

CHAIR
Molly Gabel

COMMITTEE

Sarah Andabi	Jessica Kittams
Brittany Breedon	Andy Liang
Nathan Chan	Bryan Lung
Elise Drake	Tiffany Moss
Joycelyn Eby	Jae Paek
Megan Francisco	Shiva Shafii
Pete Gammell	Rachel Spain
Molly Gillette	Andrew Stiefel
Ryan Hicks	Christy Wood
Eric Jacobs	

DINING AT BENAROYA HALL

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

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

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

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

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

CONTACT US

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

GROUP SALES: groupsales@seattlesymphony.org | 206.215.4818

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

THE LIS(Z)T

SEEN & HEARD AT THE SEATTLE SYMPHONY



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.

Photos: Brandon Patoc

5



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



seattlesymphony.org/liszt



No matter where you are on your life's journey, there's no reason you can't have both a reassuring financial plan and an innovative investment strategy.

Private Ocean

Personal and Powerful Wealth Management



JULIE A. BACK
CFP®
Advisor, Principal



B. KELLY KEYDEL
CFP®, MBA, CDFA®
Advisor, Principal



LISA PETERS
CFP®, CDFA®
Advisor, Principal

PrivateOcean.com | 206.729.1700