JUNE | JULY 2017

SEATTLE SYMPHONY

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MORLOT CONDUCTS RAVEL'S MAGICAL OPERA & MAHLER 5

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ON THE COVER: Ludovic Morlot by Brandon Patoc
COVER DESIGN: Helen Hodges
EDITOR: Heidi Staub

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CALENDAR

June & July

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
				JUNE 7:30pm Ravel's Magical Opera 1	10:30am A Playdate with Brahms 5pm Volunteer Appreciation Event* 7pm Mozart Untuxed 2	9:30, 10:30 & 11:30am A Playdate with Brahms 2pm Seattle Philharmonic Orch.: The Rite of Spring 8pm Ravel's Magical Opera 3
11:30am Musical Legacy Society Luncheon* 4	7pm The Merriman Family Young Composers Workshop Concert 5	6	2pm Donor and Subscriber Open Rehearsal* 7	7:30pm Pekka Kuusisto Mendelssohn Violin Concerto 8	12pm Pekka Kuusisto Mendelssohn Violin Concerto 8pm Club Ludo at the Chihuly Boathouse* 9	8pm Pekka Kuusisto Mendelssohn Violin Concerto 10
3pm SYSO: 4 Orchestras Concert 11	12	7:30pm Bach & Janáček 13	7:30pm The Art of Alzheimer's presents Alzheimer's Talks with Chef Madison Cowan 14	7:30pm Strauss An Alpine Symphony 15	7pm Sarah Mahoney & Friends 16	7:30pm SRJO with Christian McBride: The Art of the Bass 8pm Strauss An Alpine Symphony 17
7:30pm Live @ Benaroya Hall — TajMo: The Taj Mahal & Keb' Mo' Band 18	19	20	10am Friends Onstage Rehearsal* 21	7:30pm Mahler Symphony No. 5 Founders Circle Party* 22	8pm Mahler Symphony No. 5 23	8pm Mahler Symphony No. 5 24
25	26	6pm Seattle Symphony presents The Music of John Williams at Woodland Park Zoo 27	28	29	8pm A Live Presentation of 2001: A SPACE ODYSSEY 30	**JULY** 8pm A Live Presentation of 2001: A SPACE ODYSSEY 1
2	3	4	2001: A SPACE ODYSSEY			7:30pm Ensign Symphony & Chorus presents American Dream: Celebrating Seekers of Freedom 8
9	10	7:30pm Amos Lee with the Seattle Symphony 11	12	7:30pm HARRY POTTER AND THE SORCERER'S STONE™ in Concert with the Seattle Symphony 13	8pm HARRY POTTER AND THE SORCERER'S STONE™ in Concert with the Seattle Symphony 14	8pm HARRY POTTER AND THE SORCERER'S STONE™ in Concert with the Seattle Symphony 15
2pm HARRY POTTER AND THE SORCERER'S STONE™ in Concert with the Seattle Symphony 16	12:30pm Watjen Concert Organ Recital – Free Demonstration 17	AMOS LEE		20	21	8pm Stephanie Miller's Sexy Liberal Resistance Tour 22
23	24			27	28	29

LEGEND: Seattle Symphony Events Benaroya Hall Events *Donor Events: Call 206.215.4832 for more information

A Live Presentation of 2001: A Space Odyssey (June 30 & July 1); Amos Lee with the Seattle Symphony (July 11)

ON THE BEAT
See Who's Here to Hear

Photo: James Holt

"I'm too new to classical music to have a favorite composer, but I'm starting to learn what types of classical music I like. I find that I really love Baroque and I love anything that has a cello or oboe or something like that. My introduction to classical music was through Pandora radio stations, looking for music I could listen to while working.

Anything with lyrics makes it harder if I need to write something, so I kept playing around with different stations until I found something I liked. I really liked classical guitar music. That was my preference. Then I kept exploring, discovering different things I enjoyed listening too. Now I've been to a few concerts at the Symphony, most recently the Elgar Cello Concerto concert this year."

– Shannon

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LUDOVIC MORLOT

SEATTLE SYMPHONY MUSIC DIRECTOR

Photo: Lisa-Marie Mazzucco

French conductor Ludovic Morlot has been Music Director of the Seattle Symphony since 2011. Amongst the many highlights of his tenure, the orchestra has won three Grammy Awards and gave an exhilarating performance at Carnegie Hall in 2014.

During the 2016–2017 season Morlot and the Seattle Symphony will continue to invite their audiences to "listen boldly," presenting Ravel's *L'enfant et les sortilèges*, completing their cycle of Beethoven symphonies and piano concertos and several world premieres including compositions by Agata Zubel and Gabriel Prokofiev. All of this will be complemented by the Seattle Symphony's highly innovative series, Sonic Evolution and [untitled]. This season will also see the release of several more recordings on the Orchestra's label, Seattle Symphony Media. A box set of music by Dutilleux was recently released to mark the 100th anniversary of the composer's birth.

Ludovic 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*. Concert performances, both in Brussels and Aix-en-Provence, included repertoire by Beethoven, Stravinsky, Britten, Webern and Bruneau.

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London 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 and lives in Seattle with his wife, Ghizlane, and their two children.

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Gerard Schwarz, *Rebecca & Jack Benaroya Conductor Laureate*

FIRST VIOLIN
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David & Amy Fulton Concertmaster
Open Position
Clowes Family Associate Concertmaster
Cordula Merks
Assistant Concertmaster
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Second Assistant Concertmaster
Jennifer Bai
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Cecilia Poellein Buss
Ayako Gamo
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 Boulding
Stephen Bryant
Linda Cole
Xiao-po Fei
Artur Girsky
Andrew Yeung

VIOLA
Susan Gulkis Assadi
PONCHO Principal Viola
Arie Schächter
Assistant Principal
Mara Gearman
Timothy Hale
Vincent Comer
Penelope Crane
Wes Dyring
Sayaka Kokubo
Rachel Swerdlow
Julie Whitton

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Efe Baltacıgil
Marks Family Foundation Principal Cello
Meeka Quan DiLorenzo
Assistant Principal
Supported by their children in memory of Helen and Max Gurvich
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Eric Han
Bruce Bailey
Roberta Hansen Downey
Walter Gray
Vivian Gu
Joy Payton-Stevens
David Sabee

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Jordan Anderson
Mr. & Mrs. Harold H. Heath Principal String Bass
Joseph Kaufman
Assistant Principal
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Jonathan Burnstein
Jennifer Godfrey
Travis Gore
Jonathan Green

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Zartouhi Dombourian-Eby
Robert & Clodagh Ash Piccolo

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Eric Jacobs

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BASS CLARINET
Eric Jacobs

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Mike Gamburg

CONTRABASSOON
Mike Gamburg

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Charles Simonyi Principal Horn
Mark Robbins
Associate Principal
Jonathan Karschney
Assistant Principal
Jenna Breen
John Turman
Adam Iascone

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The Boeing Company Principal Trumpet
Alexander White
Assistant Principal
Geoffrey Bergler

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Ko-ichiro Yamamoto
Principal
David Lawrence Ritt
Stephen Fissel

BASS TROMBONE
Stephen Fissel

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GEOFFREY BERGLER
Trumpet

Photo courtesy of Geoffrey Bergler

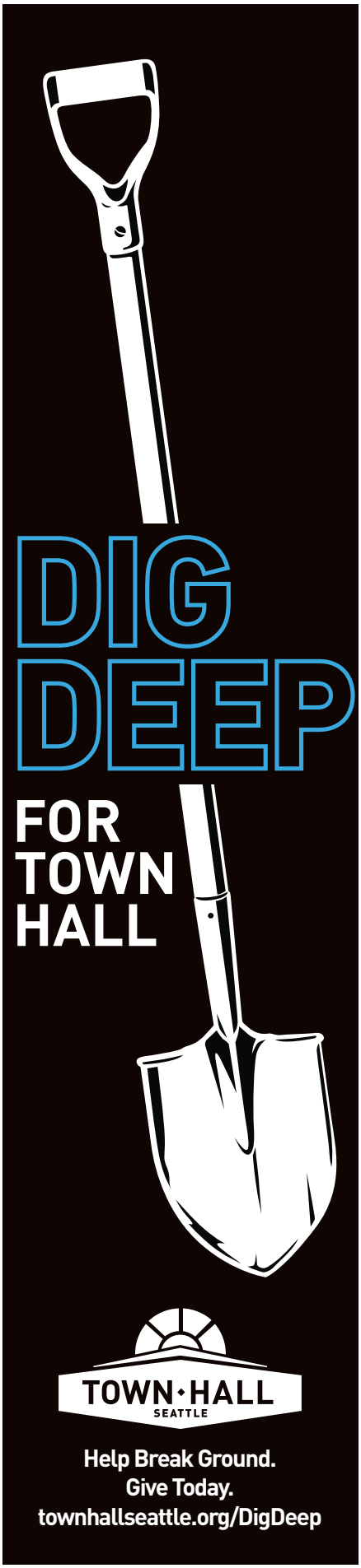
Geoffrey Bergler has been working in the Oregon wine industry since 2006. His interest in wine making began during wine tasting trips with his wife. “We just kept staying longer and longer,” laughs Bergler. “Now I take a leave of absence in October to spend a few weeks in Oregon for harvest.”

Bergler got his start after meeting the owners of Penner-Ash Wine Cellars. “To be able to learn hands-on from one of the best wine makers in the valley was a great opportunity,” says Bergler. “It was certainly much more interesting than learning in a classroom.”

During harvest, he helps bring in grapes from the field and process them for various wineries. “For red wine, after fermentation starts you have to do punch-downs, which circulate the skins into the juice,” he explains. “That’s how you get the flavor and color out of the skin.”

Today Bergler and his wife own a small home with their own grapevines. “This year will be our first harvest,” says Bergler. “I’ve been making my own rosé with other people’s fruit, so I’m looking forward to seeing what we can do with our own fruit.”

For more on the Seattle Symphony, visit seattlesymphony.org/stories.



SIMPLE GIFTS
Plymouth Housing Group

Photo: James Holt

"I'm creative and it's fun to create music. I have a new-found proud confidence."
– Plymouth Housing Resident

The Seattle Symphony partners with Plymouth Housing Group, whose mission is to eliminate homelessness and address its causes by preserving, developing and operating safe, quality, supportive housing and by providing homeless adults with opportunities to stabilize and improve their lives. Today, over 1,000 formerly homeless adults live in 13 Plymouth residential apartment buildings in the downtown Seattle area. For over 36 years, Plymouth has focused on serving those often considered the hardest to serve: men and women experiencing chronic homelessness. They follow the "Housing First" model because they believe that no one can effectively address the factors that led to their homelessness until they have a safe, permanent place to live.

In 2016 the Seattle Symphony and Plymouth Housing Group partnered to offer a group of Plymouth residents the chance to write a community composition that was performed with Seattle Symphony musicians. Residents from Plymouth Housing Group also have the opportunity to attend Seattle Symphony concerts free of charge.

Plymouth Housing Group is one of 18 partners in the Seattle Symphony's Simple Gifts initiative which brings the healing power of music to those who previously or are currently experiencing homelessness.

OUR MISSION

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

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Photo: Lisa-Marie Mazzucco

NEWS FROM:

LUDOVIC MORLOT, MUSIC DIRECTOR

Welcome to Benaroya Hall!

It's hard to believe that we are nearing the end of the 2016–2017 season. My heartfelt thanks to the musicians for their incredible engagement and artistry this year, and to all of you for accompanying and supporting us on this musical journey.

This month we begin with music that will connect us all with memories of our childhoods. I am thrilled to conduct opera in concert on the Benaroya Hall stage and to enter the magical world of Ravel's one-act opera, *L'enfant et les sortilèges* ("The Child and the Spells"). Thanks to stage director Anne Patterson, Ravel's gorgeous score will be enlivened with stunning visuals. Next season I look forward to bringing yet more opera to the Benaroya Hall stage when we perform a fully staged version of Stravinsky's *Persephone*.

Also this June, my dear colleague Thomas Dausgaard reminds us once again of how incredibly fortunate we are to have him as Principal Guest Conductor. Dausgaard will tackle two heavy-hitting programs, including Nielsen's Symphony No. 3 and Richard Strauss' *An Alpine Symphony*. Dausgaard also leads the U.S. premiere of a new work by the innovative young Scottish composer Helen Grime.

It is a treat to welcome our wonderful Seattle Symphony Chorale on stage with us to close the season with Ligeti's Requiem, a seldom-performed gem. I decided to pair the Ligeti with another symphonic masterpiece, Mahler's emotionally gripping Symphony No. 5. I've led one Mahler symphony each season since the start of my tenure as Music Director, and next season we will open with Symphony No. 2.

We have even more music in store for you beyond the concert hall this month: on June 9 we will release the third and final disc of our recording cycle of the music of Charles Ives. I am proud of all we have accomplished with our Grammy Award-winning Seattle Symphony Media recordings these past few years, and I hope you will enjoy this latest release.

Cordialement,
Ludovic Morlot

NOTA BENE

A FOND FAREWELL As the season draws to a close, we say goodbye to three retiring musicians: Second Trumpet Geoffrey Bergler who has been in the orchestra 28 years, and Viola Vincent Comer and Principal Timpani Michael Crusoe who have each been in the orchestra for 37 years. We wish you all a happy retirement!

SEATTLE SYMPHONY AT ZOOTUNES The Seattle Symphony performs the music of John Williams at Woodland Park Zoo as part of BECU ZooTunes presented by Carter Subaru on June 27. From *Raiders of the Lost Ark* to *Star Wars* to *Jaws*, John Williams has penned some of the most unforgettable film scores of all time and you won't want to miss the opportunity to see the Symphony outdoors this summer! zoo.org/zootunes

VOTE YES ON PROPOSITION 1

Photo: Brandon Patoc

Students arriving at Benaroya Hall for Link Up.

King County Proposition 1 — Access for All — is an important ballot initiative that will make a huge difference for students and families in King County, dramatically increasing access and equity to culture and learning experiences. If approved by voters on August 1, it will increase funding for almost 400 arts, science and heritage institutions, including the Seattle Symphony.

The Seattle Symphony is committed to providing opportunities for all members of our community to experience the power of music. Programs like Link Up (page 55), Simple Gifts (page 8) and Community Concerts bring people together, inspire the next generation and share the joy of music.

Access for All will allow us to greatly expand our education programs for King County kids. It will eliminate school fees, provide transportation and help us include more schools in Link Up, which currently provides musical opportunities for more than 10,000 students each year. It will also expand the Symphony's Community Connections program, which has provided more than 6,000 free concert tickets to people who would not otherwise be able to experience the power of symphonic music.

Now, more than ever, we need to support this crucial work. By passing Access for All, we can help ensure that every student has access to the same arts, science and heritage education and the same opportunities, no matter where they live or their family's income.

Access for All would be funded by a 0.1 percent increase in the county sales tax — just one penny for every $10 spent — and provide a crucial $68 million in funding for arts, science and heritage institutions every year.

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THANK YOU
FOR AN **AMAZING SEASON**

Dear friends,

It's hard to believe that the 2016–2017 season is in its final weeks. Thank you for joining us on this wonderful musical journey! The concert experience relies on you — **thank you for your enthusiasm and encouragement.**

Reflecting on the music we've shared together, music new and old, I've put together some highlights to share with you on these pages. It's been a thrilling year on stage and off, and I hope you enjoy thinking back to your own favorite memories of the season.

This season of tremendous musical moments, and indeed every season, would not be possible without donations made by generous people like you. If you have not joined us yet, I encourage you to support the Seattle Symphony today and become one of the caring people who bring outstanding symphonic music to this community.

Now is the time to show your support and keep the music going strong. You can make your charitable donation online at seattlesymphony.org/give or call us at 206.215.4832.

Thank you for your dedication and support. I look forward to creating many more musical memories with you in the seasons ahead.

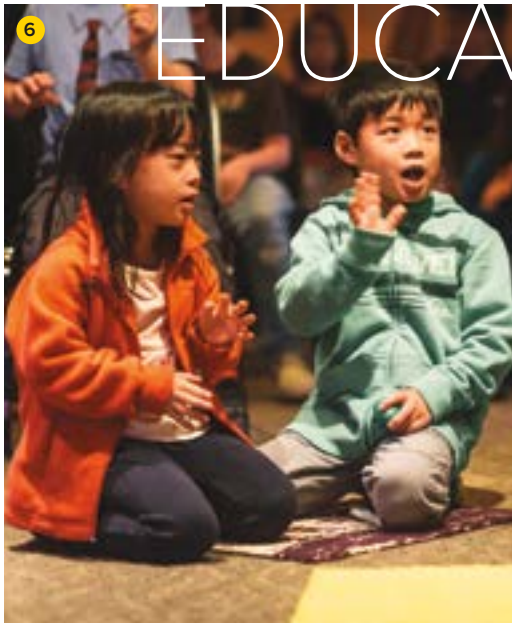
Best wishes,

Leslie Jackson Chihuly
Seattle Symphony Board Chair

MEMORABLE **MOMENTS**

From the concerts on stage to community and education programs that reach beyond Benaroya Hall, this season was filled with highlights. 1 During the Merriman Family Young Composers Workshop, composer Aaron Jay Kernis, in town for the U.S. premiere of his new violin concerto, hosted a master class with student composers. 2 More than 10,000 third through fifth graders played recorders and sang with the orchestra at the culminating concert of Link Up: *The Orchestra Sings*. This curriculum provides the building blocks for a lifetime of creativity through music. 3 2015 Piano Competition winner Kevin Ahfat joined Associate Conductor Pablo Rus Broseta for the Shostakovich Concerto Festival. 4 A full house and more than a million people online experienced Music Beyond Borders, a free concert celebrating the diversity of our world through the musical traditions of Iran, Iraq, Somalia, Sudan and Syria. 5 Ludovic Morlot and the orchestra completed the two-year Beethoven Cycle, during which they performed all of the composer's symphonies and piano concertos. 6 A new series of Sensory Friendly Concerts shares the joy of music with children affected by autism spectrum disorders. 7 Partnering with local nonprofits, the Symphony presented *All of Us Belong*, part of the Simple Gifts project, pairing Ives' *New England Holidays* with poetry and visual elements, created and inspired by individuals experiencing homelessness.

Thank you for your support in making this season possible!



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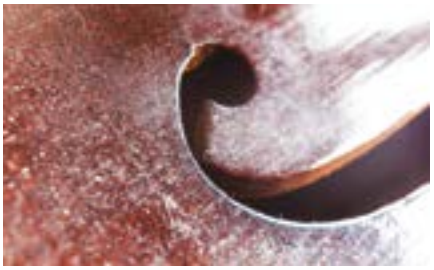

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Thursday, June 1, 2017, at 7:30pm
Saturday, June 3, 2017, at 8pm

RAVEL'S MAGICAL OPERA

DELTA | MASTERWORKS

Ludovic Morlot, conductor | Jan Lisiecki, piano | Michèle Losier, mezzo-soprano |
Delphine Haidan, mezzo-soprano | Rachele Gilmore, soprano |
Jean-Paul Fouchécourt, tenor | Allyson McHardy, mezzo-soprano | Soraya Mafi, soprano |
Alexandre Duhamel, baritone | Alexandre Sylvestre, bass-baritone |
Northwest Boychoir | Seattle Symphony Chorale | Seattle Symphony

GEORGES BIZET	*Jeux d'enfants* ("Children's Games"): Petite Suite, Op. 22 *Marche: Trompette et Tambour* ("Trumpet and Drum") *Berceuse: La poupée* ("The Doll") *Impromptu: La toupie* ("The Top") *Duo: Petit mari, petite femme* ("Little Husband, Little Wife") *Galop: Le bal* ("The Ball")	12'
WOLFGANG AMADEUS MOZART	Piano Concerto No. 9 in E-flat major, K. 271, *"Jeunehomme"* *Allegro* *Andantino* *Rondo: Presto* JAN LISIECKI, PIANO	31'
	INTERMISSION	
MAURICE RAVEL /text Colette	*L'enfant et les sortilèges: Fantaisie lyrique en deux parties*, M. 71 ("The Child and the Spells: A Lyric Fantasy in Two Parts") MICHÈLE LOSIER *(The Child)* DELPHINE HAIDAN *(Mother, The Chinese Teacup, The Dragonfly)* RACHELE GILMORE *(The Fire, The Princess, The Nightingale)* JEAN-PAUL FOUCHÉCOURT *(The Black Wedgewood Teapot, The Little Old Man, The Frog)* ALLYSON MCHARDY *(The Female Cat, The Squirrel, A Shepherd)* SORAYA MAFI *(A Shepherdess, The Bat, The Owl)* ALEXANDRE DUHAMEL *(The Grandfather Clock, The Male Cat)* ALEXANDRE SYLVESTRE *(The Armchair, A Tree)* NORTHWEST BOYCHOIR *(Bench, Sofa, Ottoman, Wicker Chair, Numbers)* SEATTLE SYMPHONY CHORALE *(Shepherds, Shepherdesses, Animals, Insects, Trees)* Anne Patterson, stage director & production designer Adam Larsen, projection design Zane Pihlstrom, head sculptures Kina Park, associate to Anne Patterson	44'

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

Ask the Artist on Saturday, June 1, in the Samuel & Althea Stroum Grand Lobby following the concert.
Guests: Ludovic Morlot and Anne Patterson
Moderator: Simon Woods, Seattle Symphony President & CEO

Support for Ravel's *L'enfant et les sortilèges* is generously provided by the **Judith Fong Music Director's Fund**. Concert sponsorship provided by the **Nesholm Family Foundation**. Audience Development supported by **The Wallace Foundation**

Please note that the timings provided for this concert are approximate.
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Since its establishment 30 years ago,

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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 sixth season and proud to sponsor these Masterworks performances of Bizet, Mozart and Ravel.

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

John Nesholm, President

Erika Nesholm, Executive Director

The Nesholm Family Foundation

PROGRAM NOTES

A MESSAGE FROM MUSIC DIRECTOR LUDOVIC MORLOT

This program is about bringing out the youth in all of us. It's a thrill to be presenting opera in concert with an outstanding cast, and to welcome back pianist Jan Lisiecki to the Benaroya Hall stage. At 20 years old, Lisiecki embodies the idea of youth. Performing Ravel's *L'enfant et les sortilèges* brings back fond memories of when I was a young conductor and assistant to Seiji Ozawa for a Ravel double bill at Tanglewood.

In addition to the theme of youth, the three pieces on tonight's program are connected by the world of opera. Mozart was an opera composer — even in his piano concertos one can sense his affinity for writing music for the theater. We know Bizet best through his operas, including *Carmen*. Here in Seattle we are incredibly lucky to have an orchestra that is equally at home with the symphonic and operatic repertoire. I value this fact tremendously, and I feel very strongly about sharing this music with all of you.

See Ludovic Morlot's biography on page 6.

Child's Play

"The end of childhood," wrote the playwright Eugene Ionesco, "is when things cease to astonish us. When the world seems familiar, when one has got used to existence, one has become an adult." Inevitably, each of us must pass from childhood and become an adult. But music can, at times, give us passage back to the magical realm children inhabit. Two of the works we hear during the course of this concert do just that. Both are by French composers. Georges Bizet evokes the pleasures of innocent play in *Jeux d'enfants* ("Children's Games"), a suite of five short pieces. More psychologically complex is the work that occupies the second half of our program, *L'enfant et les sortilèges* ("The Child and the Spells"), one of the gems of 20th-century opera. In it, the magic and astonishment so essentially a part of fairy tales serve not just to enchant us but also to impart an important lesson. Between these two compositions, we hear a piano concerto by Mozart. While not specifically about childhood, this piece reveals a youthful verve in its opening and closing movements, as well as more mature expression in its central panel. And though written by an Austrian composer, this music also has a French connection, having been created for a young French pianist whose identity remains something of a mystery.

GEORGES BIZET

Jeux d'enfants ("Children's Games"): Petite Suite, Op. 22

BORN: October 25, 1838, in Paris
DIED: June 3, 1875, in Bougival, near Paris
WORK COMPOSED: 1871
WORLD PREMIERE: March 2, 1873, in Paris, conducted by Eduard Colonne

Georges Bizet was perhaps the most talented French musician of the 19th century. A brilliant pianist, Bizet also showed at an early age a remarkable ability as a composer. His Symphony in C major, written when he was just 17, is an accomplished and appealing neoclassical gem. *The Pearl Fishers*, composed before he turned 25, remains a staple of the opera repertory.

Bizet's masterpiece, of course, is *Carmen*, one of the most popular operas ever written. The brilliance of *Carmen* suggests that Bizet had come into the fullness of his creative powers. We will never know with certainty. Shortly after the opera's premiere, in 1875, the composer contracted a fever from which he died, at age 37.

In 1871 Bizet wrote a suite of 12 children's pieces for two pianos. (For some reason, French composers have favored the keyboard duet medium for children's music. Maurice Ravel's *Mother Goose* Suite was first composed for piano four-hands, and Gabriel Fauré's *Dolly* Suite is written for duo-piano.) Later Bizet orchestrated five of these pieces to form the Petite Suite that opens our program.

WHAT TO LISTEN FOR: Trumpets and percussion impart a bright martial atmosphere to the opening march. The second movement is a doll's lullaby, with muted strings creating a wonderfully

delicate sonority. In *La toupie*, Bizet depicts the spinning top of the title in whirling and bouncing figuration. The ensuing movement imagines children playing as husband and wife, their innocent game giving rise to a tender duet for violins and cellos. The suite's best-known movement, a wildly exuberant dance in can-can rhythms, closes the work.

Scored for 2 flutes and piccolo; 2 oboes; 2 clarinets; 2 bassoons; 4 horns; 2 trumpets; timpani and percussion; strings.

WOLFGANG AMADEUS MOZART

Piano Concerto No. 9 in E-flat major, K. 271, "*Jeunehomme*"

BORN: January 27, 1756, in Salzburg
DIED: December 5, 1791, in Vienna
WORK COMPOSED: 1777
WORLD PREMIERE: Unknown, but almost certainly early 1777, in Salzburg, by a French pianist known only as Mademoiselle Jeunnehomme, playing with the Salzburg court orchestra.

In the winter of 1776–77 a young French pianist visited Mozart's native city of Salzburg and prevailed upon the 20-year-old composer to write a concerto for her. Virtually nothing is known of this musician, even her full name. Mozart referred to her, in letters, only as "Mademoiselle Jeunnehomme." Her relative anonymity is regrettable, for the concerto Mozart completed for her in January 1777 is extraordinary. Despite being one of Mozart's earlier piano concertos, its quality is on a par with the composer's mature masterpieces in this genre.

Each of the three movements holds a surprise. The opening and finale present unexpected design elements. The second movement is surprising not for any formal innovation but for its dark intensity.

WHAT TO LISTEN FOR: The customary way to begin a concerto in the 18th century was with an extended orchestral passage introducing the themes of the first movement. Here, however, the piano joins the orchestra to present, in alternating phrases, the start of the initial subject. In the central slow movement, an initial passage that seems to flow from a chest heaving with sorrow sets the tone for one the most heartfelt utterances of Mozart's early maturity.

The third movement begins as a conventionally lively finale. Later, however, the music breaks off for a genteel minuet, the extreme degree of contrast between this digression and the rest of the movement making for a startling development. Eventually the music resumes in its original vein, as though nothing unusual had occurred.

Scored for solo piano; 2 oboes; 2 horns; strings.

MAURICE RAVEL

L'enfant et les sortilèges ("The Child and the Spells")

BORN: March 7, 1875, in Ciboure, southwest France
DIED: December 28, 1937, in Paris
WORK COMPOSED: 1924–25
WORLD PREMIERE: March 21, 1925, in Monte Carlo, conducted by Victor de Sabata

Writers often conjure the kind of magical world that appeals to children. Occasionally, composers do the same. (Tchaikovsky's music for the Christmas ballet *The Nutcracker* and Prokofiev's fable *Peter and the Wolf* are notable examples.) But rarely, if ever, have a writer and composer both applied their talents to this purpose with such stellar results as we find in *L'enfant et les sortilèges*.

This fantasy opera was born of a collaboration by two of the outstanding French artists of the early modern period: the writer Sidonie-Gabrielle Colette, who went by her surname alone, and composer Maurice Ravel. In about 1915 (the date is uncertain), the director of the Paris Opéra asked Colette to create the story and text for a fairy tale opera. She responded with *L'enfant et les sortilèges*. But Ravel's service as an ambulance driver for the French army, a subsequent bout of poor health and commitments to other projects prevented him from sustained work on the piece until 1924. By this time, the premiere had been transferred to Monte Carlo, where the opera debuted in 1925.

Although superficially a fairy tale, the plot of *L'enfant et les sortilèges* is as much for adults as for children. In the opening scene, a boy (sung by a mezzo-soprano) sits doing his homework. His first utterance is one of disdain for his studies and a longing to misbehave. When his mother looks in on him and expresses dismay at his lack of progress, he sticks his tongue out at her, an act that brings a gentle but firm rebuke.

As soon as his mother leaves the child flies into a rage. With a shriek, he smashes a teapot, pulls his cat's tail and torments a caged squirrel, pokes at the fire, rips down wall-paper, breaks a clock, and finally tears up his books. Breathless, the child is about to collapse in a large armchair. To his amazement, however, its legs begin to move and with a lumbering gait it walks over to an antique easy chair and commences to dance with it. As they do, these furnishings share their disgust at the child and, ominously, their relief that they will soon be rid of him.

Next the clock comes to life nervously chiming and chiding the boy. Then an English teapot, singing in its native language, adopts a boxer's pose and threatens the child, and a Chinese teacup scolds him. As this pair dances off together the child feels chagrined for the first time. The sun having set he seeks comfort by the fire. But as he draws near the flame bounds toward him. "I warm the good, but I burn the wicked," it warns. "Take care, take care!"

The fire departs taking most of the light and the last of the child's courage. But the boy has no time to be afraid for gentle music initiates a strange parade. It is the shepherds and shepherdesses depicted on the wallpaper, and their song laments the destruction of their pastoral world by the child, "who owes to us his very first smile." This reduces the boy to tears, but even greater remorse lies in store. For now the Enchanted Princess of his torn story book appears and tells him that because of his rash act their secret love must end. She then vanishes with a cry.

Desolate, the child clings to his memory of the Princess. After attending rehearsals for the opera's first performance, Ravel wrote to Colette, asking her to compose

a second verse for this brief song. She declined to do so, but one can understand Ravel's desire to extend music of such exquisite tenderness.

The next episode offers an abrupt change. Searching among his books for some sign of the Princess, the child kicks at his math primer, whereupon a chorus of numbers leaps out. Dancing around the child, they barrage him with arithmetic problems, their relentless queries finally making him swoon. When he comes to his cat spits at him. Another cat appears at the window and the pair engage in a feline duet. When the child rises and moves toward them he is magically transported outside into a moonlit garden.

The new scene is still yet alive with the sounds of insects, birds and other creatures. "What joy to be in my garden again," says the child, but he is rebuked by a nearby tree whom the boy had cut with a pen knife. Other trees echo the accusation. Dragonflies and moths appear. One asks what has become of its mate, which the child had caught in his net. Shamed, the boy admits having pinned it to the wall.

The instrumental interlude that follows accompanies a dance of frogs who have emerged from a nearby pond. One of them talks to a squirrel, their subject being cruelties suffered at the hands of the child. All the creatures in the garden join in a chorus of condemnation. They advance on the child, and a general melee ensues.

Suddenly there is a sharp cry as a squirrel is wounded. The other animals stand motionless, but the child takes a ribbon from his neck and binds up the wound. He then faints. The animals are amazed and don't know what to do until one remembers the word the child had cried in his distress — "*Maman*!" ("Mama!") — and they call it together. A light appears. The animals withdraw, praising the child in a moving contrapuntal chorus and leaving him alone in a halo of moonlight.

WHAT TO LISTEN FOR: The first sounds we hear are two oboes, harmonized unusually, playing a tuneless melody. Ravel described it as not a melody but a "melodic object." It conveys the child's boredom but also something ethereal, perhaps mysterious. It returns several times at important junctures.

The various "spells" bring a succession of character pieces: a mock minuet for the two chairs, a blend of *chinoiserie* and foxtrot for the china cup, a prancing aria embellished with brilliant runs as the fire threatens the child, an aria for the Princess accompanied mostly by solo flute. Near the opera's conclusion, Ravel recalls the oboes' "melodic object" one last time. The opera's final moment is beautifully understated.

Scored for 3 flutes, the third doubling piccolo; 2 oboes and English horn; 2 clarinets, E-flat clarinet and bass clarinet; 2 bassoons and contrabassoon; 4 horns; 3 trumpets; 3 trombones; tuba; timpani and percussion; celeste and piano (or luthéal); harp; strings.

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JAN LISIECKI

Piano

Photo: Holger Hage

Just 22, pianist Jan Lisiecki is recognized as one of the greatest pianists of our time. Acclaimed for his extraordinary interpretive maturity, distinctive sound and poetic sensibility, he is "a pianist who makes every note count" (*The New York Times*).

Lisiecki is a frequent guest with the world's most prestigious orchestras on major stages, and has cultivated relationships with prominent conductors including Sir Antonio Pappano, Yannick Nézet-Séguin, Daniel Harding and Pinchas Zukerman. An example of recent highlights include his BBC Proms debut with Sir Antonio Pappano at Royal Albert Hall, and his debut in the main auditorium at New York's Carnegie Hall with the Philadelphia Orchestra. This season he goes on tour with the London Philharmonic Orchestra and performs in the opening festival of the new Elbphilharmonie in Hamburg.

In 2013 he became the youngest ever recipient of *Gramophone*'s Young Artist award, and also received the Leonard Bernstein Award at the Schleswig-Holstein Music Festival. Lisiecki is an exclusive recording artist with Deutsche Grammophon, and his fourth album for the label presents Chopin's seldom performed works for piano and orchestra with NDR Elbphilharmonie Orchester.

FROM THE ARTIST:

"Mozart's Piano Concerto No. 9 is incredibly advanced, especially when taking into account how early it occurs in Mozart's catalogue. Between the unusual form (the piano starts almost immediately), the dark second movement and the *Menuet* in the third movement, it offers audiences many different facets of Mozart's abilities as a composer. I am looking forward to returning to Seattle, where I had a wonderful time with the Symphony with Mozart's D-minor Piano Concerto. Sharing the joy and beauty I find in music with audiences is an immense privilege, and Seattle audiences are receptive and giving."

MICHÈLE LOSIER

Mezzo-soprano

Photo: Michael Slobodian

Critically acclaimed mezzo-soprano Michèle Losier has performed on the most prestigious world stages including the Royal Opera House, Covent Garden, Metropolitan Opera, Paris Opera, Teatro Real in Madrid, Vienna State Opera, Dutch National Opera in Amsterdam and Gran Teatre del Liceu in Barcelona. In the current season Losier sings Dorabella in *Cosi fan tutte* at the Paris Opera and Marguerite in a concert version of *La damnation de Faust* with the Royal Liverpool Philharmonic Orchestra. An alumna of McGill University, Losier was also a member of the San Francisco Opera's Merola Program, the Opéra de Montréal's Atelier Lyrique and the Juilliard Opera Center in New York. Her success at the Queen Elisabeth of Belgium International Competition in 2008 won her a recital tour of Europe and a recording of the Chansons of Henri Duparc on the Fuga Libera label.

DELPHINE HAIDAN

Mezzo-soprano

Photo: Studio Harcourt

Holder of a master's degree in musicology from the Sorbonne University, a Prix degree from the Paris Conservatoire National Supérieur de Musique and many awards from international competitions, Delphine Haidan was trained at the Paris National Opera's Ecole d'Art Lyrique. She has performed in both operatic and recital stages and has been involved in many productions like *Les Contes d'Hoffmann* (the Muse/Nicklausse) in Paris and Zurich, *La damnation de Faust* (Marguerite) in Moscow, and more recently *L'enfant et les sortilèges* (La chatte, L'ecureuil) at La Scala. She has acquired as much experience in France as abroad (Glyndebourne Festival, Vienna Musikverein and Konzerthaus, Seville Maestranza, London Royal Albert Hall). Her recordings include *Die Zauberflöte* at the Aix-en-Provence Festival on Erato Records, *Manon* with Jesús López-Cobos on Sony, *Lakmé* with Natalie Dessay and Michel Plasson on EMI.

RACHELE GILMORE

Soprano

Photo: Karli Cadel

Rachele Gilmore has established herself as one of America's most sought after coloratura sopranos, and continues to thrill audiences around the globe combining what *Opera News* describes as a "silvery soprano...with an effortlessness that thrills her audience." A regular performer in America, Europe and Asia, Gilmore is consistently praised for being "the vocal standout" and a dynamic actress; "displaying more talent and charm than any one person should be allowed to possess." Rachele is a native of Atlanta, Georgia, and received her Bachelor of Music from Indiana University and continued with graduate studies at Boston University. She was a member the Young Artist Programs of Glimmerglass Opera, Florida Grand Opera and Aspen Music Festival's Opera Center, and was a winner in Placido Domingo's Operalia World Opera Contest in Paris.

JEAN-PAUL FOUCHÉCOURT

Tenor

Photo: Getty Images

Jean-Paul Fouchécourt is universally acknowledged as one of the foremost interpreters of the French Baroque repertoire, gaining his international reputation through interpretations of the title role of *Platée de Rameau*, Arnalta in Monteverdi's *L'incoronazione di Poppea*, Quatre Valets in Offenbach's *Les Contes d'Hoffmann*, Ouf 1er in Chabrier's *L'étoile* and Mari in Poulenc's *Les mamelles de Tirésias*. Fouchécourt's career has taken him to the world's major opera houses including the Metropolitan Opera, Paris Opera, Covent Garden, Netherlands Opera, Edinburgh Festival, Saito Kinen Festival, Salzburg Festival and the BBC Proms. He has also performed with the world's most prestigious orchestras and conductors. Fouchécourt recently decided to dedicate a part of his time to passing on his expertise to young singers and is now Artistic Director of the Studio de l'Opera de Lyon.

Allyson McHardy's biography may be found on page 42.

SORAYA MAFI

Soprano

Lancashire-born soprano Soraya Mafi was supported by Selfridges to study at the Royal Northern College of Music, and by Help Musicians UK Sybil Tutton Award to continue her studies at the Royal College of Music; she now works with renowned soprano Janis Kelly. Mafi's awards include the Maggie Teyte Prize (2014) and Susan Chilcott Award (2016), and she was Second Prize winner at the Kathleen Ferrier Awards (2015). Mafi performs at the English National Opera as a Harewood Young Artist; also for the Grange Park Opera, Chatelet Theatre Paris, Welsh National Opera, Opera North and Opera du rhin Strasbourg. Mafi appears in concert with the BBC National Orchestra of Wales, Scottish Chamber Orchestra, Royal Scottish National Orchestra and Ensemble Matheus; in recital with Graham Johnson at the Wigmore Hall.

ALEXANDRE DUHAMEL

Baritone

Nominated in the category "Révélation lyrique de l'année" at the Victoires de La Musique Classique Awards 2011, the French baritone Alexandre Duhamel's roles this season include Sancho (*Don Quichotte*) in Bordeaux, Der Herrufer (*Lohengrin*) in Montpellier, L'Horloge and le Chat (*L'enfant et les sortilèges*) in Monte Carlo, Duparquet (*La Chauve-Souris*) in Marseille, Joseph (Berlioz's *L'enfance du Christ*) in Warsaw, Albert (*Werther*) in Metz, Reims and Massy, and Le Grand-Prêtre (*Alceste*) in Lyon. Duhamel studied music at the Conservatoire National Supérieur de Musique de Paris, then at l'Atelier lyrique de l'Opéra National de Paris. In 2009 he was designated by Adami "Révélation lyrique de l'année" and in 2011 received Le Prix Lyrique du Cercle Carpeaux and Le Prix de l'AROP de l'Opéra National de Paris, both of which reward the most noticeable young singer of the season.

ALEXANDRE SYLVESTRE

Bass-baritone

Photo: Caroline Leberge

A native of Québec, Alexandre Sylvestre studied at the Conservatoire de musique de Montréal where he successfully obtained the "Premier Prix avec Grande Distinction." A bass-baritone, he has been awarded bursaries from ARAM, Fondation Wilfrid-Pelletier and Jeunesses Musicales du Canada. Competition successes include the Ottawa New Discoveries Auditions and the Orchestre symphonique de Montréal Competition where he was awarded the Silver Medal. Sylvestre has performed under the baton of Yannick Nézet-Séguin and Kent Nagano and also took part in the premiere of a work based on the writings of Jacques Cartier for Quebec City's 400th Anniversary. An alumnus of Atelier lyrique de l'Opéra de Montréal, *L'enfant et les sortilèges* marks his debut with the Seattle Symphony.

JOSEPH CRNKO

Seattle Symphony Associate Conductor for Choral Activities

Joseph Crnko was appointed Associate Conductor for Choral Activities for Seattle Symphony in September 2007. Crnko brings a wealth of choral conducting, arranging, recording and education experience to his position. He has prepared the Seattle Symphony Chorale for numerous critically acclaimed performances, including Bach's *St. Matthew Passion*, Britten's *War Requiem*, Handel's *Messiah* and Verdi's Requiem. Crnko is currently in his 33rd year as Music Director of the Northwest Choirs. During his tenure, he has established the Northwest Choirs' reputation as one of the nation's premier children's choirs. Crnko tours worldwide with the elite Northwest Boychoir, most recently with concert tours throughout our nation and Europe. Under his directorship, the Northwest Boychoir has produced four top-selling Christmas recordings. In addition to his work with the Northwest Choirs, Crnko regularly conducts orchestral and choral recording sessions for movie and video game soundtracks, including those for the video games *Halo*, *Medal of Honor* and *World of Warcraft*. Some of his recent film projects include *Boondock Saints*, *The Celestine Prophecy*, *The Last Stand* and *Let Me In*.

SEATTLE SYMPHONY CHORALE

Photo: Ben Van Houten

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
Amanda Bender
Lolly Brasseur
Ellen Cambron
Emma Crew
Erin M. Ellis
Jacquelyn Ernst
Zanne Gerrard
Emily Han
Teryl Hawk
Anne Hudson
Caitlin Hutten
Sharon Jarnigan
Elizabeth Johnson
Katy Kaltenbrun
Seung Hee Kim
Lori Knoebel
Kori Loomis
Janelle Maroney
Megan McCormick
Alyssa K. Mendlein
Geraldine Morris
Kristen Nelson
Helen Odom
Nicolle Omiste
Margaret Paul
Sasha S. Philip
Kirsten Ruddy
Ana Ryker
Emily Sana
Barbara Scheel*
Laura A. Shepherd
Joy Chan Tappen
Catherine Thornsley
Toby Trachy
Andrea Wells

Alto
Cynthia Beckett
Ivy Rose Bostock
Nancy Brownstein
Carol Burleson
Kathryn Cannon Miller
Terri Chan
Rachel Cherem
Christi Leigh Corey
Lauren Cree
Paula Corbett Cullinane
Aurora de la Cruz
Lisa De Luca
Robin Denis
Cindy Funaro
Carla J. Gifford
Amy Gleixner
Kelly Goodin
Catherine Haddon
Shreya Joseph
Inger Kirkman*
Sara Larson
Rachel Lieder Simeon
Monica Namkung
Erica J. Peterson
Angela Petrucci
Karis Pratt
Beth Puryear
Alexia Regner
Valerie Rice
Emily Ridgway
Dale Schlotzhauer
Darcy Schmidt
Carreen A. Smith
Heather Allen Strbiak
Kathryn Tewson
Paula Thomas
JoAnn Wuitschick
Mindy Yardy

Tenor
Matthew Blinstrub
James Clarke
Joe Cook
Spencer Davis
Anton R. du Preez
Jim Howeth
Neil Johnson
Kevin Kralman*
Patrick Le Quere
Ian Loney
James H. Lovell
Andrew Worthen Lyon
Andrew Magee
Lucky James Middaugh
Ed Morris
Sean Morse
Alexander Oki
James Pham
Vijay Ramani
Jonathan M. Rosoff
Bert Rutgers
Peter Schinske
Spencer Small
Max Willis

Bass
John Allwright
Jay Bishop
Hal Bomgardner
Carl Crafts
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
Brandon John Reid
Ken Rice
Martin Rothwell*
Edward Sam
Christopher Smith
Jim Snyder
Andrew Sybesma
Joseph To
Michael Uyyek
Jared White
Lavert Woodard

* *principal of section*

NORTHWEST BOYCHOIR

Joseph Crnko, Music Director

Photo: Ven Van Houten

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. Led by Joseph Crnko, now in his 33rd 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. In addition to serving as the official "Singing Ambassadors" of Washington State, the Northwest Boychoir has toured both nationally and internationally.

Recent performances with the Seattle Symphony include Stravinsky's *Symphony of Psalms*, *The Fellowship of the Ring* and Messiaen's *Trois petites liturgies de la présence divine*. The Northwest Boychoir will again close their season with *A Festival of Lessons & Carols* presented by the Seattle Symphony.

Northwest Boychoir

Tigran Avakyan
Andrew Barnes
Henry Barnes
Henry Bauck
Dominic Bennett
Max Boyd
Benjamin Butler
Mason Collins
Henry Dejanikus
Max Dorn
Dominic Giuzio
Rohan Kapur
Kenan Lauder
Justin Lee
Hanri Luo
David Magidson
Keiyu Mamiya
Joe Miller
William Murray
Rayjin Olson
Anders Pohlmann
Eli Porter
Will Rayment
Leo Rosales
Nathaniel Rose
Sebastian Santa Lucia
Jordan Scherr
Gabriel Sharp
Layth Stauffer
Aidan Su
Forrest Wu
Sammy Yang
Andrew Young
Alexander Zunig

ANNE PATTERSON

Stage Director & Production Designer

Photo: Jason Carter

Anne Patterson is a multi-disciplinary artist based in New York City. Patterson has synesthesia, meaning that her sensory perceptions overlap; when she hears sound, she sees color and shape. Trained as an architect and theater production designer, this unique combination of senses combine to create an artistic practice, hovering somewhere between the theatrical and the experiential. In creating installations and direction for the San Francisco Symphony, Chicago Symphony, Atlanta Symphony Orchestra, Philadelphia Orchestra and American Symphony Orchestra, she has pioneered a new area of design for symphonic presentations. Patterson's fine art has been exhibited in New York City; Providence, Rhode Island; Atlanta, Georgia; Sarasota, Florida; and Seville, Spain. Her paintings and sculptures are in private, public and corporate collections across the U.S. and in London. Her large scale installations have filled cathedrals, office buildings and galleries with miles of fabric and aluminum ribbon. She was recently named a recipient of the 2016 CODAaward, and was awarded a Creative Capital Grant from the Warhol Foundation. She is a fellow of the Hermitage Artist's Retreat. Education: B.A. Architecture, Yale University; M.F.A., Theater Design, The Slade School of Art, London.

FROM THE ARTIST:

"When I first listened to Ravel's *L'enfant et les sortilèges* I was struck by not only the range of musical influences but also by the complexity of the libretto. How was the audience going to be able to follow along with the story? How was I to creatively present the many characters that come in and out of the boy's room and garden? I saw so many colors when I listened to the music that I consciously created a world of white upon which these beautiful words and music would express themselves. And thus was born the idea for detailed and extravagant hats depicting each character and a complex white curtain of ribbons. From this starting point I developed my entire design and direction with Ludo and my talented team of artists."

ADAM LARSEN

Projection Designer

Adam Larsen is a documentary filmmaker and projection designer. Symphony and opera designs include: *Breaking the Waves* (Opera Philadelphia and Prototype Festival); *From the House of the Dead* (Canadian Opera); *Le Martyre de St Sebastien*, *Peer Gynt, Peter Grimes, On the Town*, *Das Klagende Lied* and *SoundBox* (San Francisco Symphony); *Agrippina* and *A Flowering Tree* (Opera Omaha); *Flight* (Juilliard); *Semele* (Pacific Musicworks); Gorecki Symphony No. 3, Haydn's *The Creation* and *Maa* (Atlanta Symphony); *The Pelleas Trilogy* (Cincinnati Symphony); *Siren Song*, *Midsummer Night's Dream* and *Tales of Hoffmann* (Hawaii Opera Theatre); *Second Hand* and *Phorion* (New World Symphony); *Sunken Cathedral* (Prototype Festival). Larsen's documentary about autism entitled *Neurotypical* aired on the PBS series POV.

ZANE PIHLSTROM

Head Sculptures

Recently Zane Pihlstrom designed the costumes and scenery for the American Premiere of Philip Glass' *The Perfect American* at The Chicago Opera Theater. NYC: *Nutcracker Rouge* (Minneta Lane Theater), *The Brothers Size* (The Public Theater), *Or* (The Womans Project), The Poe Projects (American Lyric Theater). International opera and theater: *Uncle Vanya* with Uppsala Stadsteater Sweden; *The King Stag* with The Shanghai Theater Academy (Shanghai); *You, We, Us, All* with tours to Hamburg and Antwerp; *Our Class* with The National Theater of Lithuania; *Eurydice* with The Finish National Theater (Helsinki); *Macbeth* with the Volksbühne Am Rosa-Luxemburg-Platz (Berlin); *Bambiland* at National Theater of Lithuania and Oskaras Korsunovas Theater; *Sleeping Beauty* with the Seoul Performing Arts Festival (South Korea).

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Friday, June 2, 2017, at 7pm

MOZART UNTUXED

UNTUXED SERIES

Ludovic Morlot, conductor
Jan Lisiecki, piano
Evan Anderson, violin
Natasha Bazhanov, violin
Brittany Boulding, violin
Mae Lin, violin
Artur Girsky, viola
Sayaka Kokubo, viola
Efe Baltacıgil, cello
Eric Han, cello
Jonathan Green, host
Seattle Symphony

FELIX MENDELSSOHN	Octet in E-flat major, Op. 20 *Allegro moderato, ma con fuoco* *Andante* *Scherzo: Allegro leggierissimo* *Presto* MAE LIN, VIOLIN NATASHA BAZHANOV, VIOLIN EVAN ANDERSON, VIOLIN BRITTANY BOULDING, VIOLIN ARTUR GIRSKY, VIOLA SAYAKA KOKUBO, VIOLA EFE BALTACIGIL, CELLO ERIC HAN, CELLO	33’
WOLFGANG AMADEUS MOZART	Piano Concerto No. 9 in E-flat major, K. 271, *“Jeunehomme”* *Allegro* *Andantino* *Rondo: Presto* JAN LISIECKI, PIANO	31’

Program notes for Mozart’s Piano Concerto No. 9 in E-flat major, K. 271, *“Jeunehomme”* may be found on page 17.

Audience Development supported by **The Wallace Foundation**.

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FELIX MENDELSSOHN

Octet in E-flat major, Op. 20

BORN: February 3, 1809, in Hamburg
DIED: November 4, 1847, in Leipzig
WORK COMPOSED: 1825
WORLD PREMIERE: Unknown, but probably 1825 at the Mendelssohn family's large house in Berlin, the site of frequent domestic concerts.

Mendelssohn wrote his Octet in E-flat major, Op. 20 in 1825, when he was only 16. Not even Mozart, music's most celebrated child prodigy, produced so accomplished a score at so young an age. While full of youthful vitality and directness of expression, as we might expect, Mendelssohn's work also is distinguished by a wealth of skillfully crafted melodic and harmonic detail, and its sure handling of harmonic movement and compositional form imparts a strong sense of momentum and dramatic shape to each of its four movements. This is music a seasoned composer might have claimed proudly; from the pen of an adolescent it is altogether extraordinary.

The ensemble of eight string instruments for which the piece is scored approaches the outer limit of what can be considered chamber music, and much of the Octet seems almost symphonic in character. Mendelssohn evidently intended this, for he directed that the music "must be played by all the instruments in an orchestral style," with contrasts between loud and soft dynamics emphasized. This quasi-symphonic conception is most evident in the expansive first movement.

There follows a slow movement colored by poignant minor-key harmonies, then a scherzo whose running figuration foreshadows the "fairy music" style Mendelssohn would use so effectively in his Overture to *A Midsummer Night's Dream*. Fanny Mendelssohn, the composer's sister, declared that this movement was inspired by another literary work imbued with a sense of the supernatural: the "Walpurgis Night," or Witches' Sabbath scene in Goethe's *Faust*. "The isolated tremolos, the trills flashing like lightning," she wrote, "all is new, strange, and yet so ingratiating and pleasing. One feels close to the world of spirits, carried up into the air, inclined to grab a broomstick and follow the airy procession."

The finale also employs fleet melodic figuration. Its character, however, is generally brighter than that of the scherzo, and its textures are thoroughly contrapuntal, with the different parts echoing each other and joining together to form a tightly knit musical fabric.

WHAT TO LISTEN FOR: The surging theme that initially dominates the opening movement — echoes of it even punctuate the dance-like secondary melody — gives way to surprisingly somber music in the central development episode. But after descending to a point of dramatic stillness and near-silence, the music rides a long and equally dramatic crescendo to the reprise of the first theme, recovering its ebullience and closing in the spirited vein in which it began.

After the two central movements, Mendelssohn introduces the racing theme of the finale in a series of staggered entrances. A tag to this theme, in relatively elongated rhythms, gives a quotation from the "Hallelujah Chorus" of Handel's *Messiah*, the melody at the words "And He shall reign for ever." Whether Mendelssohn realized the connection, or attached any significance to it, we can only guess.

Scored for a double string quartet with 4 violins and pairs of violas and cellos.

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LUDOVIC MORLOT, MUSIC DIRECTOR

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SKYTEAM

Thursday, June 8, 2017, at 7:30pm
Friday, June 9, 2017, at 12 noon
Saturday, June 10, 2017, at 8pm

PEKKA KUUSISTO MENDELSSOHN VIOLIN CONCERTO

DELTA | MASTERWORKS

Thomas Dausgaard, conductor | Pekka Kuusisto, violin | Estelí Gomez, soprano | John Taylor Ward, baritone | Seattle Symphony

HELEN GRIME	*Snow:* No. 2 from *Two Eardley Pictures* (U.S. Premiere)	8'
FELIX MENDELSSOHN	Violin Concerto in E minor, Op. 64 *Allegro molto appassionato—* *Andante—* *Allegretto non troppo—Allegro molto vivace* PEKKA KUUSISTO, VIOLIN	26'
	INTERMISSION	
CARL NIELSEN	Symphony No. 3, Op. 27, FS 60, *"Sinfonia espansiva"* *Allegro espansivo* *Andante pastorale* *Allegretto un poco—* *Finale: Allegro* ESTELÍ GOMEZ, SOPRANO JOHN TAYLOR WARD, BARITONE	38'

Pre-concert Talk one hour prior to performance. Speaker: Jill Becker, Assistant Director of Marketing & Communications at Meany Center for the Performing Arts

Following the Thursday, June 8 performance, Seattle Symphony musicians and music students from the University of Washington School of Music will perform Carl Nielsen's String Quartet No. 4 in the S. Mark Taper Foundation Auditorium.

CARL NIELSEN	String Quartet No. 4 in F major, Op. 44 *Allegro non tanto e comodo* *Adagio con sentiment[i]o religioso* *Allegretto moderato ed innocente* *Molto adagio—Allegro non tanto, ma molto scherzoso* Stephen Bryant, violin Erin Kelly, violin (UW) Timothy Hale, viola Chris Young, cello (UW)	25'

Pekka Kuusisto's performances are generously underwritten by **Hot Chocolate Fund** through the Seattle Symphony's Guest Artists Circle.
Helen Grime's *Snow* is presented as part of the Seattle Symphony's New Music WORKS initiative, which is supported in part by a grant from the **National Endowment for the Arts**. New Music WORKS features commissions, concerts and educational activities that use composition as a catalyst for collaboration and engagement in music.

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PROGRAM NOTES

The performance of a new work by an up-and-coming composer is a high point in the musical season of any orchestra. This week's concerts by the Seattle Symphony provide just that with the U.S. premiere of *Snow*, from *Two Eardley Pictures*, by the Scottish composer Helen Grime. Although she is as yet not well known in this country, Grime has gained recognition in the UK for her poetic and meticulously crafted compositions. The work we hear conveys something of the strange, bleak beauty of northeast Scotland in winter as portrayed by Joan Eardley, a retiring painter whose work is just beginning to be discovered by the art world more than half a century after her untimely death.

In contrast to Grime's composition, which is less than a year old, Felix Mendelssohn's Violin Concerto has been a staple of the concert repertories of all professional orchestras for well over a century. Small wonder, for it features the kind of appealing melodies its author wrote so abundantly, as well as a display of virtuoso violin playing.

Our program concludes with a symphony that is not new but not as widely familiar as it deserves. Carl Nielsen's Symphony No. 3 lives up to its subtitle, "*Sinfonia espansiva*" not so much for its outer dimensions — which are considerably smaller than Bruckner's and Mahler's symphonies — but for its inner life. Its music is, on the whole, robust, confident, and openly expressive, the statement of a large spirit and intellect.

HELEN GRIME

BORN: 1981, in York, England
WORK COMPOSED: 2016
WORLD PREMIERE: August 7, 2016, in London. Ilan Volkov conducted the National Youth Orchestra of Scotland.

Music inspired by visual art constitutes a small but intriguing part of the orchestral literature. Debussy found his aural imagination sparked by the seascapes of Turner and the prints of Hokusai. Tchaikovsky was moved to write his tone poem *Francesca da Rimini* by an engraving by Gustave Doré. The American composer Gunther Schuller fashioned a multi-movement orchestral piece after paintings by the Swiss artist Paul Klee, and

Mussorgsky famously based his *Pictures at an Exhibition* on — well, just that.

The English composer Helen Grime similarly is inclined to derive musical ideas from visual art. Her output includes, among other things, a set of *Whistler Miniatures*, based on images by the famous American painter; an orchestra piece, *Night Songs*, and a piano trio written in response to work by the fascinating New York artist Joseph Cornell; and a pair of pieces, also for orchestra, inspired by canvases of the Scottish painter Joan Eardley. The second of these *Two Eardley Pictures*, titled *Snow*, opens our program.

Though born in the northern English city of York, Grime was raised from infancy in Scotland, where she received her early musical training. Subsequent studies at the Royal College of Music in London set her on the path of what is already a distinguished career. Grime has received performances and commissions from the London Symphony Orchestra, the BBC Proms concerts, the Aldeburgh Festival, the London Sinfonietta, and other English musical institutions, and she has served as resident composer of the Hallé Orchestra of Manchester. In this country, her music has been played at the Santa Fe Chamber Music Festival, the Chamber Music Society of Lincoln Center and the Tanglewood Music Center.

Like Grime, Joan Eardley (1921–63) was born in England but moved to Scotland at a young age. There she began to draw and paint, and from the beginning she found her subjects in the austere Scottish landscape and in the streets of the poorer sections of Glasgow. *Snow*, executed in 1958, depicts rolling hills covered in dull white beneath a sullen gray sky. Small patches of brighter color indicate chimneys of nearby cottages and strands of hay peeking through the snow. "It really gets across the essence of the landscape in northeast Scotland," Helen Grime says of this canvas. "There's a real bleakness … that I think she [Eardley] brings across beautifully; and I wanted, to some extent, to get that across in the music as well."

WHAT TO LISTEN FOR: From the opening moments, Grime defines two opposing poles of musical motion: energetic movement, initially sounded as skittering figures for the high woodwinds (flutes and piccolo, oboes, clarinets); and sustained tones, whose harmonic tensions suggest frozen motion, or perhaps something halted in mid-flight. After the first minutes of the piece, the contest between these modes takes on a new tone, as the sustained sonorities previously played stridently by clarinet and trumpets become a hushed discourse among muted violas and violins. Before the music fades toward silence, with the number of players dwindling near the end, we hear strains of an old ballad indigenous to northeast Scotland.

Scored for 3 flutes, the third doubling piccolo; 3 oboes, the third doubling English horn; 3 clarinets, the third doubling E-flat clarinet; 2 bassoons and contrabassoon; 4 horns; 3 trumpets; 3 trombones; tuba; timpani and percussion; harp; celeste; strings.

FELIX MENDELSSOHN

Violin Concerto in E minor, Op. 64

BORN: February 3, 1809, in Hamburg
DIED: November 4, 1847, in Leipzig
WORK COMPOSED: 1844
WORLD PREMIERE: March 13, 1845, in Leipzig. Ferdinand David was the soloist, and Niels Gade conducted the Leipzig Gewandhaus Orchestra.

Mendelssohn composed his celebrated Violin Concerto for Ferdinand David, a long-time friend and musical associate. (Among other things, David led the violin section of the famed Gewandhaus Orchestra in Leipzig during the period Mendelssohn conducted that ensemble.) In 1838 the composer wrote to David: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the opening of which gives me no peace." Despite the seeming urgency of this declaration, more than five years passed before Mendelssohn finally set the work down on paper. He finished the concerto on September 16, 1844, and David gave the first performance the following March. The work "pleased extraordinarily well," David noted of its reception at that time. It has continued to do so ever since, earning a place not only as one of Mendelssohn's most melodious compositions but as one of the most popular concertos ever composed for any instrument.

Two features of this composition represented, in 1844, a fairly advanced approach to concerto form. In the first place, its three movements are not separated but flow smoothly into one another without pause. Secondly, the composer dispenses with the traditional orchestral exposition at the opening of the work, allowing the featured instrument to present the principal theme from the outset. The soloist's cadenza, which is written into the score rather than left to the performer's discretion, is thought to have been composed with David's assistance, though Mendelssohn himself was a violinist of some ability.

Mendelssohn builds the dream-like second movement on a melody that might have found its way into one of his famous "Songs Without Words" had it not been used here. Before launching into the concerto's third movement the composer recalls the theme that began the concerto, but the music that follows is a far cry from the Romantic passion of the opening. Instead, we are treated to a brilliant and sunny movement with a principal subject in Mendelssohn's light scherzo style and with scintillating passagework from the soloist.

WHAT TO LISTEN FOR: The concerto's initial melody, heard at the start of the first movement, has something of the tempest-tossed character so prized by the early Romantics of the 19th century. It is countered by a more tender idea set forth by the woodwinds, and the contrasting yet complimentary characters of these two subjects yields an emotionally rich first movement. A single tone sustained by the bassoon provides a bridge to the lyrical slow movement, while the transition to the finale recalls the initial theme of the first movement.

Scored for pairs of woodwinds, horns and trumpets; timpani; strings.

CARL NIELSEN

Symphony No. 3, Op. 27, *"Sinfonia espansiva"*

BORN: June 9, 1865, in Sortelunge, Denmark
DIED: October 3, 1931, in Copenhagen
WORK COMPOSED: 1910–11
WORLD PREMIERE: February 28, 1912, in Copenhagen. The composer conducted the orchestra of the Copenhagen Music Society.

The year 1865 saw the birth of two composers destined to become the musical voices of their respective Scandinavian nations. Finland produced Jean Sibelius, its first great composer and the author of seven skillfully crafted and increasingly original symphonies. His contemporary Carl Nielsen occupies a comparable place in the musical culture of Denmark. He became the first Danish composer to achieve international stature and his music, like Sibelius', conveys something ineffable about his homeland. Moreover, his six symphonies also played a major role in extending symphonic traditions into the 20th century.

Nielsen was born into a poor family on Fyn, an island west of Copenhagen. As a boy, he learned to play violin well enough to join a village band and, later, an amateur orchestra. He also taught himself the piano and began to compose. When he turned 18, he won a scholarship to the conservatory in Copenhagen, where he studied violin and music theory. Upon graduating Nielsen remained in the city, supporting himself as an orchestral musician. He also began composing in a more serious and ambitious manner. During the last years of the 19th century and the first of the 20th he produced songs, two operas, incidental music for several plays, and orchestral pieces, including a pair of symphonies.

Nielsen reportedly got the idea for a third symphony one day in 1910 while riding a trolley car in Copenhagen, when there occurred to him a melodic idea so striking that he wrote it on his shirt cuff. He immediately began work on the symphony and completed it the following spring. Authorities on the composer's music regard it as the start of his artistic maturity.

Nielsen called the new piece "*Sinfonia espansiva*" but said nothing about how or why he considered the symphony expansive. Robert Simpson, author of a book on Nielsen's symphonies, ventured that "*espansiva* means the outward growth of the mind's scope and the expansion of life that comes from it. It has no 'Romantic' connotations, and does not mean inflation; the symphony is scarcely longer than [Nielsen's Symphony] No. 2 ..." But there is at least one way in which this Third Symphony represents a discernible growth beyond Nielsen's previous two essays in the genre. This is the addition of voices to its second movement. The use of voices in symphonic music was nothing new when Nielsen wrote this work. Beethoven had introduced the practice with his Ninth Symphony of 1824, and Mahler had subsequently added voices to about half of his symphonies. What is unusual here, however, is that the solo soprano and baritone convey no poetic text but, rather, sing wordless melodies.

WHAT TO LISTEN FOR: The symphony begins with the entire orchestra reiterating a single pitch in irregular but accelerating rhythms. This gesture leads into a great roiling paragraph that is the first movement's main thematic idea. The music then subsides over a heartbeat figure from the timpani and a gentle second theme sounds in the pastoral tones of woodwind instruments.
Although Nielsen returns to his vastly energetic opening theme before concluding the movement, the ensuing *Andante pastorale* changes the mood to one of bucolic serenity. A horn call evokes the world of nature in the opening moments and the theme that follows seems a folk song sung from a distance over a static drone. Similarly, the melody introduced in a series of echoes by flute and oboe unfolds over a steady timpani roll. Subsequent passages with the two singers bring quietly ecstatic nature music.

The third movement strikes a folkloric note, some vigorous contrapuntal writing notwithstanding. And the finale combines compositional modes we have encountered already: nature music, hints of folk-music, contrapuntal echo and the *espansiva* mood of the first movement.

Scored for solo soprano and baritone; 3 flutes, the third doubling piccolo; 3 oboes, the third doubling English horn; 3 clarinets; 3 bassoons, the third doubling contrabassoon; 4 horns; 3 trumpets; 3 trombones; tuba; timpani; strings.

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THOMAS DAUSGAARD

Conductor

Photo: Thomas Grundahl

Thomas Dausgaard is Chief Conductor of the BBC Scottish Symphony Orchestra, Chief Conductor of the Swedish Chamber Orchestra, Principal Guest Conductor of the Seattle Symphony, Honorary Conductor of the Orchestra della Toscana (ORT) and Honorary Conductor of the Danish National Symphony Orchestra. Dausgaard performs internationally with the world's leading orchestras in a wide range of repertoire, and is an exponent of contemporary music, having premiered works by many living composers. He has made over 50 CDs with BIS and Da Capo, including a variety of complete symphony cycles, and the works of Pelle Gundmundsen-Holmgreen with the BBC Symphony Orchestra. His most recent release is a critically acclaimed recording of Mahler's Symphony No. 10 (Deryck Cooke version) with the Seattle Symphony. Currently he is recording a Brahms cycle for BIS.

FROM THE ARTIST:

"Last season when the Seattle Symphony and I performed a symphony by my fellow countryman, Carl Nielsen, I was bowled over by the connection between his music and the fantastic musicians in the orchestra — they owned it! We quickly rearranged this concert to include another favorite symphony by Nielsen, his Third, called *"Sinfonia espansiva"* — because of its expansive opening movement, explosive in its vitality. Unusually, two singers join the orchestra for the lyrical ending to the second movement, where they soar above the orchestra in wordless melisms (like Rachmaninov!) as a kind of Adam-and-Eve-like trance. To open the program we give the American Premiere of one of this season's most successful works in the series of commissions by me and the BBC Scottish Symphony Orchestra, called Scottish Inspirations: Helen Grime's *Snow*, inspired by the atmospheric painting by Joan Eardley of a snowclad landscape in a remote part of the Scottish East coast. It is also a joy to welcome back one of the most interesting violinists who joined us in the Sibelius Festival some seasons back, Pekka Kuusisto, performing the sublime Violin Concerto by Mendelssohn — incidentally the first work Pekka and I performed together 19 years ago."

PEKKA KUUSISTO

Violin

Photo: Kaapo Kamu

FORTE: Described as "one-of-a-kind" by Toronto's *The Globe and Mail*, Pekka Kuusisto is renowned for his fresh approach and enjoys a flourishing international career. An advocate of new music, Kuusisto gave the world premiere of Sebastian Fagerlund's Violin Concerto. He also collaborates with composers such as Nico Muhly, Daníel Bjarnason and Thomas Adès, and premieres a new work by Hillborg this season. Kuusisto's next release features him as conductor and soloist for Sibelius' Violin Concerto with the Tapiola Sinfonietta, paired with traditional Finnish rune singing. In 2013 Kuusisto was the recipient of the Nordic Council Music Prize, with judges describing him as "a violinist in the absolute elite."

ARTISTIC LEADERSHIP: Artistic Director of the award-winning and innovative Our Festival in Finland, Kuusisto is a gifted improviser and engages with people across the artistic spectrum. Widely recognized for his directing work, he is Artistic Director of ACO Collective, Artistic Partner with Saint Paul Chamber Orchestra and from 2017–2018, Artistic Best Friend with The Deutsche Kammerphilharmonie Bremen.

PERFORMANCE HIGHLIGHTS: Dates this season include Kuusisto's Edinburgh International Festival debut and concerts with Junge Deutsche Philharmonie, Seattle Symphony and Mahler Chamber Orchestra. Recent highlights include his debut at the BBC Proms, concerts with Ensemble of the Lucerne Festival Alumni and Alan Gilbert as part of the New York Philharmonic's Biennial 2016, as well as returns to the Scottish Chamber, City of Birmingham Symphony and Toronto Symphony orchestras. A keen chamber musician, Kuusisto frequently appears at London's Wigmore Hall and Amsterdam's Concertgebouw, and this season makes his Carnegie Hall debut in addition to a duo recital with Nico Muhly in Princeton University's Performances Up Close 125 series.

VIOLIN: Kuusisto plays on a fine violin by Antonio Stradivari, kindly loaned to him by the Beare International Violin Society.

ESTELÍ GOMEZ

Soprano

Photo: Kyle Serpnick

Praised for her "clear, bright voice" (*The New York Times*) and "artistry that belies her young years" (*Kansas City Metropolis*), soprano Estelí Gomez is quickly gaining recognition as a stylish interpreter of early and contemporary repertoires. In 2014 she was awarded a Grammy with Roomful of Teeth, for best chamber music/small ensemble performance; in 2011 she received First Prize in the Canticum Gaudium International Early Music Vocal Competition in Poznan, Poland. An avid performer of early and new music, Gomez can be heard on the Juno-nominated recording Salsa Baroque with Montréal-based Ensemble Caprice, as well as Roomful of Teeth's self-titled debut album, for which composer Caroline Shaw's *Partita* was awarded the 2013 Pulitzer Prize. Originally from Santa Cruz, California, Gomez received her Bachelor of Arts from Yale, and Master of Music from McGill, studying with Sanford Sylvan. She currently travels and performs full-time.

JOHN TAYLOR WARD

Baritone

Photo: Bowie Verschuuren

John Taylor Ward's performances have been praised for their "Stylish abandon" (Alex Ross, *The New Yorker*) and their "finely calibrated precision and heart-rending expressivity" (*Washington Post*). This year, Ward collaborates with artists like Paul O'Dette, Stephen Stubbs, William Christie and Sir John Elliott Gardiner, while recent credits include the U.S. premiere of Claude Vivier's *Kopernikus* under the direction of Peter Sellars, Caronte in Monteverdi's *Orfeo* with the ensemble L'arpeggiata, and Aeneas in *Dido & Aeneas* at the Kennedy Center. His recordings can be heard on Naxos and Warner Classics. Ward is a graduate of the Eastman and Yale schools of music and, among his many independent projects, he is a founding core member of New York-based Cantata Profana and the Founding Associate Artistic Director of the Lakes Area Music Festival in Brainerd, Minnesota.

Tuesday, June 13, 2017, at 7:30pm

BACH & JANÁČEK

CHAMBER SERIES

Jeffrey Barker, flute | Elisa Barston, violin | Cordula Merks, violin | Mikhail Shmidt, violin | Arthur Zadinsky, violin | Mara Gearman, viola | Efe Baltacıgil, cello | Roberta Hansen Downey, cello | Walter Gray, cello | Jessica Choe, piano | Oana Rusu Tomai, piano

BEDŘICH SMETANA	Piano Trio, Op. 15, JB 1:64 *Moderato assai—Più animato* *Allegro, ma non agitato* *Finale: Presto* CORDULA MERKS, VIOLIN EFE BALTACIGIL, CELLO JESSICA CHOE, PIANO	26
JOHANN SEBASTIAN BACH	Trio Sonata in G major, BWV 1039 *Adagio* *Allegro ma non presto* *Adagio* *Presto* JEFFREY BARKER, FLUTE EFE BALTACIGIL, CELLO ROBERTA HANSEN DOWNEY, CELLO	15’
	INTERMISSION	
KAROL SZYMANOWSKI	*Myths: Three Poems,* Op. 30 for Violin and Piano *The Fountain of Arethusa* *Narcissus* *Dryads and Pan* ARTHUR ZADINSKY, VIOLIN OANA RUSU TOMAI, PIANO	21’
LEOŠ JANÁČEK	String Quartet No. 2, *“Listy důvěrné”* (“Intimate Letters”), JW 7/13 *Andante—Con moto—Allegro* *Adagio—Vivo* *Moderato—Adagio—Presto* *Allegro—Andante—Presto* ELISA BARSTON, VIOLIN MIKHAIL SHMIDT, VIOLIN MARA GEARMAN, VIOLA WALTER GRAY, CELLO	28’

Musician biographies may be found at seattlesymphony.org.

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PROGRAM NOTES

Bedřich Smetana (1824–84), born in a small Bohemian castle town, came into his own as a composer at a time when his country was pushing back against Austrian political and cultural influence. Long before he composed the Czech-language operas that were his greatest legacy, he tried and failed at the career model of the touring piano virtuoso. As a fallback he established himself in Prague, opening a music institute and composing such works as the **Piano Trio, Op. 15**, completed and debuted in 1855. Poor reviews of the trio from Prague’s critics (contrasted against a favorable response from Franz Liszt) factored into Smetana’s decision to take a teaching job in Sweden for the next seven years.

Composed after Smetana’s eldest daughter died of scarlet fever, the Piano Trio is unabashed in its intense feelings, setting all three movements in the key of G minor. A fervent theme, first issued by unaccompanied violin, sets a brooding tone for the opening movement in a *Moderato assai* tempo. The faster middle movement functions as a scherzo, and its tempo instruction of “Fast but not agitated” ensures a lighter tone even within the dark key area of G minor. Two sections that Smetana labeled *Alternativo* provide contrasting perspectives. The fiery finale interrupts itself with several tranquil interludes that waft in like sweet memories, while another passage mimics the grave strides of a funeral march, emphasizing the personal heartache that fueled this trio.

Instrumental music accounted for a tiny sliver of the music composed by **Johann Sebastian Bach** (1685-1750), who spent most of his professional life serving Lutheran churches. He wrote many of the surviving chamber music scores during his time in Cöthen (1717–23), one of the few periods when his secular duties trumped church music. It is possible that Bach composed the **Trio Sonata in G major, BWV 1039** at that time, or it may have appeared later in Leipzig, where Bach directed an amateur music ensemble on the side.

The model for Bach’s Trio Sonata came from the Italian chamber music pioneer Arcangelo Corelli (1653–1713). A violinist himself, Corelli wrote dozens of sonatas that featured two violins as the treble voices, accompanied by a third line of music written for *basso continuo*, which could be shared by cello and harpsichord or some other combination. Many of these works used a four-movement *sonata da chiesa* (“church sonata”) structure, with alternating slow and fast movements.

A "church sonata" had no religious function, but rather it was appropriate for performances in a church, as opposed to "chamber sonatas," which borrowed forms from dance music.

In the Trio Sonata in G major, Bach retained Corelli's four-movement plan, but he specified flutes instead of violins. Specifically, he called for transverse flutes, held sideways like our modern instruments, as opposed to vertical instruments akin to recorders. This performance adapts the instrumentation by assigning the second flute part to a cello, with the other cello handling the *basso continuo* line.

The opening *Adagio* takes advantage of the flutists' ability to sustain and shape long tones, and even the fast contrapuntal movement that follows finds places to stretch out certain tones. In the *Adagio* third movement, it is the continuo's turn to elongate its notes, in the form of a pulsing bass line that slowly descends. The *Presto* finale treats the three parts as equals, weaving them together in a restless fugue.

Poland lost its sovereignty in 1795, and its most famous composer, Frédéric Chopin, died in 1849 after spending most of his adult life in exile. It was not until the early 20th century that young Polish musicians, including the composer **Karol Szymanowski** (1882–1937), forged a new musical identity in Poland. To combat the overarching influence of German style, Szymanowski traveled widely, including parts of 1914 spent in Sicily, North Africa and Paris. Back in Poland the next year, he composed the ***Myths: Three Poems*, Op. 30 for Violin and Piano**. In 1918 he declared them "my favorite works, very original timbrally and technically."

Szymanowski channeled three myths from Ancient Greece. *The Fountain of Arethusa* represents a nymph who was turned into a spring, captured musically in the babbling piano figurations. In *Narcissus*, mirror-like reflections reinforce the sad state of a hunter transfixed by his own image in a pool. *Dryads and Pan*, depicting the half-goat god of nature pursuing tree nymphs, allows the violin to conjure its most wild and bestial sounds.

The Czech composer **Leoš Janáček** (1854–1928) met Kamila Stösslová in the summer of 1917. He was 62 and finally enjoying some long overdue recognition after a Prague production of his opera *Jenůfa* the previous year; she was the 26-year-old wife of an antiques dealer. Though married himself, Janáček struck up a correspondence with Stösslová. By the time of his death 11 years later, he had sent her more than 700 letters.

Excerpts from those letters (quoted here from John Tyrell's deft translations in his book *Intimate Letters*) reveal the origins of Janáček's **String Quartet No. 2 *"Listy důvěrné"* ("Intimate Letters")**. The first mention came on January 29, 1928, in his third letter to Stösslová that day. He wrote, "In this isolation one needs a warm heart nearby. Today, it's Sunday, I'm especially sad. I've begun to work on a quartet; I'll give it the name *Love Letters*."

On February 1 Janáček characterized the quartet's first movement as "the impression when I saw you for the first time." He continued to explain that the second movement "will flare up in the Luhačovice heat," a reference to a vacation town where the two spent time together.

The next week Janáček added, "I'm writing the third of the 'Love Letters.' For it to be very cheerful and then dissolve into a vision which would resemble your image, transparent, as if in the mist. In which there should be a suspicion of motherhood." Another nine days later he described "putting the finishing touches on those 'Love Letters' so that everybody will understand them; here they kissed; there they longed for one another, here — here they gave change to each other, here — here they said they belonged together for ever!"

Janáček heard the quartet in rehearsal but it did not reach the public until a month after his death that August. He recognized the uniqueness of this intensely personal quartet — his final work — when he wrote, "It's my first composition which sprang directly from experienced feeling. Before then I composed only from things remembered; this piece, *Intimate Letters*, was written in fire. Earlier pieces only in hot ash."

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Thursday, June 15, 2017, at 7:30pm
Saturday, June 17, 2017 at 8pm

STRAUSS AN ALPINE SYMPHONY

DELTA | MASTERWORKS

Thomas Dausgaard, conductor
Gun-Brit Barkmin, soprano
Seattle Symphony

RICHARD STRAUSS /text Hermann Hesse (I, II, III) & Joseph von Eichendorff (IV)	*Vier letzte Lieder* ("Four Last Songs"), TrV 296 *"Frühling"* ("Spring") *"September"* *"Beim Schlafengehen"* ("When Falling Asleep") *"Im Abendrot"* ("At Sunset") GUN-BRIT BARKMIN, SOPRANO	25'
	INTERMISSION	
RICHARD STRAUSS	*Eine Alpensinfonie* ("Alpine Symphony"), Op. 64, TrV 233	47'

Pre-concert Talk one hour prior to each performance.
Speaker: Laura Reynolds, Seattle Symphony Director of Education & Community Engagement

Join us after the performance in the Samuel & Althea Stroum Grand Lobby for a performance by a Bavarian dance group with accordion and alphorns.
Dancers: Kathy Bruni, Linda Dambacher, Jenny Graupensberger, Kurt Graupensberger, Alan Lincoln, John Lofgren, Sean Schmidt, Ruth Stark
Alphorn: Michael Cole-von Cappeln, Chis Haymond
Accordion: Chris Barnes

Thomas Dausgaard's performances are generously underwritten by **Leona Pazina and Susan Pazina**, in memory of Robert Pazina, through the Seattle Symphony's Guest Artists Circle.

Media Sponsor: **Classical KING FM 98.1**

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PROGRAM NOTES

Testament of a Long Creative Life

Richard Strauss enjoyed a long, productive career and devoted himself to different genres of music at different times in his life. As a young composer in the late-1880s and 1890s, Strauss wrote a series of famous orchestral poems that include *Don Juan*, *Death and Transfiguration* and *Thus Spake Zarathustra*, all of which enjoy prominent places in today's orchestral repertory. Later, he turned to the theater, creating music for plays, ballets and especially opera. Among the latter compositions are such enduring works as *Salome* and *Der Rosenkavalier*.

But one compositional activity claimed Strauss' attention throughout his life, from his student days and early career through his involvement with opera and on to his final years. This was Lieder, or German art song. Prompted in part by the fine soprano voice of his wife, Pauline de Ahna, Strauss wrote more than 200. Not only the quantity of these works, but their deep expressiveness, distinguishes Strauss as one of the masters of Lieder writing, the heir of Schubert, Schumann and Brahms. But unlike those earlier Lieder composers, who wrote only piano accompaniment for most of their songs, Strauss often created orchestral settings for his Lieder, a penchant he shared with his great contemporary Gustav Mahler.

The first half of our concert presents songs from the end of Strauss' career and from his early maturity. Following intermission we hear a musical recollection of the composer's youth. Though written during his middle age, *Eine Alpensinfonie* relates in brilliant orchestral sound an adventurous day of mountaineering Strauss experienced during his adolescence.

SEATTLE **SYMPHONY**
LUDOVIC MORLOT, MUSIC DIRECTOR

Photo: Carlin Ma

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

– Carmen, with husband and fellow Symphony-fan Bruce

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RICHARD STRAUSS

Vier letzte Lieder
("Four Last Songs"), TrV 296

BORN: June 11, 1864, in Munich
DIED: September 8, 1949, in Garmish-Partenkirchen, Bavaria
WORK COMPOSED: 1948
WORLD PREMIERE: May 22, 1950, in London. Kirsten Flagstad sang, and Wilhelm Furtwängler conducted the Philharmonia Orchestra.

Strauss' crowning achievement as a song writer also proved to be is his final composition. Written when he was 84, *Vier letzte Lieder*, or *Four Last Songs*, closed the circle of Strauss' life in music. In this work, which uses verses by Hermann Hesse and the 19th-century poet Joseph von Eichendorff, the composer returned to the lush Romanticism that had been his signature as a young musician. He also included in the final song a quotation from a composition he had written more than half a century earlier.

The musical references to Strauss' youth find a literary counterpart in the text of the first song, "*Frühling*" ("Spring"), a hymn to young life. But with the second song, "*September*," it becomes clear that parting and death constitute the real theme of this cycle, the end of summer providing a metaphor for the mortality of all earth's creatures. "*Beim Schlafengehen*," the third song, shifts the focus from nature to the human realm. This is one of Strauss' most moving songs and it attains what seems an almost religious intensity of feeling.

The intimations of death, thus far implied, become explicit in the final song. But death is not a grim or frightful prospect for Strauss. A feeling of deep peace runs through the music of "*Im Abendrot*," and in its final moments the composer presents two important symbols of life and continuity. Rising in the horn at the mention of death is the "transfiguration motif" from Strauss' 1889 tone poem *Death and Transfiguration*. As in that orchestral composition, this theme serves as an emblem of spiritual triumph over death. The music fades toward silence and we hear the trilling of two larks encountered earlier in the song. The meaning of this sound is unmistakable: life will continue after the composer, after each individual, is gone.

WHAT TO LISTEN FOR: Strauss sets "*Frühling*" with soaring vocal lines and surging harmonies. By contrast, the instrumental figuration in the second song, "*September*," suggests leaves swirling in an autumn wind. In the third song, Strauss writes a deeply expressive melody, first heard as a violin solo, to represent the poet's vision of the soul rising in flight. We hear representative music again in the final song, where the mention of two larks prompts silvery flute calls. These recur during the long orchestral conclusion, painting an aural image of the birds taking wing into a twilit sky.

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

RICHARD STRAUSS

Eine Alpensinfonie
("Alpine Symphony"), Op. 64, TrV 233

WORK COMPOSED: 1914–15
WORLD PREMIERE: October 28, 1915, in Berlin. The composer conducted the Orchestra of the Dresden Hofkapelle.

Richard Strauss was born and raised in Munich. That city sits at the foot of the Bavarian Alps and the mountains provided a scenic backdrop to Strauss' childhood. As he grew, the composer ventured into the high country. Once, as part of a climbing a party, the teenage Strauss stumbled with companions through a dense wood, the mountain trail temporarily lost. Later, on the way down, the group found itself suddenly enveloped in thick mist, unable to proceed. Soon a storm broke out, drenching them to the skin.

We know about this incident because Strauss described it in a letter to a friend. He added that he had written down some musical ideas inspired by the experience. Although Strauss did nothing immediately with his sketches, the notion of a composition conveying the grandeur and excitement of his alpine hike stayed with him.

Over the years, Strauss occasionally returned to this idea, but the demands of a busy career prevented him from carrying out the project. Only when World War I curtailed his professional activities did Strauss finally take up the task of composing his alpine tone poem. He had, by this time, moved into a villa in Garmisch-Partenkirchen, a resort town nestled in the foothills of the Alps. There, in full view of the mountains, during the first winter of the Great War, Strauss worked steadily at the score, completing it by February of 1915.

WHAT TO LISTEN FOR: *Eine Alpensinfonie* ("Alpine Symphony") unfolds in a single extended movement encompassing 21 distinct episodes. Strauss gave descriptive headings to each section of the piece, and together these relate the events of a day spent climbing in the Alps, events the work depicts through music:

Night: Over a sustained bass tone, a descending scale figure falls to the lowest register of the orchestra. From there a series of chords arises, solemn and massive like the mountain that lies in darkness. Gradually the music brightens, rising in pitch and growing more animated.

Sunrise: The morning star clears the peaks to the sound of a soaring theme set forth by the entire orchestra.

The Ascent: Strauss signals the climbing party's departure with a vigorous theme. Off-stage horn calls suggest another party hailing from a distance.

Entering the Wood: The music darkens as the hikers plunge into a dense forest. Birds, represented by woodwind instruments, are heard calling in the trees.

Wandering Beside a Brook: As the hikers come upon a mountain creek, the music flows on a stream of lush string sound.

At a Waterfall: The gentle brook suddenly crescendos into a mighty torrent, and the climbers gaze upon a waterfall. Strauss' orchestration includes iridescent sounds for violins, harps and percussion.

Apparition: Here Strauss permits himself a Romantic daydream, imagining a water sprite appearing beneath a rainbow formed by the waterfall. The music is appropriately fantastic in character.

On Flowering Meadows: The composer adopts a more earthy tone as his hikers push on to a bloom-laden meadow. The sunny, ardent music of this brief section gives way to ...

On the Pasture: ... the sound of cowbells, as the climbers pass a herdsman and his cattle grazing in a high pasture. More bird songs are heard, as is a wide-stepping melody redolent of yodeling.

Through Thicket and Undergrowth on the Wrong Path: A flowing melody suggests the progress of the party. Soon, however, the music's texture grows dense, the harmonies darker as the climbers fight their way through thick brush.

On the Glacier: A sudden recurrence of the chordal motif heard in the initial episode tells us that the climbers have broken clear of the undergrowth and onto a glacier. There the mountain appears to them in its full majesty.

Dangerous Moments: The music subsides to thin texture of string tremolo. Over this appear hesitant, nervous phrases. The party is now on the steep path of the final ascent.

At the Summit: A mighty phrase from the brass signals the arrival on the mountaintop. Quickly, though, the music grows quiet and a lone oboe sounds a strangely inarticulate melody. It is as if the grandeur of the scene can scarcely be expressed, at least initially. Only gradually does the magnificence of the view make itself fully felt, and the music swells majestically.

Vision: Strauss declined to specify exactly what the title of this section referred to. Musically, the episode entails an inventive fantasy using a variety of motifs heard elsewhere in the piece.

Mists Arise: The "Vision" climaxes in a powerful chord, from which strange swirling sonorities emerge.

The Sun Gradually is Obscured: The music grows still and opaque.

Elegy: A mournful tone overtakes the proceedings, with English horn sounding the keynote.

Calm Before the Storm: A quiet timpani roll ushers in a series of hesitant woodwind solos creating an air of presentiment. A few birds cry apprehensively.

Thunder and Storm, Descent: Thunder rolls, winds rise and rain lashes the party. Strauss' tempest extends the tradition of musical storms to which Vivaldi, Beethoven and many other composers have contributed.

Sunset: The chordal motif heard in the initial section sounds once more. The storm has passed, and the climbers look back at the mountain glowing in the sunset.

Fading Tones: As darkness falls, the mountain fades from view. The falling scale figure from the opening, now heard in the brass, initiates a recollection of the most ecstatic melodic ideas that have been heard during the course of the work.

Night: A varied reprise of the first section brings the great work to a close with the chordal emblem of the mountain sounding through the aural darkness.

Scored for 4 flutes (the third and fourth doubling piccolo); 3 oboes (the third doubling English horn) and heckelphone; 3 clarinets (the third doubling bass clarinet) and E-flat clarinet; 4 bassoons (the fourth doubling contrabassoon); 8 horns (horns 5–8 doubling Wagner tuba); 4 trumpets; 4 trombones; 2 tubas; offstage horns, trumpets and trombones; timpani (2 players) and percussion; celeste and organ; strings.

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Thomas Dausgaard's biography may be found on page 27.

FROM THOMAS DAUSGAARD:
"R. Strauss' final tone poem, the Alpine Symphony is a life's journey expressed through the symbolism of a hike up and down a mountain, and felt through the hiker's emotional response in the music. Recently I performed Strauss' *Salome* with an exceptional singer, so completely at one with the role as Salome and with Strauss' particular mix of large-scale drama and Lieder-like intimacy. I am very happy in these concerts to introduce her — Gun-Brit Barkmin — in her Seattle Symphony debut. She will sing with us Strauss' *Four Last Songs* — a glowing farewell from the very end of Strauss' own life's journey. I am looking forward to being back in Seattle in the company of great soloists, a great orchestra — and a great audience!"

GUN-BRIT BARKMIN

Soprano

Photo: Florian Kalotay

Gun-Brit Barkmin built her reputation on exciting portrayals of some of opera's most complex leading ladies and has a strong association with the roles of Richard Strauss including Salome, Chrysothemis (*Elektra*) and Ariadne (*Ariadne auf Naxos*). This season, the German-born soprano debuts at Opéra national de Paris as Marie (*Wozzeck*), sings her first *Tristan und Isolde* at Oper Graz and returns to Opernhaus Zürich as *Lady Macbeth of Mtsensk* under Vasily Petrenko. Boasting an impressively broad repertoire, in recent seasons Barkmin has appeared as Jenůfa at Komische Oper Berlin, Marie under Fabio Luisi at Opernhaus Zurich, Elena in the world premiere of Sotelo's *El Público* at Teatro Real Madrid under Pablo Heras-Casado, Sieglinde (*Die Walküre*), Ariadne and Ellen Orford (*Peter Grimes*) at Wiener Staatsoper, Bianca (*Eine florentische Tragödie*) at Canadian Opera Company under Sir Andrew Davis and Emilia Marty (*Věc Makropulos*) at the National Theatre of Prague.

TEXTS & TRANSLATIONS

RICHARD STRAUSS: *Vier letzte Lieder* ("Four Last Songs")

***"Frühling"* (Hermann Hesse)**
In dämmrigen Grüften
träumte ich lang
von deinen Bäumen und blauen Lüften,
von deinem Duft und Vogelgesang.
Nun liegst du erschlossen
in Gleiß und Zier,
von Licht übergossen
wie ein Wunder vor mir.
Du kennest mich wieder,
du lockst mich zart,
es zittert durch all meine Glieder
deine selige Gegenwart.

"Spring"
In dusky caverns
I dreamed long
of your trees and azure breezes,
of your scents and birdsong.
Now you lie revealed
in glitter and array,
bathed in light
like a miracle before me.
You recognize me again,
tenderly you beckon to me.
Through all my limbs quivers
your blissful presence.

***"September"* (Hermann Hesse)**
Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.
Golden tropft Blatt um Blatt
nieder vom hohen Akazienbaum.
Sommer Lächelt erstaunt und matt
in den sterbenden Gartentraum.
Lange noch bei den Rosen
bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er die
müdgewordnen Augen zu.

"September"
The garden is in mourning,
the rain sinks coolly on the flowers.
Summertime shudders
quietly to its close.
Leaf upon golden leaf is dropping
down from the tall acacia tree.
Summer smiles, amazed and exhausted,
on the dying dream that was this garden.
Long by the roses still
it tarries, yearns for rest,
slowly closes its
weary eyes.

***"Beim Schlafengehen"* (Hermann Hesse)**
Nun der Tag mich müd gemacht,
soll mein sehnliches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.
Hände, laßt von allem Tun,
Stirn, vergiß du alles Denken,
alle meine Sinne nun
wollen sich in Schlummer senken.
Und die Seele unbewacht,
will in freien Flügen schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.

"Going to Sleep"
Now that day has tired me,
my spirits long for
the friendly starry night
to enfold them, like a tired child.
Hands, leave all your doing,
brow, forget all your thoughts.
Now all my senses
want to sink themselves in slumber.
And the soul unwatched,
would soar in free flight,
till in the magic circle of night
it lives deeply and a thousand times.

***"Im Abendrot"* (Joseph Eichendorff)**
Wir sind durch Not und Freude
gegangen Hand in Hand;
vom Wandern ruhen wir
nun überm stillen Land.
Rings sich die Täler neigen,
es dunkelt schon die Luft.
Zwei Lerchen nur noch steigen
nachträumend in den Duft.
Tritt her und laß sie schwirren;
bald ist es Schlafenszeit.
Daß wir uns nicht verirren
in dieser Einsamkeit.
O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde –
ist dies etwa der Tod?

"At Gloaming"
Through want and joy we have
walked hand in hand;
we are both resting from our travels now
the quiet countryside below us.
Around us the valleys incline,
already the air grows dark.
Two larks still soar alone
half-dreaming, into the haze.
Come here, and let them fly about;
soon it is time for sleep.
We must not go astray
in this solitude.
O spacious, tranquil peace!
So profound in the gloaming.
How tired we are of travelling –
is this perchance death?

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MAHLER SYMPHONY NO. 5

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Ludovic Morlot, conductor
Audrey Luna, soprano
Allyson McHardy, mezzo-soprano
Seattle Symphony Chorale
Seattle Symphony

GYÖRGY LIGETI — Requiem — 27'
Introitus—
Kyrie—
De die judicii sequentia
Lacrimosa
AUDREY LUNA, SOPRANO
ALLYSON MCHARDY, MEZZO-SOPRANO
SEATTLE SYMPHONY CHORALE

INTERMISSION

GUSTAV MAHLER — Symphony No. 5 in C-sharp minor — 65'
Part I
Trauermarsch: In gemessenem Schritt. Streng. Wie ein Kondukt
("Funeral March: At a measured pace. Strict. Like a funeral procession.")
Stürmisch bewegt, mit größter Vehemenz
("Moving stormily, with the greatest vehemence")
Part II
Scherzo: Kräftig, nicht zu schnell
("Not too fast, strong")
Part III
Adagietto: Sehr langsam ("Very slow")—
Rondo—Finale: Allegro—Allegro giocoso.
Frisch ("Fresh")

The Seattle Symphony Chorale's biography and roster, and Seattle Symphony Associate Conductor for Choral Activities Joseph Crnko's biography may be found on page 20.

Pre-concert Talk one hour prior to performance.
Speaker: Dr. Eric Hanson, Seattle Pacific University Professor Emeritus of Music and Director of SPU Symphony Orchestra

Support for Ligeti's Requiem is generously provided by the **Judith Fong Music Director's Fund**.
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PROGRAM NOTES

A MESSAGE FROM MUSIC DIRECTOR LUDOVIC MORLOT

I am grateful for the opportunity to close our season by performing Ligeti's Requiem with two incredible singers and our outstanding Seattle Symphony Chorale on stage. The music of Ligeti has always fascinated me. Even though Ligeti and Mahler come from different parts of the world, I find there is a real aesthetic connection between these two composers.

I've presented one Mahler symphony each season since the beginning of my tenure here at Seattle Symphony. After exploring the less frequently performed symphonies, I felt it was time to present some of Mahler's more familiar works. I thought it would be fitting for his Fifth Symphony, which opens with a funeral march, to follow Ligeti's Requiem.

Both of the works on tonight's program have been used in film soundtracks. Mahler's Symphony No. 5 can be heard in the film *Death in Venice*, and Ligeti's Requiem famously appeared in *2001: A Space Odyssey*. The fact that filmmakers have been tempted to use these scores tells us something about the nature of this music.

See Ludovic Morlot's biography on page 6.

Through the Valley

Music is, if nothing else, a sign of life, and in more than one sense. The animation of air waves to produce sound requires energy and agency, and these are so closely connected with life as to be essentially synonymous with it. Moreover, every composition metaphorically mirrors the shape of life, with a beginning, growth and development, and conclusion. And like life itself, we can appreciate music fully only in relation to its opposite. Just as life is most meaningful only in the context of mortality, music must emerge from silence and return to it in order to exert its full effect.

The two compositions that form our program consider death and life in unusually explicit ways. György Ligeti's Requiem is nominally music of mourning, a setting of portions of the *Missa pro defunctis*, or "Mass for the Dead," of Roman Catholic liturgy. Written by a

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composer who witnessed some of the worst horrors of the 20th century, it is an authentic *cri de coeur* in the language of one of the most original musical creators of recent times. Gustav Mahler's Fifth Symphony, by contrast, is ringing affirmation of life, its final movement teeming with motion and exultation.

These two works take us on a journey through the valley of shadow of death into the light of life. Music may have no higher purpose. Yet the path we travel during the course of this concert is more complex, for neither composition is wholly dark or light, sorrowful or joyful. Mahler's symphony ends triumphantly, but it begins with a great funeral march. And Ligeti's Requiem, for all its piercing lamentation, also entails an element of solace in its strange beauty. Like all elegiac music, it tells us that all is not lost, that the living remain to grieve, that death's triumph will never be complete as long as human thought, feeling and song survive.

GYÖRGY LIGETI

Requiem

BORN: May 28, 1923, in Tirnaveni, Transylvania
DIED: June 12, 2006, in Vienna
WORK COMPOSED: 1964–65
WORLD PREMIERE: March 14, 1965, in Stockholm. Michael Gielen conducted the Swedish Radio Symphony Orchestra and Chorus.

The Requiem Mass has been the funeral liturgy of the Catholic Church for more than a thousand years. For much of that time it has inspired musical settings by a wide range of composers, most famously the Requiems of Mozart, Berlioz, Verdi and Fauré. The most recent great musical rendition of the Requiem text — or major portions of it, at least — is the Requiem of György Ligeti.

Ligeti was one of the several outstanding composers active during the second half of the last century. Born in 1923, in Hungary, he survived both the Nazi occupation and first decade of communist rule of his homeland before escaping to the West during the short-lived anti-government uprising of 1956.

In Vienna, where he initially settled, Ligeti immersed himself in musical explorations. Having been cut off from the developments of Western music during the 1940s and early 1950s, he caught up with the recent work of Boulez, Stockhausen and others then on the leading edge of new music. But while he absorbed the general tone and certain technical resources of the post-World War II avant-garde, Ligeti did not align himself with any style or school of composition. Rather, he employed the new musical language in a very personal way.

The most salient characteristic of the music Ligeti created during the dozen years after his departure from Hungary is its use of texture and instrumental color as primary elements of composition. In a series of striking pieces, the composer collapsed the usual details of melody, harmony and rhythm into tightly woven webs of sound. Individual notes were absorbed into dense chords yielding cloud-like sonorities alive with internal movement; melodic lines piled up to form tangled knots of counterpoint, or else pulled taut into long strands of sustained sonority.

Ligeti described this music as "free of tunes, in which there are separate parts but they are not discernible, music that would change through gradual transformation, almost as if it changed its color from inside." The result was a strange new aural world, at once visceral and dreamlike, that became familiar to a wide audience when several of Ligeti's compositions were used (without the composer's foreknowledge or permission) in the soundtrack of Stanley Kubrick's popular film *2001: A Space Odyssey*.

One of those compositions was Ligeti's Requiem, completed early in 1965. This might seem an unlikely work from the pen of a non-observant Hungarian Jew, but Ligeti had long desired to set the Requiem text to music. Having narrowly survived months in a Nazi labor camp, and having lost his father and brother to the Holocaust, the composer could say sincerely that "one dimension of my music bears the imprint of a long time spent in the shadow of death." It is hardly surprising, then, that for all its innovative compositional elements, Ligeti's Requiem is first and foremost a searing expression of grief and a protest against death.

WHAT TO LISTEN FOR: The work begins with sounds that are low in pitch and volume, the first lines of the text intoned in a manner that almost resembles Tuvan "throat singing," the guttural style of chant practiced in parts of Mongolia and Siberia. Here, and in much of what follows, the slowly articulated text is stretched almost beyond comprehension. Slowly, the music expands as higher-pitched voices and instruments join in and we encounter Ligeti's use of extremely dense harmonies — "tone clusters," as musicians call them — moving in very slow motion.
That motion becomes quicker, and the dynamic range greater, in the ensuing *Kyrie*, where the sonorities have an almost palpable physicality and, paradoxically, an ethereal, other-worldly quality. By contrast, the third movement, which invokes the day of final judgement, brings music moving between frenzy and near stillness, with extreme demands placed on the singers. Calm returns with the concluding *Lacrimosa*.

Scored for solo soprano and mezzo-soprano; 2 mixed choruses; 3 flutes (the second and third doubling piccolo); 3 oboes (the third doubling English horn); 3 clarinets (the second doubling bass clarinet; the third doubling E-flat clarinet and contrabass clarinet); 2 bassoons and contrabassoon; 4 horns; 3 trumpets and bass trumpet; 2 trombones (the second doubling bass trombone) and contrabass trombone; tuba; percussion; harp; harpsichord and celeste; strings.

GUSTAV MAHLER

Symphony No. 5 in C-sharp minor

BORN: July 7, 1860, in Kalište, Bohemia
DIED: May 18, 1911, in Vienna
WORK COMPOSED: 1901–02
WORLD PREMIERE: October 18, 1904, in Cologne. The composer, who also was a renowned conductor, led the first performance.

"Oh, heavens, what are they to make of this," Mahler wrote of his Fifth Symphony on the eve of its first performance, "this chaos in which new worlds are forever being engendered only to crumble in ruin the moment after? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to these

dancing stars, to these breath-taking, iridescent, and flashing breakers?"

Those words, which the composer wrote to his wife, Alma, from Cologne, where he directed the Fifth Symphony's premiere, in October 1904, might be dismissed as poetic hyperbole had they issued from any pen but his. But to Mahler, a symphony truly was a fantastic and protean universe of changing moods, colors and emotions. It was, as he once declared, a world in itself, a mirror of all life. It was also the vessel into which he poured his personal joys and sorrows, his visions and dreads, and in the Fifth Symphony his imagination filled it to overflowing.

Such a comprehensive notion of the symphony naturally called for music on a very large scale. The Fifth is by no means Mahler's largest symphony — that distinction belongs to his Eighth Symphony, the massive "Symphony of a Thousand" — but its proportions are grand enough. In its length, the large orchestra it requires, and the unprecedented array of timbres, textures and emotions it calls forth, this is very much an epic work.

Mahler, who did most of his composing during summer vacations from his duties as music director of the Vienna Opera, began the Fifth Symphony in 1901 and completed it the following year. This work initiated a new phase in his development as a composer, one marked by a turn to pure instrumental music — that is, music not dependent upon literary ideas for its impetus. Each of Mahler's previous three symphonies had been built around vocal movements whose texts made explicit the extra-musical connotations of the work as a whole. His First, or "Titan" Symphony, while not entailing voices and text, nevertheless carried an elaborate autobiographical story, or "program," that the music, in its own fashion, conveyed.

With the Fifth Symphony, however, Mahler turned away from such overtly programmatic elements, though he did not abandon extra-musical meaning completely. Mahler's music, with its intensely subjective tone, always implies some larger significance, even if, as in the case of the present work, such significance is not spelled out explicitly. As it happens, the Fifth Symphony has a kind of plot which parallels that of Beethoven's Third, or *Eroica*, Symphony. Like that composition, Mahler's symphony progresses from a funeral march to a triumphant conclusion.

This is enough to impart an overall dramatic shape to the score. It does not, however, allow us to read specific details of Mahler's biography into the score. While deeply personal, Mahler's music rarely resorts to the sort of specific aural allusions we find in the tone poems of his contemporary Richard Strauss, or in other patently programmatic scores. Listening to the Fifth Symphony, we would do well to remember Mahler's own opinion that music expressing a program has value only if its meaning is universal rather than just particular.

Mahler titled the symphony's first movement "Funeral March." Though it begins as such, that designation hardly conveys the formal complexity of this music, nor the broad range of expression it embodies. The composer expands the dirge with two seemingly extraneous interludes. The first of these two contrasting episodes gives us the demonic Mahler, the music taking on a macabre aspect. The funeral music of the opening returns only to be interrupted by a second interlude, this time yearning and lyrical.

The second movement develops these and other thematic materials in a vein of struggle. Fierce Tchaikovskian clashes alternate with gentler passages in which the cellos play an important role.

The scherzo, which forms the capstone of the symphony's great sonic arch, combines the elegance of waltz music with impressive contrapuntal writing. How far this type of movement has evolved since its introduction into the Classical-period symphony, scarcely a century earlier! Once a brief interlude between more substantial proceedings, here it has assumed a place of central position and importance and has become capable of a great range of expression. Indeed it must, for its purpose within the symphony's dramatic framework is to counter the nihilistic tone of the opening movements, whose scope and extravagant expression demand a response of equal weight and stature.

The ensuing *Adagietto* is one of the most delicate, and most famous, movements in all of Mahler's symphonies. Its dream-like character is emphasized by its scoring for strings and harp alone. The speculative assertion that Mahler conceived this movement as a musical love letter to his wife is plausible but by no means certain.

We are awakened from this dream by a series of rustic woodwind calls that usher in the *Rondo—Finale*. Here we find Mahler at his most exuberant, developing the movement's principal themes in brilliant contrapuntal episodes.

WHAT TO LISTEN FOR: The symphony opens with a harrowing trumpet. Mahler then sets forth two themes, the first a lugubrious processional in the strings, the second a brief and more hopeful idea introduced by the woodwinds. After a long musical journey, the opening trumpet call returns to end the movement, its final tone echoed by a lone flute. In the second movement, Mahler refers to another famous Fifth Symphony: Beethoven's, whose celebrated four-note motto is heard in the woodwind figures that accompany the main melody. We also hear a stirring chorale. Following the great *Scherzo* that forms the composition's central panel, the famous *Adagietto* begins quietly, almost hesitantly, with nascent phrases that grow in what seems an almost organic way into long-breathed melodies. Mahler leads these to ever more expressive heights, achieving a sense of aching poignancy before allowing the movement to subside to a gentle conclusion.

The finale is replete with melodic ideas. Themes appear from the *Adagietto*, from some of Mahler's own songs, even from the works of other composers (Wagner's opera *Die Meistersinger von Nürnberg* is affectionately quoted). These interpolations culminate with a full-voiced return of the chorale melody from the second movement. The symphony concludes with a coda passage that combines, in a brilliant riot of counterpoint, themes heard during the course of the movement.

Scored for 4 flutes (all doubling piccolo); 3 oboes (the third doubling English horn); 3 clarinets (the third doubling D clarinet and bass clarinet); 3 bassoons (the third doubling contrabassoon); 6 horns; 4 trumpets; 3 trombones; tuba; timpani and percussion; harp; strings.

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TEXTS & TRANSLATIONS

GYÖRGY LIGETI: Requiem

Introitus

Requiem aeternam dona eis Domine;
et lux perpetua luceat eis.
Te decet hymnus Deus in Sion
et tibi reddetur votum in Jerusalem,
ad te omnis caro veniet.

Eternal rest give unto them O Lord:
and let perpetual light shine upon them.
A hymn O God becometh Thee in Zion
and a vow shall be paid to thee in Jerusalem,
all flesh shall come before you.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy on us.
Christ have mercy on us.
Lord have mercy on us.

De die sequentia

Dies irae, dies illa
solvet saeclum in favilla:
teste David cum Sybilla.

This day, this day of wrath
shall consume the world in ashes:
as foretold by David and the Sibyl.

Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

What trembling there will be,
when the judge shall come,
to weigh everything strictly!

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

The trumpet scattering its awful sound
across the graves of all lands,
summons all before the throne.

Mors stupebit et natura
cum resurget creatura
judicanti responsura!

Death and nature shall be stunned
when mankind arises
to render account before the judge!

Liber scriptus proferetur,
in quo totum continetur,
unde mundus, judicetur.

The written book shall be brought,
in which all is contained,
whereby the world, shall be judged.

Judex ergo cum sedebit,
quidquid latet apparebit;
nil inultum remanebit.

When the judge takes his seat,
all that is hidden shall appear;
nothing will remain unavenged.

Quid sum miser tunc dicturus;
quem patronum rogaturus,
cum vix justus sit securus?

What shall I a wretch say then;
to which protector shall I appeal,
when even the just man is barely safe?

Rex tremendae majestatis
qui salvandos salvas gratis,
salvame, fons pietatis!

King of awful majesty
you freely save those worthy of salvation,
save me, found of pity!

Juste judex ultionis,
donum fac remissionis
ante diem rationis!

Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning!

Qui Mariam absolvisti
et latronem exaudisti,
mihi quoque spem dedisti.

Thou who didsn't absolve Mary
and hear the prayer of the thief,
hast given me hope too.

Deus! Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus!

God! Seeking me, you sank down wearily,
you saved me by enduring the cross;
such travail must not be in vain!

Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne!

My prayers are not worthy,
but Thou O good one show mercy,
lest I burn in everlasting fire!

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Confutatis maledictis
flammis acribus addictis!
voca me cum benedictus!

When the damned are confounded
and consigned to keen flames!
call me with the blessed!

Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

I pray suppliant and kneeling,
a heart as contrite as ashes,
take Thou my ending into Thy care.

Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.

That day is one of weeping,
on which shall rise again from the ashes
the guilty man to be judged.

huic ergo parce Deus.
Pie Jesu Domine,
dona eis requiem.

therefore spare this one O God.
Merciful Lord Jesus,
give them rest.

AUDREY LUNA

Soprano

Soprano Audrey Luna stands out from the crowd for her "tour de force" performances and "stratospheric" vocal range (*San Francisco Chronicle*). Of her performance in Thomas Adès' *The Tempest, The New York Times* wrote the "part of Ariel, brilliantly sung by Audrey Luna at the Met, is a coloratura tightrope walk so daunting it makes Mozart's Queen of the Night aria seem like child's play." She can be heard as Ariel in the Grammy Award-winning DVD released by Deutsche Gramophone. This season she debuts at Royal Opera House Covent Garden as Leticia in Adès' new opera *The Exterminating Angel*, Houston Grand Opera as Madame Mao in *Nixon in China*, and the Berliner Philharmoniker and London Symphony Orchestra as Venus/Gepopo in a new production of Ligeti's *Le grand macabre* with Sir Simon Rattle and Peter Sellars. Audrey Luna is an alumna of Portland State University and the Cincinnati Conservatory of Music.

ALLYSON MCHARDY

Mezzo-soprano

Photo: David Leys

Her voice has been described as radiant, dusky, incandescent and sumptuous; her presence on stages around the world as noble, spellbinding and seductive. Allyson McHardy embraces a variety of repertoire from early to contemporary music, performing a range of roles from Handel to Verdi and from Saint-Saëns to Heggie. Her orchestral and recital repertoire includes Mozart's and Ligeti's Requiems, works by Bach to Berlioz and Mahler, and new compositions such as the song cycle *Enchantments of Gwendolyn* written for her by Marjan Mozetich. McHardy's discography includes the 2014 JUNO-nominated Handel's *Orlando* with the Pacific Baroque Orchestra and Alexander Weimann (ATMA). Other CDs include the JUNO- and ADISQ-nominated Caldara's *La Conversione di Clodoveo, Re di Francia* (ATMA), Bellini's *Norma* with the Warsaw Philharmonic (Philharmonia Narodowa), two works by Harry Somers — *Serinette* and *A Midwinter Night's Dream* (Centrediscs), and Ukrainian music by composer Mykola Lysenko in a six-disc collection by the Musica Leopolis label.

FROM THE ARTIST:

"The first time I performed Ligeti's Requiem was at the Concertgebouw in Amsterdam. Performing a work as challenging as this for the first time can be a bit of a white knuckle ride at times. I remember in the front row of the audience there was a young man who was rocking back and forth like he was at a heavy metal concert for the *Kyrie* and the *De dei judicii sequentia*. He closed his eyes for the *Lacrimosa* and when it was all over he jumped to his feet clapping. Reactions like that make works like these very rewarding to be a part of. As crazy as some of the vocal lines are, I find this composition very text driven. The choral parts are my favourite. Organized musical chaos is so impressive to listen to. I like the fact that when I get out there I can finally relax and just do it. There is no more thinking about what it will be like, no more practicing, it's time for action."

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A LIVE PRESENTATION OF **2001: A SPACE ODYSSEY**

SPECIAL PERFORMANCES

Pablo Rus Broseta, conductor
Seattle Symphony Chorale
Seattle Symphony

2001: A Space Odyssey

(1968)
Based on the short story The Sentinel by **Arthur C. Clarke**
Producer and Director: **Stanley Kubrick**
Screenplay: **Arthur C. Clarke** and **Stanley Kubrick**

CAST
Keir Dullea Dr. Dave Bowman
Gary Lockwood Dr. Frank Poole
William Sylvester Dr. Heywood Floyd
Daniel Richter Moonwatcher the Man-Ape
Douglas Rain HAL 9000

A complete screening of the film, with live performance of the music from the soundtrack, which comprises selections from the following:

GYÖRGY LIGETI	*Atmosphères*
RICHARD STRAUSS	*Also sprach Zarathustra,* Op. 30
GYÖRGY LIGETI	*"Kyrie"* from Requiem
JOHANN STRAUSS, JR.	*On the Beautiful Blue Danube* Waltz, Op. 314
GYÖRGY LIGETI	*"Lux aeterna"*
ARAM KHACHATURIAN	*Adagio* from *Gayane*
GYÖRGY LIGETI	*Aventures*

This presentation is approximately three hours with one 20 minute intermission.

The Seattle Symphony Chorale's biography and roster, and Seattle Symphony Associate Conductor for Choral Activities Joseph Crnko's biography may be found on page 20.

Presented in association with Warner Bros., Southbank Centre London, and the British Film Institute.

This presentation is generously supported by the **Judith Fong Music Director's Fund.**

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PABLO RUS BROSETA

Conductor

Photo: Yuen Lui Studio Chuck Moes

Following the highly successful opening concert of Festival Musica 2014 in Strasbourg, where Pablo Rus Broseta conducted the SWR Symphony Orchestra in joint performances with the Ensemble Modern, the young Spanish conductor became known to a wider international audience. He has since made his successful debuts with the WDR Symphony Orchestra Cologne, the SWR Radio Symphony Orchestra Stuttgart, the Orquesta Filarmónica de Buenos Aires, the BBC Symphony Orchestra and the Orquesta Sinfónica de Radio Televisión Española. In 2016 he made his debuts with the Ensemble intercontemporain and the Orquesta Sinfónica do Porto, and has been re-invited to both the WDR and the SWR as well as Ensemble Modern.

In autumn 2015 he took up the position of Assistant Conductor of the Seattle Symphony and was promoted to Associate Conductor for the 2016–2017 season. He is rapidly building a wide-ranging repertoire from Handel to John Adams, with a focus on the great symphonic repertoire.

Rus Broseta studied composition and saxophone at the Conservatory of his native Valencia, carrying out further studies in conducting in Lyon, and at the Conservatorium van Amsterdam and Universität der Künste Berlin. In 2011 he founded the Spanish chamber orchestra *Grup Mixtour*, which he still directs today. There, he aims to revitalize concert experiences through the eclectic programming of music from different eras and with diverse aesthetics.

FROM THE ARTIST:

"I can perfectly remember the first time I saw *2001: A Space Odyssey*. I was 13 or 14 years old and I was so shocked that right after the movie finished I had to restart it and see it again. It was a completely new concept for me! Through the film I discovered the music of György Ligeti, now one of my favorite composers alongside Richard Strauss. It's simply masterful the way that the music interacts with the film's astonishing visuals."

Tuesday, July 11, 2017, at 7:30pm

AMOS LEE WITH THE SEATTLE SYMPHONY

LIVE @ BENAROYA HALL

Wesley Schulz, conductor
Amos Lee, vocals
Seattle Symphony

The program will be announced from the stage and does not include an intermission.

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WESLEY SCHULZ

Conductor

Wesley Schulz is Music Director and Conductor of Bainbridge Symphony Orchestra and Seattle Festival Orchestra. From 2015–17 he served as Director of Orchestras at University of Puget Sound. Schulz is a former Conducting Fellow at the Seattle Symphony and made his Benaroya Hall debut in a sold out performance with the Symphony and singer-songwriter Gregory Alan Isakov. Schulz is a frequent guest of the Austin Symphony Orchestra leading performances in their Pops, Family and Education concert series. In 2010 Schulz and his former chamber orchestra, the Texas Chamber Group, won the American Prize in Orchestral Performance for Stravinsky's *Rite of Spring*. One judge commented "astonishingly good and… extremely impressive." Recent and upcoming conducting engagements include Venice Symphony Orchestra, Austin Symphony Orchestra, Round Rock Symphony, Auburn Symphony and Grand Junction Symphony Orchestra.

AMOS LEE

Vocals

With the release of his self-titled debut on Blue Note Records in 2004, Amos Lee immediately earned the attention of not only the press and discerning music fans, but also of his fellow artists. The Philadelphia-born former schoolteacher has toured with legendary artists like Bob Dylan and Paul Simon, collaborated with Norah Jones, Lucinda Williams, Alison Krauss, Calexico and Zac Brown Band. Along with such monumental events as working with the Colorado Symphony Orchestra (a performance which yielded Lee's most recent release, *Live from Red Rocks*), being a band leader over the last decade has also helped Lee hone his craft as an arranger. "I have a great, great band — the most gentle, genuine, musically open-minded people," he says. "I push them some, but they always respond with creativity, and they inspire me to open things up musically."

Thursday, July 13, 2017, at 7:30pm
Friday, July 14, 2017, at 8pm
Saturday, July 15, 2017, at 8pm
Sunday, July 16, 2017, at 2pm

HARRY POTTER AND THE SORCERER'S STONE™ IN CONCERT WITH THE SEATTLE SYMPHONY

SPECIAL PERFORMANCES

Justin Freer, conductor
Seattle Symphony

HARRY POTTER	*Harry Potter and the Sorcerer's Stone*™ Act One	76'
	INTERMISSION	
	Act Two	80'

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Harry Potter and the Sorcerer's/Philosopher's Stone In Concert Produced by CineConcerts
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JUSTIN FREER

Conductor

American composer/conductor Justin Freer was born and raised in Huntington Beach, California. He 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. Freer began his formal studies on trumpet, but quickly turned to piano and composition, composing his first work at 11 and giving his professional conducting debut at 16.

Continually composing for various different mediums, he has written music for world-renowned trumpeters Doc Severinson and Jens Lindemann and continues to be in demand as a composer and conductor for everything from orchestral literature to chamber music around the world.

He has served as composer for several independent films and has written motion picture advertising music for some of 20th Century Fox Studios' biggest campaigns including *Avatar, The Day the Earth Stood Still* and *Aliens in the Attic.* As a conductor Freer has appeared with some of the most well-known orchestras in the world including the Chicago Symphony Orchestra, London Philharmonic, New York Philharmonic and San Francisco Symphony. In upcoming seasons he will guest conduct the Minnesota Orchestra as well as the orchestras of Dublin, Paris, Philadelphia, Sydney, Toronto and others.

Freer has been recognized with numerous grants and awards from organizations including ASCAP, BMI, the Society of Composers and Lyricists and the Henry Mancini Estate. 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 for such wide ranging titles as *Gladiator, The Godfather, Breakfast at Tiffany's, It's A Wonderful Life* and most recently *Harry Potter and the Sorcerer's Stone*.

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Thank you to Judith A. Fong for providing matching funds for this new program. For more information about musician sponsorship, please contact Becky Kowals at 206.215.4852.

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The Musical Legacy Society honors those who have remembered the Seattle Symphony with a future gift through their estate or retirement plan. Legacy donors ensure a vibrant future for the Seattle Symphony, helping the Orchestra sustain its exceptional artistry and its commitment to making live symphonic music accessible to youth and the broader community. To learn more about the Musical Legacy Society, or to let us know you have already remembered the Symphony in your long-term plans, please contact Director of Major Gifts and Planned Giving Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org. The following list is current as of April 24, 2017.

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YOUR GUIDE TO THE SEATTLE SYMPHONY

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The Seattle Symphony Ticket Office is located at Third Ave. & Union St., downtown Seattle.

HOURS: Mon–Fri, 10am–6pm; Sat, 1–6pm; and two hours prior to performances and through intermission.

PHONE:
206.215.4747 or 1.866.833.4747

ONLINE:
seattlesymphony.org.

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***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.

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

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 our website at 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.

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.

BENAROYA HALL: 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.

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MUSE, IN THE NORCLIFFE FOUNDERS ROOM AT BENAROYA HALL: Enjoy pre-concert dining at Muse, just a few short steps from your seat. 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 to ALL ticket holders 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.: Join us for a bite at Davids & Co., a cafe in The Boeing Company Gallery at Benaroya Hall. Featuring fresh takes on simple classics, Davids & Co. offers the perfect spot to grab a quick weekday lunch or a casual meal before a show. Open weekdays from 11am–2pm and two hours prior to most performances in the S. Mark Taper Foundation Auditorium.

LOBBY BAR SERVICE: Food and beverage bars are located in the Samuel & Althea Stroum Grand Lobby. The lobby bars 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.

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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.

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Photos: Brandon Patoc

AN ORCHESTRA 10,000 STRONG

Over three days in March more than 10,000 third through fifth graders and their teachers came to Benaroya Hall to perform with the orchestra for the culmination of the 2016–2017 Link Up program, *The Orchestra Sings*. This highly participatory curriculum teaches students to sing and play instruments in their classrooms, then invites them to join the orchestra for an interactive concert with the Seattle Symphony.

The concert at Benaroya Hall is only one part of this engaging program. Throughout the year, teaching artists from the Seattle Symphony visit classrooms as part of a residency program, which can run for 5, 10 or 20 weeks. In preparation for this year's concerts, over 2,000 students participated in Link Up residencies with Seattle Symphony teaching artists. The program complements existing music programs and activates programs at schools without a music specialist. For many students, it will be their first experience learning to play an instrument.

For more information about Link Up, visit us online at seattlesymphony.org/linkup.

Seattle Symphony's Link Up programs are made possible with generous support from The Boeing Company, The Clowes Fund, Elizabeth McGraw Foundation, KeyBank Foundation, Richard and Francine Loeb, D.V. and Ida J. McEachern Charitable Trust, the Muckleshoot Indian Tribe, Music4Life, Peg and Rick Young Foundation, the Sheri and Les Biller Family Foundation, Weill Music Institute, Wells Fargo Foundation, and Wyman Youth Trust, and individual contributions to the Seattle Symphony Annual Fund.

PHOTOS: All photos taken at the March 9, 2017 Link Up concert, under the direction of Associate Conductor Pablo Rus Broseta, with the Seattle Symphony and Seattle Pro Musica, hosted by Jessica Skerritt.

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