OCTOBER 2019

SEATTLE **SYMPHONY**

THOMAS DAUSGAARD, MUSIC DIRECTOR

Beatrice Rana
plays Schumann's Piano Concerto

Dausgaard conducts Mozart's "Jupiter" Symphony & Beethoven's Second Piano Concerto with Lang Lang

Mozart's Requiem

Augustin Hadelich plays Brahms' Violin Concerto

encore50 years

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CONCERTS

14 / October 9
Lang Lang with the Seattle Symphony

20 / October 10 & 12
Mozart Jupiter Symphony

24 / October 17, 19 & 20
Mozart Requiem

31 / October 18
[untitled] 1

34 / October 24 & 26
Schumann Piano Concerto

38 / October 25
Mendelssohn Untuxed

39 / October 31 & November 2
Augustin Hadelich Brahms Violin Concerto

ON THE COVER: Beatrice Rana by Nicolas Bets
COVER DESIGN: Jadzia Parker
EDITORS: Rachel Spain, Heidi Staub

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LOOKING AHEAD: NOVEMBER AT BENAROYA HALL

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

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

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2 1pm NPR's Wow in the World Pop Up Party NATIONAL PUBLIC RADIO 7:30pm Jazz of the Harlem Renaissance SEATTLE REPERTORY JAZZ ORCHESTRA 8pm Augustin Hadelich Brahms Violin Concerto SEATTLE SYMPHONY
3 4pm Passage: Confronting Intolerance MUSIC OF REMEMBRANCE 6pm Dialogues: Kate Soper in Recital SEATTLE SYMPHONY	4	5	6 7:30pm Chick Corea Rhapsody in Blue SEATTLE SYMPHONY	7 7:30pm Trace Bundy LIVE @ BENAROYA HALL	8 8pm The Movie Music of John Williams SEATTLE SYMPHONY 9pm Suicide Girls: Blackheart Burlesque SUICIDE GIRLS LLC	9 7:30pm Duo Melis SEATTLE CLASSIC GUITAR SOCIETY 8pm The Movie Music of John Williams SEATTLE SYMPHONY
10 2pm The Movie Music of John Williams SEATTLE SYMPHONY 7pm An Evening with David Sedaris NORTHWEST ASSOCIATED ARTS, KNKX 88.5 FM & THE STRANGER	11 7:30pm Veterans Day Celebration SEATTLE WIND SYMPHONY	12 7:30pm Amor Towles SEATTLE ARTS & LECTURES	13	14 7:30pm Rachmaninov Symphony No. 2 SEATTLE SYMPHONY 8pm LEONID & FRIENDS - A Tribute to the Music of Chicago EMPORIUM PRESENTS	15 12pm Rachmaninov Symphony No. 2 SEATTLE SYMPHONY 8pm Mateo Messina's 22nd Benefit Concert: Origin -The Symphony LUMA GUILD 8pm Beethoven & Ravel SEATTLE SYMPHONY	16 8pm Rachmaninov Symphony No. 2 SEATTLE SYMPHONY
17 3pm Russian Masters SEATTLE YOUTH SYMPHONY ORCHESTRA	18 7pm Musical Conversations: Stravinsky SEATTLE SYMPHONY 7:30pm A Tuba To Cuba: The Preservation Hall Jazz Band with Yusa and Special Guests LIVE @ BENAROYA HALL	19	20	21 10am Friends Open Rehearsal & Discussion SEATTLE SYMPHONY 7:30pm Artist/ Filmmaker Robin Layton presents the lake with guitarist Will Ackerman LIVE @ BENAROYA HALL 7:30pm Stravinsky The Rite of Spring SEATTLE SYMPHONY	22 7:30pm Casa Patas Flamenco: Raíz De 4 LIVE @ BENAROYA HALL 8pm Orfeo ed Euridice SEATTLE SYMPHONY	23 9:30 & 11am Meet the Clarinet SEATTLE SYMPHONY 2 & 7:30pm Casa Patas Flamenco: Raíz De 4 LIVE @ BENAROYA HALL 2pm Cascade Youth Symphony Orchestra Concert CASCADE YOUTH SYMPHONY ORCHESTRA 8pm Stravinsky The Rite of Spring SEATTLE SYMPHONY
24 2:30pm La Nef: Sea Songs and Chanties EARLY MUSIC SEATTLE 7pm Sacred Sounds of Christmas SEATTLE PACIFIC UNIVERSITY	25	26	27	28	29 7:30pm The Tenors: Wonder of Christmas Tour LIVE @ BENAROYA HALL	30 6pm Encanto Holiday Concierto ENCANTO ARTS 7:30pm 'Tis the Season SEATTLE MEN'S CHORUS

*Donor Events: Call 206.215.4832 for more information

seattlesymphony.org TICKETS: 206.215.4747 GIVE: 206.215.4832

COMMUNITY CONNECTIONS
The Arc of King County

Sandra Urite and Caroline April Urite; picture was taken by Tom Wolken during The Arc's Latino Winter Party

The Arc of King County serves all people with intellectual and developmental disabilities across the lifespan: from prenatal diagnosis through end of life care. They serve parents, guardians, siblings, adults living in the community, individuals who need financial management assistance, families at risk of losing their housing, self-advocates, and community allies seeking to make the community more systemically equitable for all people. The Arc of King County promotes and protects human and civil rights of people with intellectual and developmental disabilities, actively supporting their full inclusion so that they can live, learn, work, and play in the community — making the world a better place for us all.

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

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THOMAS DAUSGAARD

MUSIC DIRECTOR

Photo: Brandon Patoc

Music Director of the Seattle Symphony, Danish conductor Thomas Dausgaard is esteemed for his creativity and innovative programming, the excitement of his live performances and his extensive catalogue of critically acclaimed recordings. A renowned recording artist with over 70 discs to his name, Dausgaard's releases with the Seattle Symphony have garnered critical acclaim resulting in international honors including a 2017 *Gramophone* Award nomination for Mahler's Symphony No. 10 (Deryck Cooke version), *Gramophone*'s 2018 Orchestra of the Year Award, and a 2019 Best Orchestral Performance Grammy nomination for Nielsen's Symphonies Nos. 3 and 4.

An avid champion of contemporary works and the music of his homeland, Dausgaard and the Seattle Symphony will release the much-anticipated cycle of symphonies by Carl Nielsen.

Performing internationally with many of the world's leading orchestras, Dausgaard is also the Chief Conductor of the BBC Scottish Symphony Orchestra, Conductor Laureate of the Swedish Chamber Orchestra, and Honorary Conductor of the Orchestra della Toscana and the Danish National Symphony Orchestra.

Dausgaard has been awarded the Cross of Chivalry by the Queen of Denmark and elected to the Royal Academy of Music in Sweden.

SEATTLE SYMPHONY ROSTER

THOMAS DAUSGAARD
Harriet Overton Stimson Music Director

Joseph Crnko *Associate Conductor for Choral Activities*
Lee Mills *Douglas F. King Associate Conductor*
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Ludovic Morlot *Judith Fong Conductor Emeritus*
Gerard Schwarz *Rebecca & Jack Benaroya Conductor Laureate*

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First Assistant Concertmaster

Simon James
*Second Assistant Concertmaster***

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

SECOND VIOLIN

Elisa Barston
Principal

Michael Miropolsky
John & Carmen Delo Associate Principal Second Violin

Kathleen Boyer
Assistant Principal

Gennady Filimonov
Sydney Adedamola *
Evan Anderson
Natasha Bazhanov
Brittany Breeden
Stephen Bryant
Linda Cole
Xiao-po Fei
Artur Girsky
Andrew Yeung

VIOLA

Susan Gulkis Assadi
PONCHO Principal Viola

Arie Schächter
Associate Principal

Mara Gearman
Assistant Principal

Timothy Hale
Wes Dyring
Sayaka Kokubo
Daniel Stone
Rachel Swerdlow

CELLO

Efe Baltacıgil
Marks Family Foundation Principal Cello

Meeka Quan DiLorenzo
Associate Principal

Nathan Chan
Assistant Principal

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
Associate Principal

Jonathan Burnstein
Jennifer Godfrey
Travis Gore
Jonathan Green
Will Langlie-Miletich

FLUTE

Demarre McGill
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Jeffrey Barker
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Judy Washburn Kriewall
Zartouhi Dombourian-Eby

PICCOLO

Zartouhi Dombourian-Eby
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OBOE

Mary Lynch
Principal
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Ben Hausmann
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Chengwen Winnie Lai
Stefan Farkas

ENGLISH HORN

Stefan Farkas

CLARINET

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Laura DeLuca
Dr. Robert Wallace Clarinet

Eric Jacobs

E-FLAT CLARINET

Laura DeLuca

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Eric Jacobs

BASSOON

Seth Krimsky
Principal

Luke Fieweger
Associate Principal

Paul Rafanelli
Open Position

CONTRABASSOON

Open Position

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Charles Simonyi Principal Horn

Mark Robbins
Associate Principal
Supported by Stephen Whyte

Jonathan Karschney
Assistant Principal

Jenna Breen
John Turman
Danielle Kuhlmann

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David Gordon
Boeing Company Principal Trumpet

Alexander White
Associate Principal

Christopher Stingle
Michael Myers

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Ko-ichiro Yamamoto
Principal

David Lawrence Ritt
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† In Memoriam

** Temporary Musician for 2019–2020 season*

*** On leave for the 2019–2020 season*

MEET THE MUSICIANS
Danielle Kuhlmann
Horn

Photo: Alex Bergstorm

Danielle Kuhlmann wants you to know that she loves her spice rack. Not a little. A lot. “I’m obsessively organized, and my spice rack is the crown jewel of my kitchen,” she explains.

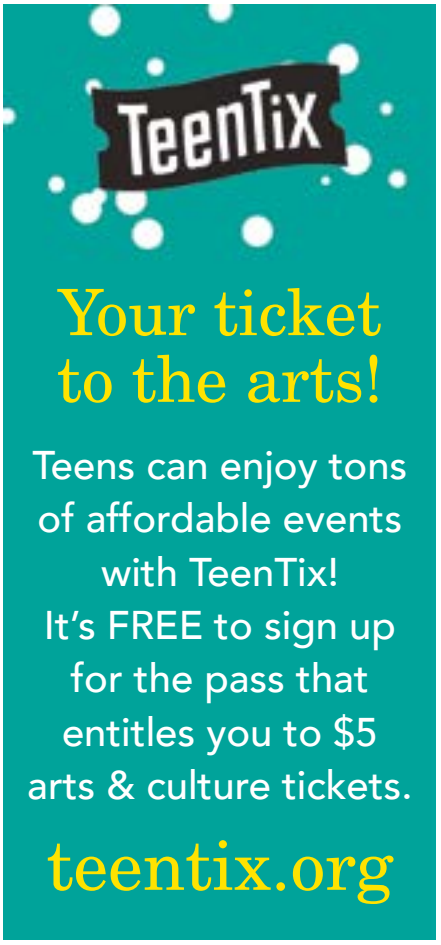
Its neat labels, clean rows and perfect order enables an adventurous, creative freedom when she cooks. “I like to experiment with food because I love eating and I love food and I love flavors. I improvise as I go. Usually it's good, but sometimes it's terrible,” she laughs.

Her willingness to take risks could be connected to her years of studying music. “Playing the horn requires a lot of confidence and vulnerability at the same time,” she says. “I think, especially being a woman, that it’s been a huge help to put me out there in the world, to feel confident in my voice, in my opinions, my ideas.”

Danielle exudes confidence whenever she takes the stage. She is a Monday night regular at her favorite karaoke spot in Beacon Hill. “Anyone who will sing karaoke with me, I will sing karaoke with them,” she says. “My best karaoke partner is probably John Turman, third horn, who I sit next to in the orchestra. Our signature song is ‘Suddenly Seymour’ from *Little Shop of Horrors*.”

Despite her fearless attitude, Danielle says she still feels a sense of anticipation and excitement before concerts on stage at Benaroya Hall. For her, “it's more about sharing with the audience who we are as people and as musicians, individually, but also who we are as a symphony.”

“When we all come together to share that gift, there is nothing else like it. There are no other symphonies like ours, there are no other audiences like ours. That's what makes live music a beautiful experience.”



ABOUT THE SEATTLE SYMPHONY

Led by Music Director Thomas Dausgaard, the Seattle Symphony unleashes the power of music, brings people together and lifts the human spirit. Recognized as one of the "most vital American orchestras" (NPR), the Seattle Symphony is internationally acclaimed for its inventive programming, community-minded initiatives and superb recordings on the Seattle Symphony Media label. With a strong commitment to new music and a legacy of over 150 recordings, the orchestra has garnered five Grammy Awards, 26 Grammy nominations, two Emmy Awards and was named *Gramophone*'s 2018 Orchestra of the Year. The Symphony performs in Benaroya Hall in the heart of downtown Seattle from September through July, reaching over 500,000 people annually through live performances and radio broadcasts.

The Seattle Symphony acknowledges that we gather on Indigenous land: the traditional territory of Coast Salish peoples, specifically the Duwamish Tribe (Dkhw Duw'Absh).

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

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ON A HIGH NOTE

NEWS FROM THE SYMPHONY

Photo: Brandon Patoc

Dear Friends,

I cannot believe how quickly October arrived. It seems like only a few days ago we were getting ready for Opening Night with our new Music Director Thomas Dausgaard, which set a new record for the Seattle Symphony thanks to your support! October brings the return of Thomas for what is sure to be two spectacular concerts! One is with superstar pianist Lang Lang and in the other, Thomas leads the orchestra in a riveting program of Scriabin's *Le Poème de l'extase* and Stravinsky's *The Rite of Spring*.

Another big name joins us later this month — pianist Beatrice Rana will perform Robert Schumann's Piano Concerto. That piece in particular was heavily influenced by his wife, composer and pianist Clara Schumann, a force in the classical world at the time. On the same program, I personally look forward to hearing a work composed as a tribute to her mother by Anna Clyne titled *Within Her Arms*.

The Symphony would not be complete without our amazing Chorale and I could not imagine a more beautiful work to feature than the Mozart Requiem. The Requiem program will also feature Concertmaster Noah Geller and the return of eminent conductor and period performance specialist Masaaki Suzuki to our podium. Finally, the first [untitled] performance will feature the brass section of the Seattle Symphony for the first time and for some fun for the entire family, we have the music of Bugs Bunny as well as our fall Family Concert this month.

I look forward to seeing you at our many concerts in Benaroya Hall this month! Thank you, and enjoy the music.

With best wishes,

Krishna Thiagarajan
President & CEO
Seattle Symphony | Benaroya Hall

NOTA BENE

WELCOME THOMAS DAUSGAARD The Seattle Symphony opened the season with two concerts featuring incoming Music Director Thomas Dausgaard. Following a performance of Mahler's Symphony No. 1, *Seattle Times* critic Melinda Bargreen wrote "the cheers rang out long and loudly for the first subscription concert of the Seattle Symphony's Thomas Dausgaard era."

FREE CONCERTS THIS MONTH The Seattle Symphony will perform two free side-by-side concerts this month with local high school students. The orchestra will perform at Garfield High School on Tuesday, October 22 at 7pm and at Roosevelt High School on Thursday, October 24 at 7pm.

WELCOME LEE AND LINA!

The Seattle Symphony is excited to welcome Lee Mills as the Douglas F. King Associate Conductor and Lina Gonzalez-Granados as the Conducting Fellow! Mills will conduct a variety of concerts this season including Family and Community Concerts and Holiday programs. Gonzalez-Granados will be conducting several Education and Community Engagement concerts. In February, they'll unite to lead [untitled] 2 featuring contemporary Latin American composers. We so look forward to seeing them on the podium this season!

Photo: James Holt

LEE MILLS

Douglas F. King Associate Conductor

Lee Mills is internationally recognized as a multifaceted conductor. Mills has served as Resident Conductor of the Brazilian Symphony Orchestra and conducted the National Symphony Orchestra and Los Angeles Philharmonic. In 2014, he conducted in the acclaimed U.S. Premiere of John Cage's *Thirty Pieces for Five Orchestras* with the St. Louis Symphony. Mills is a two-time recipient of the Solti Foundation U.S. Career Assistance Award. Originally from Montana, Mills received his Graduate Performance Diploma and Artist Diploma in Orchestral Conducting at the Peabody Institute under the tutelage of Gustav Meier and Marin Alsop.

LINA GONZALEZ-GRANADOS

Conducting Fellow

Lina Gonzalez-Granados has firmly established herself as a talented conductor. Gonzalez-Granados is currently the Philadelphia Orchestra's Conducting Fellow and was previously assistant conductor for the Chicago and Nashville Symphonies. She recently made her guest conducting debut with the Orquesta Sinfónica de Colombia. In 2014, she founded Unitas Ensemble, a chamber orchestra specializing in Latin American music. Hailing from Colombia, Gonzalez-Granados received her master's degree in Conducting and Graduate Diploma in Choral Conducting from New England Conservatory. She has studied with Bramwell Tovey, Stefan Asbury, Erica Washburn and Charles Peltz. Gonzalez-Granados is currently pursuing her doctorate degree in Orchestral Conducting at Boston University.

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October 2019 | Volume 33, No. 2

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"AN INVITATION INTO MY WORLD"

Music Director Thomas Dausgaard on the season ahead

By Catherine Nguyen

Thomas Dausgaard exudes a special energy; one that marvels at the world around him.

"I love the way nature interacts with the city of Seattle; you are never far from the water, and that means space, where you can feel the elements and the changes of light," he says. This same type of sensitive reflection is most certainly a part of his music as well.

Thomas is no stranger to Seattle. Our city has been a home away from his native Denmark for quite some time. He has been the Symphony's Principal Guest Conductor since 2014. Together, he and the orchestra achieved international acclaim with recordings of Gustav Mahler's Symphony No. 10 and Carl Nielsen's Symphonies Nos. 3 and 4.

Yet we've only seen a glimpse of his musical interests. So, at the start of his first season as Music Director, we share more on Thomas' musical identity and his vision for the season.

"This season is an invitation into my world, into some of the music which changed my life — music close to my heart and which has played a continuous role in my musical life," shares Thomas. "I find it very inspiring to think that we as an orchestra are a giver of life and vitality for the community, offering spiritual experiences which inspire on many levels, with each program expressing something about who we are and where we are going together."

The Stravinsky *Rite of Spring* concert in November fully encapsulates this sentiment. The concept of inspiration will manifest in an exploration of the composer's folk music roots. Not only will audiences hear the iconic *Rite of Spring*, they'll also gain a deeper understanding of the music by hearing folk music that inspired Stravinsky.

Beethoven is another composer who wrote music close to Thomas' heart. This season marks the 250th anniversary of the composer's birth.

Thomas and the Seattle Symphony are taking the celebration a step further: over three weeks in June, the orchestra will perform all nine of Beethoven's symphonies alongside a series of newly commissioned works created, inspired or performed by the community.

"I am always drawn to an element of context, so rethinking how to celebrate the humanist ideals of Beethoven in a way which meaningfully involves communities in Seattle is incredibly stimulating, like creating a completely new context."

Thomas brings Beethoven to Seattle from a place of deep passion — for the music and the people.

"[In his Ninth Symphony,] Beethoven sets to music the text by Schiller with the famous line that 'we shall all be brothers.' [The celebration presents] his music in the context of his brothers and sisters here in the United States, and, in particular, Seattle."

The Seattle Symphony's Beethoven 2020 Festival promises to be a major event for the community, culminating in season-long creative work that puts community members at the forefront.

The festival launches with the stories of local youth, composed and performed by teens from across King County led by composer Angelique Poteat and Community Youth

Chorus director Megan McCormick. That same week the Seattle Symphony will give the world premiere of 2017 MacArthur Fellowship recipient — and Seattle Symphony 2019–2020 Composer in Residence — Tyshawn Sorey's New Work for Cello & Orchestra featuring Artist in Residence Seth Parker Woods. Following that, members of regional native tribes will premiere *Potlatch Symphony 2020* with composer Janice Giteck, featuring the return of violinist Swil Kanim and native flutist Paul Chiyokten Wagner. A world premiere composed by clients at Northwest Center for People of All Abilities and composer Charles Corey will be featured on the fourth festival concert.

Thomas adds, "Beethoven was my gateway to classical music. When I was about 10 I formed a rock band together with three other boys. I loved it. But when I first heard Beethoven's *Pathétique* Sonata about a year later there was no way back. The rock band disbanded and I reveled in Beethoven, listening to and playing all I could get hold of. I feel a connection to his music, and in some way I felt understood through it. And it opened my ears to all those composers who had inspired him — and to those he inspired afterwards. His music had an elemental force, it was larger than life, and it had a humanity and warmth. I couldn't imagine a life without it."

This season Thomas invites us to explore his most formative music, letting us inside his musical identity and showcasing his personal touch and artistry.

As music inspires Thomas, he is sure to pass on the same to Seattle. We look forward to seeing him step on the podium and begin his new journey with the Symphony.

Reprinted from September 2019, Volume 33, No. 1.

Photo: Brandon Patoc

Photo: Karya Schanilec

SEE THOMAS IN ACTION!

October 9
Lang Lang with the Seattle Symphony

SIBELIUS *Andante festivo*

BEETHOVEN Piano Concerto No. 2
Lang Lang, piano

MOZART Symphony No. 41, "Jupiter"

Lang Lang's performances are generously underwritten by the Nakajima Family through the Seattle Symphony's Guest Artists Circle.

October 10 & 12
Mozart Jupiter Symphony

J.S. BACH Brandenburg Concerto No. 4

OLGA NEUWIRTH *Aello – ballet mécanomorphe* (U.S. Premiere)
Claire Chase, flute

MOZART Symphony No. 41, "Jupiter"

Claire Chase's performances are generously underwritten by Dale and Leslie Chihuly through the Seattle Symphony's Guest Artists Circle.

November 21 & 23
Stravinsky The Rite of Spring

SCRIABIN *The Poem of Ecstasy*

"The roots: Stravinsky's Inspirations"
Juliana & PAVA, folk ensemble

STRAVINSKY *The Rite of Spring*

Thomas Dausgaard's performances are generously underwritten by Grant and Dorrit Saviers. Additional support is provided by the Scan|Design Foundation by Inner and Jens Bruun.

January 30 & February 1
Shostakovich Violin Concerto No. 1

GRIEG *Peer Gynt* Suite No. 1

SHOSTAKOVICH Violin Concerto No. 1
Patricia Kopatchinskaja, violin

NIELSEN Symphony No. 1

Thomas Dausgaard's performances are generously underwritten by Charles and Maria Schweizer. Additional support is provided by the Scan|Design Foundation by Inner and Jens Bruun.

February 6 & 8
Dvořák Symphony No. 8

TCHAIKOVSKY *Romeo and Juliet Fantasy Overture*

WEINBERG Violin Concerto
Gidon Kremer, violin

DVOŘÁK Symphony No. 8

Thomas Dausgaard's performances are generously underwritten by Ilene and Elwood Hertzog. Additional support is provided by the Scan|Design Foundation by Inner and Jens Bruun.

SAVE THE DATE!
June 11–28
Beethoven Festival

Anthony Dean Griffey's performances are supported in part by the Melvyn Poll Tenor Fund.

Beethoven Festival concerts are supported in part by a generous grant from the American Orchestras' Future Fund, a program of the League of American Orchestras made possible by funding from the Ann and Gordon Getty Foundation.

10/9

WEDNESDAY, OCTOBER 9, 2019, AT **7:30PM**

Lang Lang with the Seattle Symphony

SPECIAL PERFORMANCES

Thomas Dausgaard, conductor
Lang Lang, piano
Seattle Symphony

JEAN SIBELIUS	*Andante festivo*	5’
LUDWIG VAN BEETHOVEN	Piano Concerto No. 2 in B-flat major, Op. 19 *Allegro con brio* *Adagio* *Rondo: Molto allegro* LANG LANG, PIANO	28’
	INTERMISSION	20'
WOLFGANG AMADEUS MOZART	Symphony No. 41 in C major, K. 551, “Jupiter” *Allegro vivace* *Andante cantabile* *Menuetto: Allegretto* *Molto allegro*	31’

Lang Lang’s performance is generously underwritten by the **Nakajima Family** through the Seattle Symphony’s Guest Artists Circle.

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

JEAN SIBELIUS

Andante festivo

BORN December 8, 1865, in Hämeenlinna, Grand Duchy of Finland
DIED September 20, 1957, in Ainola, Finland
WORK COMPOSED String quartet in 1922, string orchestra in 1938
WORLD PREMIERE January 1, 1939 (string orchestra version)

What to Listen For:
The melody throughout is simple and hymn-like. Listen for how Sibelius uses the string orchestra to climb to a gradual, triumphant climax.

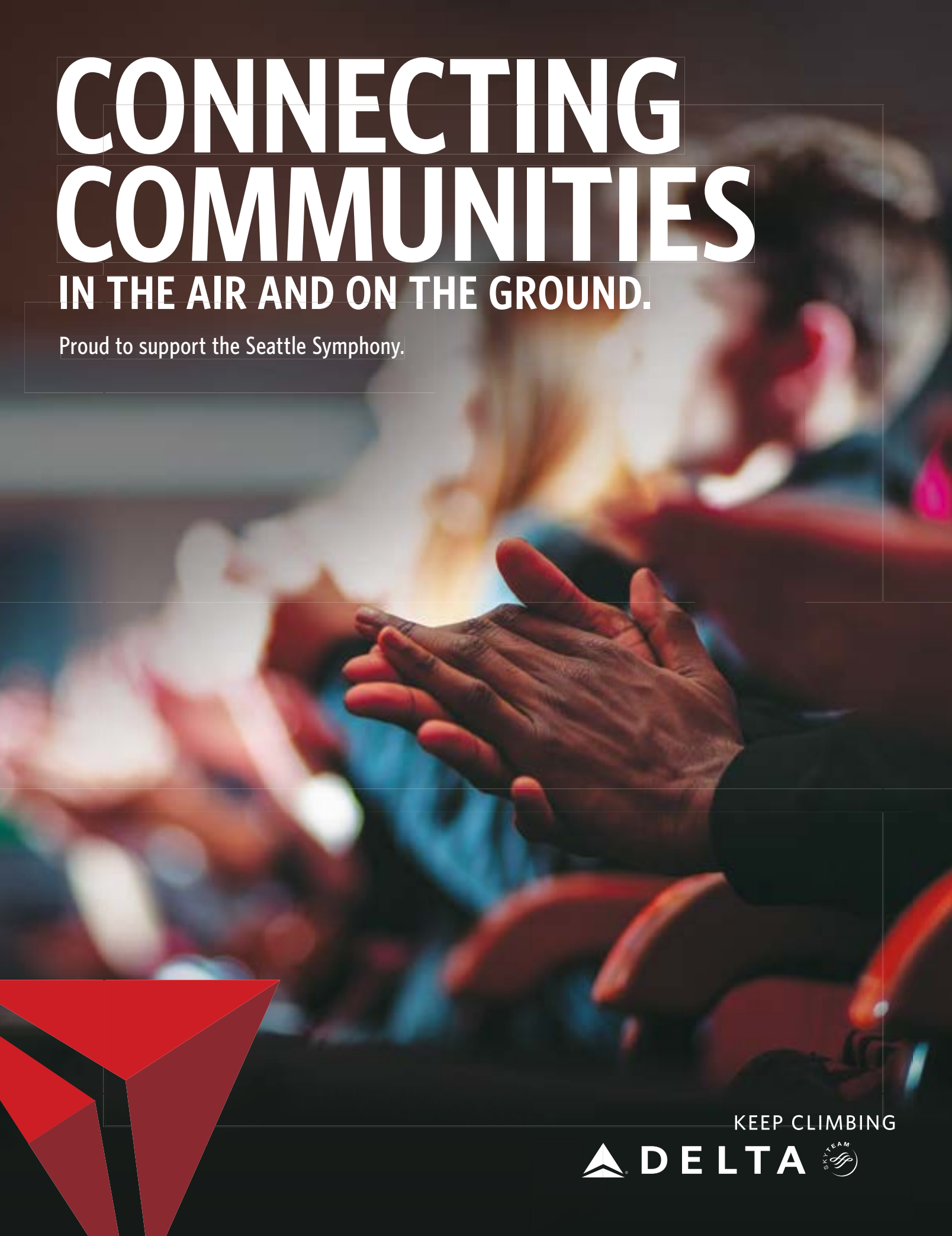
The early 20th century was ripe with musical possibilities. Most composers turned away from the intense emotions of the Romantic era but Jean Sibelius rejected this new experimentation. Sibelius was innovative in his own right, but he held that music should remain accessible. The Finland native once famously compared himself to other composers of the time: “Whereas most other modern composers are engaged in manufacturing cocktails of every hue and description, I offer the public cold spring water.”

The chance to share his “cold spring water” worldwide occurred in the late 1930s as New York Times critic Olin Downes asked Sibelius to compose a piece for the New York Exhibition that would broadcast internationally. The radio broadcast, which Downes framed as Finland’s greeting to the world, would be a short piece meant to captivate listeners and demonstrate the abilities of orchestral radio music. Sibelius seized on the opportunity and reorchestrated his *Andante festivo,* which he first composed in 1922 for a string quartet. The new orchestration of the piece broadcast on January 1, 1939 and featured a string orchestra with timpani.

LUDWIG VAN BEETHOVEN

Piano Concerto No. 2 in B-flat major, Op. 19

BORN December 16, 1770 in Bonn, Germany
DIED March 26, 1827 in Vienna, Austria
WORK COMPOSED Sketches in 1788, completed 1794–95
WORLD PREMIERE Possibly March 29, 1795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THOMAS DAUSGAARD, MUSIC DIRECTOR

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What to Listen For
Melodies during this period were expected to be pleasing and symmetrical. This type of music, known as the galant style, is meant to appeal to a wide audience and service human needs and emotions.

> The first LP I bought was Beethoven's second and third piano concertos, and I listened to them endlessly, feeling energized from every listen. No. 2 has a boldness, a directness and humour which I find irresistible. And then towards the end of the second movement it explores the elemental musical power of silence in the most delicate way; as if the music is about to disintegrate, small motifs in the piano and hushed responses in the orchestra are interrupted magically or even uncomfortably by rests, as if time itself is about to come to a complete halt.
>
> – Thomas Dausgaard

Throughout the late 18th century, an intellectual movement known as the Enlightenment swept across Europe, stirring dreams of progress and a pursuit of reason. In many ways, the Enlightenment stood as a humanitarian movement and required the ruler of Austria, the Holy Roman Emperor Joseph II, to advocate for social justice and the betterment of society. These ideals seeped into all aspects of life, including music. Public concerts became more popular with the ever-growing middle class, which offered new opportunities for up-and-coming musicians. Furthermore, the aesthetics of music changed to portray the Enlightenment ideals of nature, reason, and individualism.

Many well-known musicians are children of the Enlightenment, but perhaps none more so than Wolfgang Amadeus Mozart. Many music historians speculate that Beethoven and Mozart met during the former's visit to Vienna in 1787, though no official documentation exists. A 19th-century biographer of Beethoven, Otto Jahn, suggested that the two met at a concert and Mozart was enthralled with Beethoven's skill: "Beethoven begged for a theme for improvisation, and, inspired by the presence of the master he revered so highly, played in such a manner as gradually to engross Mozart's whole attention; turning quietly to the bystanders, he said emphatically, 'Mark that young man; he will make himself a name in the world!'" Though Jahn provided no evidence to substantiate his claim, this story's depiction of a young Beethoven revering Mozart provides plenty of fodder for the imagination. Beethoven did, in fact, desire to work under Mozart's tutelage but the composer's untimely illness and subsequent death lead to Beethoven instead studying under another master of the galant style, Joseph Haydn.

Beethoven officially moved to Vienna in 1792 to study with Haydn and continued work on his Piano Concerto No. 2 in B-flat major, Op. 19. Some confusion remains as to the order of Beethoven's concertos as he composed the Piano Concerto No. 2 first, but it was published after his Piano Concerto No. 1. Beethoven premiered the composition soon after its publication, performing himself as the soloist in Vienna's Burgtheater.

The concerto follows the Viennese Classical form, providing the audience with three contrasting movements of fast–slow–fast. The first movement exudes energy and showcases Beethoven's grasp of the galant style with its exuberant opening theme and song-like second melody. As was traditional, Beethoven followed sonata-allegro form, a musical structure commonly found in the first movements of symphonies and concertos. In a concerto sonata-allegro form, the orchestra plays first, laying out the thematic material that the soloist would then repeat and expand upon in its exposition. Together, the pianist and orchestra then move into a developmental section, meant to transform and play with the original themes. A recapitulation brings the thematic material back in the original key and provides a chance for the soloist's virtuosity to shine through an elaborate cadenza. Continuing to follow the galant style, Beethoven sets his second movement as slow and lyrical, showcasing the melodic abilities of the piano. Finally, the third movement provides an exhilarating ending, exhibiting the soloist's abilities in a dramatic climax to the concerto. In many ways, Beethoven's Piano Concerto No. 2 is an archetype of the Viennese Classical era, but its dramatic themes hints at the heroic Beethoven yet to come.

WOLFGANG AMADEUS MOZART

Symphony No. 41 in C major, K. 551, "Jupiter"

BORN January 27, 1756, in Salzburg, Austria
DIED December 5, 1791, in Vienna, Austria
WORK COMPOSED 1788
WORLD PREMIERE Unknown

What to Listen For
The final movement features an exuberant, descending line in the strings that sounds like lightning. Imagine the Roman God Jupiter throwing lightning from above as you hear Mozart's triumphant conclusion to his symphony.

> I think Mozart is underrated. His music is used as anonymous, inoffensive background music or fillers in concerts. Like Easy Listening. And yes, it can pass by in an undisturbing way if you let it. But once you allow it to unfold in your ears, it has free-flowing richness, endlessly inspired. Nielsen said admiringly of him that Mozart composed with the sure-footedness of a sleep-walker. Yes, he never stumbles. In his music he turns water into wine, potentially banal music is turned into something sublime. Perhaps that is part of the reason why Mahler's "banalities" in his own symphonies created such opposition until recently? But like Mahler, Mozart's music explores a doubleness — perhaps seemingly happy on the surface but with sometimes very different undercurrents, so that altogether it can feel melancholic. It can be like an endlessly turning head or kaleidoscope, where for every slightest turn you realise something new. The "Jupiter" Symphony is carried by an almost explosive creativity, a melting pot of inspiration from his own operas and church music, as well as music by the older masters Bach and Handel.
>
> – Thomas Dausgaard

As the Enlightenment transformed Viennese culture in the eighteenth-century, music adapted. An increased focus on public concerts brought new opportunities for orchestral compositions that led to the growth in popularity of the symphony. Many regard Joseph Haydn as the father of the symphony and his

contributions to the genre (over 100 works!) helped establish the Viennese Classical symphonic structure. Throughout this time period, many symphonies followed the same formula: a buoyant first movement set in sonata-allegro form; a lyrical, slow second movement; a dance-centric third movement; and a grand and thrilling finale. Combined, these four movements would provide plenty of thematic content and contrast meant to captivate and enthrall an audience.

Though he was popular for much more than his symphonic compositions, Wolfgang Amadeus Mozart still remains known as one of the greatest orchestral composers in history. Mozart composed 41 symphonies during his lifetime, beginning Symphony No. 1 when he was only eight years old. The *wunderkind*'s childhood was abnormal as he displayed an extraordinary talent for music at such a young age. His father, Leopold Mozart, toured his son and daughter Nannerl across Europe as musical prodigies, bringing them into the courts Bavaria, Vienna, Prague and London. As Mozart matured, he left his family home of Salzburg and moved to continue pursuing his career in Vienna. By the 1780s, Mozart was famous. After meeting Haydn in 1784, the older composer celebrated Mozart's compositional prowess: "If I could only impress on the soul of every friend of music, and on high personages in particular, how inimitable are Mozart's works, how profound, how musically intelligent, how extraordinarily sensitive! (for this is how I understand them, how I feel them) — why then the nations would vie with each other to possess such a jewel within their frontiers."

Though Mozart experienced great success publicly, his personal life became increasingly fraught and soon affected his work. Between the apex of his career in 1785 and 1788 Mozart encountered multiple tragedies, including the death of Leopold as well as three of his infant children. Furthermore, financial struggles from gambling and household mismanagement plagued him and his wife, Constanze. Their debts continued to grow even though Mozart's compositional output was extraordinary (premiering both *The Marriage of Figaro* and *Don Giovanni* during these years).

In the summer of 1788, Mozart successfully completed three symphonies — a feat that was potentially inspired by the recent publication of Haydn's "Paris" symphonies. The last of these works, Symphony No. 41 in C major, K. 551, stands as the composer's colossal final work in the genre as he would die three years later at the young age of 35. The piece, which was nicknamed "Jupiter" by musician Johann Peter Salomon, embodies the Viennese Classical symphonic form. The first movement, set in sonata-allegro form, begins in a burst of joy and is full of vitality and excitement while the second provides a pleasing, sonorous, and purely-Mozart melody. Following Haydn's example, Mozart sets the third movement as a dance. The fourth movement, however, is the summit of Mozart's symphonic compositions. Five vibrant themes open the movement, develop throughout, and then return in the recapitulation where Mozart layers them together in a complex, fugal coda. This ending, intricately crafted and melodically remarkable, stands as a transcendent finale in one of history's greatest symphonic works.

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LANG LANG
Piano

Photo: Gregor Hohenberg

Lang Lang is a leading figure in classical music today – as a pianist, educator and philanthropist he has become one of the world's most influential and committed ambassadors for the arts in the 21st century. Equally happy playing for billions of viewers at the 2008 Olympic Opening Ceremony in Beijing or just for a few hundred children in the public schools, he is a master of communicating through music.

Heralded as "the hottest artist on the classical music planet" by *The New York Times*, Lang Lang plays sold-out concerts all over the world. He has formed ongoing collaborations with conductors including Sir Simon Rattle, Gustavo Dudamel, Daniel Barenboim and Christoph Eschenbach and performs with all the world's top orchestras.

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THOMAS DAUSGAARD, MUSIC DIRECTOR

Photo: Brandon Patoc

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THURSDAY, OCTOBER 10, 2019, AT **7:30PM**
SATURDAY, OCTOBER 12, 2019, AT **8PM**

Mozart Jupiter Symphony

DELTA | MASTERWORKS

Thomas Dausgaard, conductor
Claire Chase, flute
Seattle Symphony

JOHANN SEBASTIAN BACH	Brandenburg Concerto No. 4 in G major, BWV 1049 *Allegro* *Andante* *Presto* DEMARRE MCGILL, FLUTE CLAIRE CHASE, FLUTE NOAH GELLER, VIOLIN	17’
OLGA NEUWIRTH	*Aello - ballet mécanomorphe* (U.S. Premiere) *♩=ca.104—* *♩=ca.54—* *sub.♩=96* CLAIRE CHASE, FLUTE	18’
	INTERMISSION	20'
WOLFGANG AMADEUS MOZART	Symphony No. 41 in C major, K. 551, “Jupiter” *Allegro vivace* *Andante cantabile* *Menuetto: Allegretto* *Molto allegro*	31’

Pre-concert Talk one hour prior to the performance.
Speaker: Thomas Dausgaard, Seattle Symphony Music Director and Claire Chase, flute

Ask the Artist on Saturday October 12 in the Samuel & Althea Stroum Grand Lobby following the concert.

Program notes for Mozart’s Symphony No. 41 in C major, K. 551, “Jupiter” may be found on pages 17 to 18..

Claire Chase’s performances are generously underwritten by **Dale and Leslie Chihuly** through the Seattle Symphony’s Guest Artist Circle.

Thomas Dausgaard's performances are sponsored by the **Scan|Design Foundation** by **Inger and Jens Bruun.**

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The **Scan|Design Foundation** proudly sponsors the 2019–2020 concerts conducted by Thomas Dausgaard.

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On behalf of all the proud Danes in the Pacific Northwest, we are delighted to welcome Thomas Dausgaard as the new Music Director of the Seattle Symphony.

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BY INGER & JENS BRUUN

JOHANN SEBASTIAN BACH

Brandenburg Concerto No. 4 in G major, BWV 1049

BORN March 21, 1685, in Eisenach
DIED July 28, 1750, in Leipzig
WORK COMPOSED circa 1721
WORLD PREMIERE Unknown

Notes from Music Director Thomas Dausgaard

In the Brandenburg Concertos, Bach revised and put together six of his best concertos to date in 1721 ... the fact that so many of his cycles of works are conceived as groups of six gives us a clue to how to appreciate his unconventional use of solo instruments in the Brandenburg Concertos. Bach's Brandenburg Concertos offered a new experience for the listener of the time who would be used to hearing all the solos by, for example, the concertmaster. In the Brandenburg Concertos a whole concerto is now be dominated by two violas, or two flutes, or even by the harpsichord! Hierarchy has been dissolved and an alternative world-order presented.

Brandenburg Concerto No. 4 is scored for three soloists: violin and two flutes, described as "flauti dolci" — and much debated what that actually means (in some editions "fiauti d'echo") — and strings and continuo. The choice of soloists puts two extreme ends of the hierarchy together: the concertmaster at the top, and at the bottom the flutes, either played by oboists as their second instrument in the military, or by amateur flautists. To add insult to injury the flutes introduce all major themes in this work.

The first movement, *Allegro*, is an extended variation on the musical ideas presented at the beginning, with the orchestra often reduced to playing a light accompanying role, making room for delicate sounds of the flutes. Unexpectedly the violin breaks into several extended solos, one of which so incredibly fast as if to show all of his/her virtuosity — or frustration with the dominance of the flutes! — in a very short time. The second movement, *Andante*, is a sarabande, alternating between tuttis and solos, with the violin solo often reduced to playing a bass line to the flutes. The final *Presto* is a brilliant fugue, at the same time incorporating contrasts between solos and tuttis, slow and fast-moving figurations, augmentation and diminution — and not least another spectacular and frenzied solo from the violin.

OLGA NEUWIRTH

Aello – ballet mécanomorphe

BORN August 4, 1968, in Graz
WORK COMPOSED 2017
WORLD PREMIERE February 2018 in Stockholm; Thomas Dausgaard conducting the Swedish Chamber Orchestra
U.S. PREMIERE October 2019 in Seattle; Thomas Dausgaard conducting the Seattle Symphony

Notes from Music Director Thomas Dausgaard

Olga Neuwirth's *Aello – ballet mécanomorphe* is simultaneously wild and close to Bach. Its three movements and their themes are moulded on Bach's own, sometimes even quite strictly. Yet it comes across as very free and unique — what did she do? She puts the sound world of Bach through a veritable transformation: the "frustrated" violin turns into a flute who becomes the dominant soloist; not unlike in Steven Mackey's *Triceros* and Anders Hillborg's *Bach Materia*, Neuwirth's soloist is a multitasking superwoman switching between flute and bass flute in the last movement, and a magician displaying a huge variety of colours and virtuoso techniques throughout. Regarding Bach's original flutes, Neuwirth suggests that by fiauti d'echo Bach may have meant a double pipe instrument, and this she replaces with two muted trumpets; the "royal" and macho-symbol trumpets "castrated" by being mellowed and softened by playing with cup, harmon and straight mutes. The most extensive transformation is that of the harpsichord, splitting its characteristics up into several "instruments"; its capacity for brilliant virtuosity is honoured by a synthesizer with harpsichord sound and in the second movement with glass harmonica sound. The tingling harpsichord sound is recreated by a battery-driven milk frother held to a small triangle, alternatively by a water-filled wineglass pitched in E, and a reception bell. But the most humorous idea is to isolate the plucking sound of the harpsichord by a (mechanic) typewriter, preferably an Olivetti Lettera 22! Its keys are used, alternating from the space bar to the shift keys and the return of the carriage. Bach's themes are translated into office sounds of the 20th century! Finally, the orchestra itself, placed in a semicircle, is tiny: 6 violins, 2 violas, 2 cellos and no double bass.

To complete the transformation, Neuwirth tunes the group in 4 different pitches: highest are the cellos (450 Hz), next the flute, trumpets, first violins, violas and glass (443 Hz), then the synthesizer (434 Hz), and lowest the second violins (430,6 Hz).

As to the title *Aello*, the reference is to "a bride of the wind, sent by the gods, to restore peace — if necessary, even with force," a matter, Neuwirth notes, not without contemporary relevance. The unusual quasi-dadaist sub-title *ballet mécanomorphe* — Ballet having the form or quality of a machine — might explain how towards the end the work a mechanical sounding stampede spreads across all the instruments in a huge build-up (not unlike a song by the group Radiohead), only to be cut off by a whiff of air on the flute — "Aello" — hopefully restoring piece.

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CLAIRE CHASE
Flute

Photo: David Michalek

Claire Chase is a soloist, collaborative artist, curator and advocate for new and experimental music. Over the past decade she has given the world premieres of hundreds of new works for the flute in performances throughout the Americas, Europe and Asia, and she has championed new music throughout the world by building organizations, forming alliances, pioneering commissioning initiatives and supporting educational programs that reach new audiences. She was named a MacArthur Fellow in 2012, and in 2017 was awarded the Avery Fisher Prize. In 2013 Chase launched Density 2036, a 23-year commissioning project to create an entirely new body of repertory for flute between 2014 and 2036, the centenary of Edgard Varèse's groundbreaking 1936 flute solo, Density 21.5.

"I often day-dream about how different the identity of the flute might be today if, say, Brahms, Beethoven, Schumann, Stravinsky, Sibelius and Berg had all written flute concertos. Can you imagine?! That's not our story, obviously, but I like to fantasize about a rewrite of our narrative as a way of imagining a path forward into the 21st century that puts the flute back into the soloist hot-seat that it ebulliently enjoyed in the 18th century — and that pays homage to the instrument's ancient history as the oldest surviving musical instrument. In a courageous way, Olga Neuwirth has accepted this challenge with *Aello*.

I'm indebted to Olga for her fearlessness and for her uncompromising musical vision, and to Maestro Dausgaard for bringing the piece so joyously into being at its premiere with the Swedish Chamber Orchestra last season. As in the Bach on which the concerto is based, the relationship between soloist and orchestra in *Aello* is a kind of high-wire chamber music partnership, propelled both by adrenaline and by deep listening to one another in the moment of making music, and I'm incredibly excited to embark on this journey with amazing musicians of the Seattle Symphony!"

– Claire Chase

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This performance is generously underwritten by Dana and Ned Laird to honor the memory of Dana's mother, Kathryn Light Dunn.

Kathryn was a lyric soprano soloist who specialized in oratorio. She started performing at age fourteen and went on to be a guest soloist with the Dallas Symphony, the Abilene Symphony and The Philharmonic Orchestra of Indianapolis, and performed with many church choirs. Her family remembers her singing Mozart Requiem which was one of her favorites.

We hope you enjoy this beloved requiem, performed by our wonderful orchestra, soloists and guest conductor.

In Kathryn's memory,
Dana and Ned Laird

THURSDAY, OCTOBER 17, 2019, AT **7:30PM**
SATURDAY, OCTOBER 19, 2019, AT **8PM**
SUNDAY, OCTOBER 20, 2019, AT **2PM**

Mozart Requiem

DELTA | MASTERWORKS

Masaaki Suzuki, conductor | Noah Geller, violin | Joanne Lunn, soprano
Roxana Constantinescu, mezzo-soprano | Lawrence Wiliford, tenor
Morgan Smith, baritone | Seattle Symphony Chorale | Seattle Symphony

TORU TAKEMITSU	*Requiem for String Orchestra*	10'
KARL AMADEUS HARTMANN	*Concerto funèbre* *Introduction (Largo)—* *Adagio—* *Allegro di molto—* *Choral (Langsamer Marsch)* NOAH GELLER, VIOLIN	20'
	INTERMISSION	20'
WOLFGANG AMADEUS MOZART completed & edited by Masato Suzuki	Requiem, K. 626 (Seattle Premiere) *Introitus: Requiem—* *Kyrie* *Sequentia* *Dies irae* *Tuba mirum* *Rex tremendae* *Recordare* *Confutatis—* *Lacrimosa—* *Amen* *Offertorium* *Domine Jesu* *Hostias* *Sanctus* *Benedictus* *Agnus Dei—* *Communio* *Lux aeterna* JOANNE LUNN, SOPRANO ROXANA CONSTANTINESCU, MEZZO-SOPRANO LAWRENCE WILIFORD, TENOR MORGAN SMITH, BARITONE SEATTLE SYMPHONY CHORALE	46'

Pre-concert Talk one hour prior to the performance.
Speaker: Dr. Gary D. Cannon, Artistic Director of the Emerald Ensemble, Cascadian Chorale and Vashon Island Chorale

Masaaki Suzuki's performances are generously underwritten by the **Atsuhiko and Ina Goodwin Tateuchi Foundation** through the Seattle Symphony's Guest Artists Circle.

Concertmaster Noah Geller's performances are generously underwritten by **Sue and Robert Collett** through the Seattle Symphony's Principal Musicians Circle.

Performances of Mozart Requiem are generously underwritten by **Dana and Ned Laird.**

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

Requiem for String Orchestra

BORN October 8, 1930, in Tokyo
DIED February 20, 1996, in Tokyo
WORK COMPOSED 1957
WORLD PREMIERE June 1957 in Tokyo; Masashi Ueda conducted the Tokyo Symphony Orchestra

What to Listen For
Among the special playing techniques that expand the palette of string sonorities in this piece are harmonics (high, glassy tones produced by special finger pressure) and *sul ponticello* (playing near the bridge that supports the strings).

The Japanese composer Toru Takemitsu was one of the most fascinating musicians of recent decades. A prolific creator of orchestral pieces, chamber music and film scores, Takemitsu was as fluent in writing for Western symphonic instruments and electronic synthesizers as any composer in Europe or America. At the same time, his preference for sensuous sonorities (by turns delicate and effusive), for alternately refined and dramatic aural gestures, for silence and for rhythmic fluidity revealed a decidedly Japanese sensibility.

For the most part, Takemitsu did not juxtapose the two musical worlds he inhabited so much as he blended them, and one can rarely define a piece, or even a passage, by the composer as being either essentially Japanese or Western. Instead, the two tributary streams of his work merge into an indistinguishable unity, the Japanese qualities in his works combining seamlessly with a cosmopolitan modern aesthetic.

Takemitsu established his reputation with his first large-scale composition, *Requiem for String Orchestra*, written in 1957 in memory of another Japanese composer, Fumio Hayasaka. In this work, Takemitsu's sensitive use of the string choir draws forth a wide range of sonorities from an ostensibly monochromatic ensemble. Muted and unmuted playing are juxtaposed, as are solo lines and rich chordal passages. Exceptional sonorities, produced by exceptional playing techniques, create striking aural colors.

The music is marked by an intense lyricism, lushly dissonant harmonies (this is no contradiction with Takemitsu), and the use of yearning, elegiac motifs. For this and the careful shaping of the music, Takemitsu's *Requiem* was pronounced "a masterpiece" by no less a discerning judge than Igor Stravinsky when he heard it, in 1959.

Scored for string orchestra.

KARL AMADEUS HARTMANN

Concerto funèbre

BORN August 2, 1905, in Munich
DIED December 5, 1963, in Munich
WORK COMPOSED 1939
WORLD PREMIERE 1940 (the exact date is not recorded) in the Swiss town of Saint Galen. Ernst Klug conducted; the soloist is unknown.

What to Listen For
The three-note figure of the opening moments recurs repeatedly during the first Chorale. It also provides, in varied form, much of the substance of the ensuing *Adagio* and reappears in the finale.

The events of World War II prompted musical response by many composers. Among the most famous are Shostakovich's "Leningrad" Symphony and Prokofiev's Fifth Symphony; Arnold Schoenberg's cantata *A Survivor from Warsaw*; Benjamin Britten's *War Requiem*; Kryztof Penderecki's *Threnody for the Victims of Hiroshima*; and Karl Amadeus Hartmann's *Concerto funèbre*.

Born in Munich, in 1905, Hartmann composed in a style that drew on modernist ideas while retaining a depth of feeling reminiscent of the late-Romantic composers. Although he remained in his native city after Hitler seized power, in 1933, he found the Nazi regime repugnant and, in protest, refused German performances of his music from 1933 until the end of the Second World War. (Most of his premieres during the 1930s took place in Switzerland.) Hartmann's work from this period reflects his feelings about the political and human condition around him. The general tenor of those feelings can be gathered from some of the titles of his compositions from the Nazi years. These include *Miserae*, *Sinfonia Tragica*, *Klagegesang* (or *Song of Sorrow*, later transformed into his Third Symphony) and *Concerto funèbre*.

Hartmann wrote this last work quickly following Germany's invasion of Poland and the outbreak of World War II. "My *Concerto funèbre* was composed in the autumn of 1939," Hartmann later noted. "I wanted to write down all that I thought and felt, and this determined the work's form and tone." That tone is dark, as we might expect from a work whose title translates "Funereal Concerto." The two principal movements are a disconsolate lament and a furious *Allegro*. Framing them are a prelude and epilogue that Hartmann calls Chorales. All four sections are linked to form an unbroken span of music.

The composition opens with a stark three-note motif played by the entire ensemble. Between treatment of this motif by the string orchestra, the solo violin declaims simple phrases within a narrow compass. Before long, a dramatic *tremolo* figure leads into the second movement. Here the solo part grows more expressive, tracing long, arching lines and leaping across wide melodic intervals. The string orchestra, meanwhile, contributes dirge-like music based on the three-note motif of the prelude.

By contrast, the *Allegro* third movement is built on brutal rhythmic figures. The music's development assumes a frenzied character, and there is no mistaking its demonic martial quality. Eventually, however, the movement subsides to a quiet conclusion.

The final Chorale brings a great lyrical outpouring that includes a recollection of the three-note figure of the work's opening moments. Once again, the tone is deeply elegiac, but the closing moments introduce a hopeful note, as the harmonies turn tender, the solo violin sings consolingly and a strong D major chord sounds in the final measure.

Scored for solo violin and strings.

WOLFGANG AMADEUS MOZART

Requiem, K. 626

BORN January 27, 1756, in Salzburg
DIED December 5, 1791, in Vienna
WORK COMPOSED 1791
WORLD PREMIERE December 14, 1793, at the estate of Count Franz Georg Walsegg, near Vienna, under the Count's direction

What to Listen For
Mozart worked on his setting of the Requiem Mass during the last weeks of his life. According to legend, first phrase of the *Lacrymosa* section (through the words "*judicandus homo reus*") was the last music the dying composer wrote.

The genesis of Mozart's final composition, his Requiem mass, is veiled in uncertainty and romantic fiction. Indeed, since the 19th century, this work has acquired so heavy a gloss of legend that it now requires some effort to consider objectively the music and the circumstances in which it was composed.

The facts concerning those circumstances are as follows. In July 1791 an anonymous gentleman sent a messenger to Mozart, requesting the composition of a requiem mass. Peculiarly, his commission stipulated that the composer attempt to discover neither the occasion for the work's performance nor his patron's identity. Mozart accepted the assignment and soon began concentrated work on the piece. But by November 20 he had fallen seriously ill and took to bed. Two weeks later, on December 5, he died, his work on the mass only partly done. Not wishing to forfeit the fee that had accompanied the mysterious commission, Constanze Weber Mozart, the composer's widow, asked one of her husband's students, Franz Xaver Süssmayr, to complete the score. Thanks to his efforts, she was able to deliver the mass as promised.

Mozart was scarcely in his grave before various persons began to speculate on the coincidence of his composing a Mass for the Dead while he himself was fatally ill, and to embellish, in light of this, what they knew about his final days. It was proposed that the composer was beset with presentiments of death and became convinced that in writing the Requiem he was actually composing his own funeral music; that the messenger who brought the commission was "a tall, thin, grave-looking man," and that Mozart believed that he was a spectral emissary from the next world; that the composer worked feverishly at the Requiem on his death bed, dictating passages with his dying breath.

A great deal of this is, at best, only circumstantially supported by what we know of Mozart's final weeks. Ultimately, nothing about the composer's state of mind during the time he composed the Requiem can be conclusively proven. We do know, however, that Mozart's anonymous benefactor was one Count Franz Georg Walsegg, a dilettante musician who indulged in the dubious practice of commissioning works from competent composers and passing them off as his own. He had lost his wife, and the requiem he purchased from Mozart was to be performed in her memory at his estate, the Count taking credit for its composition. Mozart knew nothing of this.

Further controversy has surrounded Süssmayr's completion of the score, which entailed composition of the *Sanctus* and *Benedictus* sections and parts of the *Lacrymosa* and *Agnus Dei*. Some commentators have alleged a lower level of inspiration in these sections, yet no less an authority than Beethoven declared that "if Mozart did not write this music, then the man who wrote it was a Mozart." Our performance uses an edition of the work created by our conductor, Masaaki Suzuki, and his son, Masato Suzuki. It departs from Süssmayr's version chiefly in matters of orchestration and the addition of a short fugal *Amen*, based on a fragment by Mozart, following the *Lacrymosa*.

For all the urgency and even drama that attend certain passages, Mozart's music lacks the apocalyptic tone we hear in the settings of the requiem verses by Berlioz and Verdi. This is more than a matter of Mozart using a smaller orchestra, one that imparts a particularly mellow timbre. It also reflects Mozart's quite different attitude toward mortality. Some idea of this may be gleaned from a letter the composer wrote to his father in 1787. In it, Mozart speaks of death as "the true goal of our existence … [the] best and truest friend of mankind, … [something] very soothing and consoling." The music of his Requiem is precisely this, "soothing and consoling," its profound beauty overcoming any sense of desolation and serving to put us on more intimate terms with our "best and truest friend." Mozart, during his all-too-early maturity, may have felt no higher artistic purpose.

Scored for soprano, mezzo-soprano, tenor and baritone soloists; mixed chorus; 2 basset horns; 2 bassoons; 2 trumpets; 3 trombones; timpani; organ; strings.

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Joshua Roman
Series Artistic Director

TEXT & TRANSLATION

Wolfgang Amadeus Mozart: Requiem, K. 626

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

KYRIE
Kyrie eleison,
Christe eleison,
Kyrie eleison.

SEQUENZ
Dies irae
Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus.

Tuba mirum
Tuba mirum spargens sonum,
per sepulchra regionum,
coget onmes ante thronum.
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit
quidquid latet apparebit,
nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae
Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

Recordare
Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco tamquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.
Qui Mariam absolvisti
et latronem exaudisti
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.
Inter oves locum praesta
et ab haedis me sequestra,
statuens in parte dextra.

INTROITUS
Requiem
Eternal rest grant unto them, O Lord,
and let perpetual light shine upon them.
You shall have praise, O God, in Zion,
and a prayer shall go up to You in Jerusalem.
Hear my prayer.
All flesh shall come before You.
Eternal rest give unto them, O Lord,
And let perpetual light shine upon them.

KYRIE
Lord have mercy,
Christ have mercy,
Lord have mercy.

SEQUENZ
Dies irae
This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.
What fear there shall be,
when the Judge shall come
to weigh everything severely.

Tuba mirum
The trumpet, casting its wondrous sound
across the graves of all lands,
summons all before the throne.
Death and nature shall be astounded
when mankind arises
to give account before the Judge.
The written book shall be brought
in which all is recorded
whereby the world shall be judged.
When the Judge takes His seat
all that is concealed shall appear,
nothing shall remain unavenged.
What shall I, a frail man, say then?
To which protector shall I appeal
when even the just man is scarcely safe?

Rex tremendae
King of awful majesty,
Who freely saves those worthy of salvation,
save me, fount of mercy.

Recordare
Remember, gentle Jesus,
that I am the reason for Your earthly life,
do not cast me out on that day.
Seeking me, You sank down wearily,
You have saved me by enduring the cross:
Such travail must not be in vain.
Righteous Judge of vengeance,
award the gift of forgiveness
before the day of reckoning.
I groan, like the sinner that I am,
guilt reddens my face:
Spare the supplicant, O God.
You, who pardoned Mary
and heeded the thief,
have given me hope as well.
My prayers are unworthy,
but You, who are good, in pity,
do not let me burn in the eternal fire.
Give me a place among the sheep
and separate me from the goats,
let me stand at Your right hand.

Confutatis
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa
Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu, Domine,
dona eis requiem.
Amen.

OFFERTORIUM
Domine Jesu
Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifier sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.

Hostias
Hostias et preces tibi, Domine,
laudis offerimus:
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
Fac eas, Domine, de morte
transire ad vitam,
quam olim Abrahae promisisti
et semini ejus.

SANCTUS
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis!

BENEDICTUS
Benedictus qui venit in nomine Domini.
Osanna in excelsis!

AGNUS DEI
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

COMMUNIO
Lux aeterna
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum,
quia pius es.

Confutatis
When the damned are cast away,
and consigned to the searing flames,
call me to be with the blessed.
Bowed down in supplication I beg You,
my heart as though ground to ashes,
help me in my final hour.

Lacrimosa
This day of tears
when from the ashes arises
a guilty man, to be judged.
Have mercy upon him, O Lord,
Gentle Lord Jesus,
Grant him rest.
Amen.

OFFERTORIUM
Domine Jesu
Lord Jesus Christ, King of glory,
free the souls of all the faithful departed
from the pains of hell
and from the bottomless pit.
Deliver them from the lion's jaws,
lest hell engulf them,
lest they fall into darkness;
but let the holy standard-bearer Michael
lead them into the holy light,
as once You promised to Abraham
and to his seed.

Hostias
We offer to You in praise, O Lord,
sacrifices and prayers:
Accept them on behalf of those souls
whom we remember this day:
Lord, make them pass
from death to life,
as once You promised to Abraham
and to his seed.

SANCTUS
Holy, holy, holy,
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest!

BENEDICTUS
Blessed is he who comes in the name of the Lord.
Hosanna in the highest!

AGNUS DEI
Lamb of God, who takes away the sins of the world, grant them rest.
Lamb of God, who takes away the sins of the world, grant them rest eternal.

COMMUNIO
Lux aeterna
May eternal light shine upon them, O Lord,
with Your saints forever,
for You are merciful.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them,
with Your saints forever,
for You are merciful.

MASAAKI SUZUKI
Conductor

Photo: Marco Borggreve

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach.

Suzuki combines his conducting career with his work as an organist and harpsichordist. He graduated from the Tokyo University of Fine Arts and Music and studied at the Sweelinck Conservatory in Amsterdam. Founder and Professor Emeritus at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music, where he remains the principal guest conductor of Yale Schola Cantorum.

Suzuki's impressive discography on the BIS label has brought him many critical plaudits. 2018 marked the conclusion of Bach Collegium Japan's recording of the complete sacred and secular cantatas, comprising sixty-five volumes.

JOANNE LUNN
Soprano

Photo: Redpath

Joanne Lunn's recent highlights include Handel *Silete Venti* and *Il Delirio amoroso* with the Irish Baroque Orchestra, Mass in B minor on tour in France and Germany with Ensemble Pygmalion, *L'Allegro* at Kölner Philharmonie with Kölner Kammerorchester and *St. John Passion* both in Essen and with the Gewandhausorchester in Leipzig.

Engagements in 2019/2020 include Bach "*Hunt Cantata*" with Bach Collegium Japan, Mozart Mass in C minor with Saint Louis Symphony Orchestra, *Messiah* with Early Music Vancouver and later in Tokyo with Bach Collegium Japan, *Israel in Egypt* in Hanover, *Easter Oratorio* in Essen, *St. Matthew Passion* with BCJ, Mass in B minor with Müpa Budapest, Handel *Il Delirio Amoroso* at the Opernhaus Zürich, Bach Cantatas in St. Gallen and Bach Masses/Cantatas with Concerto Copenhagen in Stuttgart.

NOAH GELLER
Violin

Photo: Todd Rosenberg

Violinist Noah Geller was appointed concertmaster of the Seattle Symphony by Music Director Emeritus Ludovic Morlot in September 2018. Noah came to Seattle from the Kansas City Symphony, where he was concertmaster under Michael Stern since 2012.

Noah began his professional career in the first violin section of the Philadelphia Orchestra in 2007 while still pursuing his master's degree. He has performed as guest concertmaster with the symphony orchestras of Houston, Pittsburgh and Beijing (China National Symphony). Noah is an original member of Shir Ami, an ensemble dedicated to the music of composers whose lives were adversely affected by the Holocaust.

Noah currently lives in Seattle with his wife, percussionist Mari Yoshinaga, and their dog, Monkey. He performs on a violin made by Andreas Postacchini c. 1840.

ROXANA CONSTANTINESCU
Mezzo-Soprano

Photo: Marius Baragan

Hailed by the international press as a "world-class coloratura mezzo-soprano, where from her rich lower register, reminiscent of a vintage port wine, to her radiant top her singing is seamless and her acting, too, is remarkably accomplished" (Star Tribune), Roxana Constantinescu is renowned for the complexity of her musicianship.

Notable engagements have included successful debuts at the Zurich Opera House and Teatro la Fenice as Adalgisa (*Norma*), at the Israeli Opera as Fenena (*Nabucco*) and the Opera Royal de Versailles as Emira in a new production of *Siroe*.

Roxana has recorded for Hänssler Classic, OEHMS Classics, SWR, CSO Resound, Artmode Records, Weltbild and Carus Verlag. A CD recording of Stravinsky's *Pulcinella* under the baton of Pierre Boulez was nominated for a 2011 Grammy Award.

LAWRENCE WILIFORD
Tenor

Lauded for his luminous projection, lyrical sensitivity and brilliant coloratura, American-Canadian tenor Lawrence Wiliford is in high demand in concert, opera and recital repertoire. Recent highlights include Mozart's Coronation Mass with Les Violins Du Roy, performing a new work by Zachary Wadsworth with Chor Leoni Men's Choir, Handel's *Messiah* with the Phoenix Symphony, Mozart's Mass in C minor and Bach's *St. John Passion* at the Bach Festival Society of Winter Park, and Bach's *St. John Passion* with Luminous Voices.

Wiliford holds a Bachelor of Music in church music from St. Olaf College and a Master of Music in vocal performance from the University of Toronto. He has studied at Tanglewood, the Internationale Bachakademie of Stuttgart, the Steans Institute at the Ravinia Festival, and the Britten-Pears Young Artist Program. Wiliford is a graduate of the Canadian Opera Company's Ensemble Studio and is a recipient of grants from the Canada Council for the Arts and the Ontario Arts Council.

MORGAN SMITH
Baritone

American baritone Morgan Smith is one of the most prolific performers of modern operatic repertoire in the world. Known for his riveting dramatic portrayals and the power and beauty of his voice, Smith has been entrusted to create 16 roles in world premieres, including Starbuck in Jake Heggie's widely celebrated *Moby-Dick*. Smith has also earned universal praise for performances in traditional repertoire, notably Scarpia (*Tosca*), Escamillo (*Carmen*), title role of *Don Giovanni*, Sharpless (*Madama Butterfly*) and Count Alamaviva (*Le nozze di Figaro*).

A graduate of Columbia College at Columbia University and Mannes College of Music in New York City, Smith was a Seattle Opera young artist in 1999–2000 and in 2001 made his professional debut there as Donald in *Billy Budd*. A favorite in Seattle, Smith has performed 12 roles there since his debut, including Count Alamaviva in *Le nozze di Figaro*, *Don Giovanni* (title role), Silvio in *I Pagliacci*, Riccardo in *I Puritani*, and Peter Niles in *Mourning Becomes Electra*.

SEATTLE SYMPHONY CHORALE

Photo: Ben VanHouten

The Seattle Symphony Chorale serves as the official chorus of the Seattle Symphony. Over the past four decades, the Chorale has grown in artistry and stature, establishing itself as a highly respected ensemble. Critics have described the Chorale's work as "beautiful, prayerful, expressive," "superb" and "robust," and have praised it for its "impressive clarity and precision." The Chorale's 100+ 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
Christina Arroyo
Amanda Bender
Lolly Brasseur
Ellen Cambron
Shannon Christensen
Jillian Churchill
Emma Crew
Erin M. Ellis
Jacquelyn Ernst
Kaitlyn Gervais
Emily Han
Teryl Hawk
Kaethe Henning
Lyndsey Howell
Elizabeth Husmann
Caitlin Hutten
Sharon Jarnigan
Elizabeth Johnson
Julia Joo
Katy Kaltenbrun
Seung Hee Kim
Lori Knoebel
Meghan Limegrover
Courtney Lindahl
Kori Loomis
Megan McCormick
Adrienne Selvy Mildon
Geraldine Morris
Nicolle Omiste
Sasha S. Philip
Kaitlin Puryear
Emily Reed
Ana Ryker
Emily Sana
Barbara Scheel *
Laura A. Shepherd
Joy Chan Tappen
Bree'anna Walberg
Andrea Wells

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

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

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

** principal of section*

FRIDAY, OCTOBER 18, 2019, AT **10PM**

[untitled] 1

[UNTITLED] SERIES

Jenna Breen, horn
Jeffrey Fair, horn
Jonathan Karschney, horn
Danielle Kuhlmann, horn
Mark Robbins, horn
John Turman, horn
David Gordon, trumpet
Michael Myers, trumpet
Christopher Stingle, trumpet
Alexander White, trumpet
Stephen Fissel, trombone
Carson Keeble, trombone
David Lawrence Ritt, trombone
Ko-ichiro Yamamoto, trombone
John DiCesare, tuba
James Benoit, timpani
Matthew Decker, percussion
Rob Tucker, percussion
Michael A. Werner, percussion

OTTORINO RESPIGHI	*Danza Guerresca* from *Belkis, Queen of Sheba*	3’
GIOVANNI GABRIELI	*Canzon per sonar primi toni à 8, Ch. 170*	3’
DAVID SAMPSON	*Morning Music*	12’
GIOVANNI GABRIELI	*Canzon per sonar septimi et octavi toni à 12*, Ch. 182	3’
GUNTHER SCHULLER	Five Pieces for Five Horns *Largamente e maestoso* *Adagio e con tenerezza* *Tranquillo* *Con moto e agitato—Adagio* *Toccata: Energico*	10’
GIOVANNI GABRIELI	*Canzon per sonar in echo duodecimi toni à 10*, Ch. 180	3’
ANTHONY DILORENZO	*A Little Russian Circus* *Tent of Terror* *Nikolai the Magnificent* *The Clown* *Rings of Fire*	13’

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

Ottorino Resphigi (1879–1936) a native of Bologna, Italy, spent two formative years in Russia, where he took lessons from master orchestrator Nikolai Rimsky-Korsakov, followed by time in Berlin studying with Max Bruch. After taking a teaching job in Rome, Respighi honored his adopted home city and assured his place in the permanent canon of orchestral music with *Fountains of Rome* and *Pines of Rome*, among other gems. He composed his final ballet in 1931, adapting a biblical plot that allowed for alluring and provocative colors inspired by the Middle East. This arrangement of the ***Danza Guerresca* from *Belkis, Queen of Sheba*** emphasizes the ritualism and power of a ceremonial war dance.

Starting in 1585, **Giovanni Gabrieli** (c. 1554–1612) directed music at St. Mark’s Basilica in Venice, where his uncle Andrea had previously served as the organist. The large, reverberant cathedral, completed before the year 1100, posed particular acoustical challenges for composers, because its two choir lofts faced each other from a distance far enough apart to make it nearly impossible to perform complex music in unison. Instead the local composers developed a strategy of writing in an antiphonal style, with two (or more) separate ensembles playing off each other. Gabrieli was a key figure in extending this antiphonal style beyond choir music to also include instrumental ensembles, and his efforts helped usher in the Baroque era and all its ornate forms of counterpoint.

In 1597, Gabrieli published *Sacrae symphoniae,* a groundbreaking collection of vocal and instrumental music, including a number of ensemble works titled *Canzon*. In the ***Canzon per sonar primi toni à 8***, the eight parts split into two antiphonal groups. “Primi toni” signifies a particular collection of notes that was prevalent in early church music (the Dorian mode to be specific), from a time before composers coalesced around major and minor keys.

David Sampson (b. 1951) composed ***Morning Music*** in 1986 for the American Brass Quintet. It was a sequel to his earlier woodwind quintet, *In Memoriam: W.E.S.*, in which he reckoned with “the murder of my brother, William Evan Sampson, by the Ku Klux Klan and American Nazis in 1979,” as Sampson explained in a program note. “*Morning Music* deals with my thoughts and feelings seven years later,” he wrote;

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PROGRAM NOTES

"As you will hear, the anguish over the death is as intense as ever, but strength and hope will gradually emerge from the despair. The work is one movement with clearly delineated sections, ending with a fast-paced coda. I have dedicated *Morning Music* to my mother, Betty Sampson, whose optimism and resiliency have been an inspiration to me."

In another example from *Sacrae symphoniae*, **Gabrieli** wrote the ***Canzon per sonar septimi et octavi toni à 12*** for three separate choirs, each with four instruments. Gabrieli did not specify in his scores which instruments should play which lines, but these recent arrangements by Timothy Higgins, principal trombone of the San Francisco Symphony, make the most of modern brass instruments with their valves and slides that facilitate melodic lines.

Gunther Schuller (1925–2015) was a musician unfazed by the usual divisions between musical worlds. Coming of age in the 1940s and '50s — a time of strict musical orthodoxy — Schuller ranged freely, composing in a serial style one day and conducting a jazz ensemble the next, all the while keeping up his mastery of the horn that earned him the principal chair at the Metropolitan Opera. In the **Five Pieces for Five Horns**, composed in 1952, Schuller used his intimate knowledge of the instrument to infuse these short vignettes with immense sonic variety, from the smoky chords of the opening movement to the pointillistic humor of the finale.

In one last antiphonal selection from the *Sacrae symphoniae* of **Gabrieli**, the "echo" aspect speaks for itself in the ***Canzon per sonar in echo duodecimi toni à 10*** for two brass choirs.

Anthony DiLorenzo (b. 1967) is an Emmy-winner composer and trumpeter who has written extensively for films, television and concerts. He composed ***A Little Russian Circus*** for Burning River Brass, with an imagined backstory that he explained in the liner notes for their 2001 CD release *Russian Carnival*:

"It is early 19th-century Russia — a small band of misfits travels the countryside entertaining Czars and Czarinas in their royal palaces. As they continually dazzle their audiences with feats of splendor and amazing acrobatic routines, the performers become known through all of Russia. With their reputation spreading so swiftly, it

becomes time to expand the exhibition and head for the countryside to perform for the masses.

"Vast audiences of farmers, craftsmen, merchants, women and children look forward to the circus, which lifts them out of the dreariness of their everyday lives. Each village takes part in the production by creating their own unique structure to provide for all the performers and animals. With such an elaborate array of animals, wires, nets, poles and fire, accidents are bound to happen. This is where my tale begins.

"*A Little Russian Circus* is set in four movements, each portraying a part of the performance. *Tent of Terror* begins with a blast of trombones setting the stage as the lions, tigers and bears (Oh My!) charge into the tent. ... *Nikolai – the Flying Bear* is considered to be the finest act in the circus. Of course, the bear doesn't really fly; he merely swings from trapeze to trapeze. If the audience could see a little better, they might notice that the bear is not a bear, rather 'Nikolai' is actually two dwarfs stuffed into a bear costume! ... Sitting center stage, a small, lonely clown plays an accordion no bigger than eight inches. Covered in a soft bluish light, *The Clown* plays a beautiful, soaring melody, only to be interrupted by a bizarre cast of characters in all shapes, sizes and colors. ... *Rings of Fire* begins with an eruption of sounds representing exploding balls of fire and light as massive rings placed all over the arena are set ablaze."

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SEATTLE **SYMPHONY**
THOMAS DAUSGAARD, MUSIC DIRECTOR

"

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– Nadine

"

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SEATTLE SYMPHONY
THOMAS DAUSGAARD, MUSIC DIRECTOR

I GIVE BECAUSE...

Our symphony is part of the soul of Seattle and I can't imagine our city without it, so I'd like to be part of the community that helps sustain it.

– Robert

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THURSDAY, OCTOBER 24, 2019, AT **7:30PM**
SATURDAY, OCTOBER 26, 2019, AT **8PM**

Schumann Piano Concerto

DELTA | MASTERWORKS

Cristian Măcelaru, conductor
Beatrice Rana, piano
Seattle Symphony

ANNA CLYNE	*Within Her Arms*	14'
ROBERT SCHUMANN	Piano Concerto in A minor, Op. 54 *Allegro affettuoso* *Intermezzo: Andantino grazioso* *Allegro vivace* BEATRICE RANA, PIANO	31'
	INTERMISSION	20'
FELIX MENDELSSOHN	Symphony No. 3 in A minor, Op. 56, "Scottish" *Andante con moto—Allegro un poco agitato—* *Vivace non troppo—* *Adagio—* *Allegro vivacissimo—Allegro maestoso assai*	40'

Pre-concert Talk one hour prior to the performance.
Speaker: William White, Music Director of Orchestra Seattle and the Seattle Chamber Singers

Ask the Artist following the Thursday performance in the Samuel & Althea Stroum Grand Lobby.

Beatrice Rana's performances are generously underwritten by **Stephen Whyte and Rebecca Ralston** through the Seattle Symphony's Guest Artist Circle.

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ANNA CLYNE

Within Her Arms

BORN March 9, 1980, in London
NOW RESIDES Brooklyn, New York
WORK COMPOSED 2009
WORLD PREMIERE April 7, 2009, in Los Angeles. Esa-Pekka Salonen conducted members of the Los Angeles Philharmonic Orchestra.

What to Listen For
The opening moments of this piece establish a motif of four notes descending in scale-wise steps. This brief figure provides the substance for practically the entire composition.

One of music's most cherished qualities is the solace it can provide in times of loss and grief. Last week, Seattle Symphony performed a program of three compositions, each written explicitly for this purpose. The theme of that program carries over to the first work of this concert. Anna Clyne composed *Within Her Arms* as an elegy for her mother, who died in 2009. The work takes its title and inspiration from verses by the Vietnamese Buddhist monk Thich Nhat Hanh. These read in part:

Earth will keep you tight within her arms
dear one—

So that tomorrow you will be transformed
into flowers—

. . . . . .

Flowers, that speak to me in silence.

The message of love and understanding
has indeed come.

Ms. Clyne scored *Within Her Arms* for string orchestra and uses that ensemble almost as a wordless choir. As in Renaissance choral music, the work makes its effect through the contrapuntal weaving of multiple strands of melody that often echo each other at close quarters. A motif of four notes moving down a scale fragment runs almost continuously through the composition.

The composition's single movement presents contrasting halves. In the first, the music lies low in the ensemble's range and has a dusky tone color that contributes to the prevailing lachrymose character. But following a striking passage of halting phrases over a low tone sustained by basses, and then a full pause, the music turns brighter. The violins, especially, move into a higher range, producing at the end a plausibly angelic sound.

Within Her Arms is not the first work of Anna Clyne's played by Seattle Symphony. In 2016 the orchestra performed *This Midnight Hour*, whose composition it co-commissioned with l'Orchestre national d'Île de France. Ms. Clyne has, in fact, enjoyed many performances by leading orchestras in this country and abroad. From 2010 to 2015 she served as composer-in-residence with the Chicago Symphony Orchestra, and she has held similar positions with the Baltimore and Berkeley Symphony Orchestras, l'Orchestre national d'Île de France, and at various music festivals. Born in London, Ms. Clyne now lives in New York, where she teaches composition at the Mannes School of Music. She notes that "*Within Her Arms* is music for my mother, with all my love."

Scored for string ensemble.

ROBERT SCHUMANN

Piano Concerto in A minor, Op. 54

BORN June 8, 1810, in the town of Zwickau, Saxony
DIED June 29, 1856, at Endenich, near Bonn
WORK COMPOSED 1841–45
WORLD PREMIERE December 4, 1845, in Dresden, under the direction of Ferdinand Hiller. Clara Schumann played the solo part.

What to Listen For
"The piano and orchestral parts are interwoven to the highest degree; one can't imagine one without the other."
– Clara Schumann, on the first movement of her husband's Piano Concerto

Schumann's only completed Piano Concerto is a work of intriguing paradoxes. Although composed by a man whose first ambition was to become a virtuoso pianist and who was married to one of the greatest keyboard artists of the 19th century, it is not a showcase for bravura technique in the way that the concertos of Liszt or Rachmaninov are. Lacking not only the attraction of transcendent brilliance but also the sweeping grandeur that mark the most memorable Romantic concertos — those of Brahms or Tchaikovsky, for example — it nevertheless has become one of the most popular works of its genre. And perhaps most remarkable, it is a work of strong formal unity despite the fact that it was composed in stages over a period of years.

Schumann evidently began thinking of this concerto as early as 1833, but more than half a decade passed without it materializing. In 1839 he promised Clara Wieck, his fiancee, the dedication of the work, yet two more years went by before any of it was finished. 1841 saw the completion of a single movement. Not until 1845 did Schumann complete the concerto. Clara, now Schumann's wife, gave the first performance and many others. Considering both her ability and her devotion to her husband and his music, it seems doubtful that Schumann could have asked for a more capable interpreter.

Schumann dispenses with the traditional orchestral exposition, opening his concerto instead with a brusque stroke followed by a series of cascading chords in the piano. We then hear the principal subject of the first movement — and, in a sense, of the entire work — begun by the orchestral winds and completed by the soloist. Later, Schumann employs this melody again, though in a bright major key.

The second movement is built on a surprisingly modest idea whose signature motif of four ascending notes has its origin in the second measure of the opening movement's principal melody. A more literal recollection of that melody, as well as of the falling chords of the concerto's initial measures, concludes the movement and leads without pause to the finale.

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

FELIX MENDELSSOHN

Symphony No. 3 in A minor, Op. 56, "Scottish"

BORN February 3, 1809, in Hamburg
DIED November 4, 1847, in Leipzig
WORK COMPOSED 1841–42
WORLD PREMIERE March 3, 1842, in Leipzig. The composer conducted the Gewandhaus Orchestra.

What to Listen For
Visitors to Edinburgh can still see the ruined chapel that stands beside the Holyrood Palace. It looks much as Mendelssohn described it in 1829, and the

melancholy air that hangs over it is perfectly captured by the opening moments of this symphony.

One of music's most precocious talents, Felix Mendelssohn was already an accomplished pianist and composer in his mid-teens. Several tangible benefits attended his early accomplishments, not the least being opportunities to travel. As a young man Mendelssohn toured throughout Germany, as well as to Switzerland, France, Holland and Italy. In 1829 he made the first of what would be a series of trips to England. Mendelssohn might have confined his visit to the relative comfort and safety of London. But like most young men, the composer had a strong sense of wanderlust and appetite for adventure. Having fulfilled his contracted concert appearances in the capital, he set off on what he would later call "my rough Scottish journey."

Traveling north by coach and on foot, Mendelssohn reached Scotland a week later. Everything impressed him: the rugged coast, the strange beauty of the Highlands ("so quiet and lonely," he wrote), the girls in Edinburgh and the historical sites he visited. On July 30, 1829, the composer wrote to his family back in Berlin:

At dusk we went to the palace where Queen Mary lived and loved … The chapel nearby is now roofless; grass and ivy grow there, and at the broken alter Mary was crowned Queen of Scotland. Everything is in a state of disrepair and the clear sky shines in. I think I found in that chapel the beginning of my Scottish Symphony: [Here he sketched 16 bars of music].

But despite the promising start his letter implies, Mendelssohn postponed concentrated work on the symphony until 1841. He completed it early the following year. If his memories of Scotland faded at all during the intervening dozen years, they were more than compensated by his increased mastery of composition. The "Scottish" Symphony enjoys the virtues of both youthful impressions and artistic maturity.

The composition follows the classical symphonic plan of four movements, though Mendelssohn stipulated that these should be played without pause. The composer's original inspiration, the theme he jotted down in Scotland, occupies the opening measures of the slow introduction. It is an exceptional melody, quiet yet surprising in its intensity. The principal subject of the ensuing *Allegro* is a variant of this idea, and Mendelssohn rounds off the first movement by returning to the music of the introduction.

The ensuing movement has the feel of a scherzo; its distant woodwind calls and rustling string figures even call to mind the enchanted atmosphere of Mendelssohn's famous A *Midsummer Night's Dream Scherzo*, though evocations of Scottish folk tunes are also evident, particularly in the opening clarinet melody. The third movement brings one of the "songs without words" at which Mendelssohn excelled. Its serene initial melody contrasts with a somber march-like figure that deepens the emotional complexion of the movement.

The finale returns to the energetic spirit and A minor tonality of the opening movement. Mendelssohn might have closed his symphony in that dark key, but the Romantic tradition favored a shift to the major mode late in the piece. Accordingly, a plaintive duet between clarinet and bassoon leads to a broad coda in A major that brings the work to the kind of stirring conclusion we expect in a 19th-century symphony.

Scored for pairs of woodwinds; 4 horns; 2 trumpets; timpani; strings.

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CRISTIAN MĂCELARU
Conductor

Photo: Sorin Popa

Newly appointed Chief Conductor Designate of the WDR Sinfonieorchester, Cristian Măcelaru is one of the fast-rising stars of the conducting world. He takes on this new position at WDR, one of Europe's leading orchestras, effective with the 2019/20 season.

Cristian Măcelaru attracted international attention for the first time in 2012, when he stepped into the breach with the Chicago Symphony Orchestra, deputizing for Pierre Boulez. In the same year, he received the "Solti Emerging Conductor Award" for young conductors, followed in 2014 by the "Solti Conducting Award". Since then, he has performed regularly at the podium of the best American orchestras, including the Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, St. Louis Symphony and National Symphony Orchestra.

BEATRICE RANA
Piano

Photo: Marie Staggat

At only 26 years old, *Gramophone*'s 2017 "Young Artist of the Year" Beatrice Rana has shaken the international classical music world already and aroused admiration and interest from concert presenters, conductors, critics and audiences in many countries.

The year 2017 will remain as a milestone in Ms. Rana's career with the release of Bach's *Goldberg Variations* on Warner Classics and a 30-city tour of the work. Debuting at No. 1 on the U.K. Classical Charts, the recording was praised by reviewers worldwide and crowned by two major awards: *Gramophone*'s "Young Artist of the Year" and Edison Klassiek's "Discovery of the Year" Award. In 2018, she was nominated as 2018 Female Artist of the Year at the Classic BRIT Awards, where she performed for a nationally televised audience at Royal Albert Hall.

SEATTLE SYMPHONY
THOMAS DAUSGAARD, MUSIC DIRECTOR
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FRIDAY, OCTOBER 25, 2019, AT **7PM**

Mendelssohn Untuxed

UNTUXED SERIES

Cristian Măcelaru, conductor
Jonathan Green, host
Seattle Symphony

FELIX MENDELSSOHN — Symphony No. 3 in A minor, Op. 56, "Scottish" 40'
Andante con moto—Allegro un poco agitato—
Vivace non troppo—
Adagio—
Allegro vivacissimo—Allegro maestoso assai

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PROGRAM NOTES

FELIX MENDELSSOHN

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Scored for pairs of woodwinds; 4 horns; 2 trumpets; timpani; strings.

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THURSDAY, OCTOBER 31, 2019, AT **7:30PM**
SATURDAY, NOVEMBER 2, 2019, AT **8PM**

Augustin Hadelich
Brahms Violin Concerto

DELTA | MASTERWORKS

Nathalie Stutzmann, conductor
Augustin Hadelich, violin
Seattle Symphony

HECTOR BERLIOZ	*La damnation de Faust* *Menuet de follets* ("Will-o-the-Wisps")— *Ballet des sylphs* ("Dance of the Sylphs")— *Rákóczy March (Marche hongroise)* ("Hungarian March")	13'
JOHANNES BRAHMS	Violin Concerto in D major, Op. 77 *Allegro non troppo* *Adagio* *Allegro giocoso, ma non troppo vivace* AUGUSTIN HADELICH, VIOLIN	36'
	INTERMISSION	20'
JOHANNES BRAHMS	Symphony No. 2 in D major, Op. 73 *Allegro non troppo* *Adagio non troppo* *Allegretto grazioso (Quasi Andantino)* *Allegro con spirito*	43'

Pre-concert Talk one hour prior to performance.
Speaker: Erica Miner, former Metropolitan Opera violinist, Classical Music Writer

Ask the Artist following the Thursday performance in the Samuel & Althea Stroum Lobby.

Augustin Hadelich's performances are generously underwritten by **Betty Graham** through the Seattle Symphony's Guest Artists Circle.

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PROGRAM NOTES

"My connection to Berlioz is first our shared country of origin, France. But on a more personal side, I discovered the opera *La damnation de Faust* when I was 9. My mother was singing the role of Marguerite and I spent my entire Christmas holidays in the pit listening to these excerpts. I have always dreamed of conducting them since. They are really part of my favorites with an amazing quality of orchestration.

Brahms is one of my absolute favorite composers! I think he brings a light, a sensuality, something universal about nature and love as there are lots of moments in this music evoking the beauty of nature and creation. It's very mystical music for me.

I love to share with the orchestra players and the audience the unique emotion that music brings to people, as it's the strongest, the most beautiful and universal means of communication in the world."

– Nathalie Stutzmann

HECTOR BERLIOZ

La damnation de Faust

BORN December 11, 1803, at La Côte-Saint-André, near Grenoble, France
DIED March 8, 1869, in Paris
WORK COMPOSED 1828–29, 1845–46
WORLD PREMIERE December 6, 1846, in Paris, under the composer's direction

What to Listen For
Just before Berlioz was to conduct the first performance of his *Rákóczy March* in Hungary, a local gentleman came to him, concerned that the famous melody was initially presented quietly when Hungarian listeners were used to hearing it played loudly. "Don't worry," Berlioz replied, "you shall have a *forte* such as you never heard in your life. You haven't read [the score] properly. One must always consider the *end*."

In 1828 Hector Berlioz, not yet 25 and still a student at the music conservatory in Paris, read *Faust* in a recently published French translation. In his *Memoirs*, Berlioz recalled that this "marvelous book fascinated me from the first. I could not put it down; I read it incessantly, at meals,

at the theater, in the streets, wherever I happened to be."

Berlioz's encounter with *Faust* soon produced music: *Huit scènes de Faust* (*Eight Scenes from Faust*), settings of different selections from Goethe's verse drama. The young composer felt initially enthusiastic about this work but later changed his mind and withdrew the music from circulation. Nearly two decades later, Berlioz returned to his *Eight Scenes*, revising much of the music and adding newly created material. The result was *La damnation de Faust*, a remarkable and unclassifiable work, part opera and part large-scale cantata. Like the earlier *Eight Scenes*, it uses solo voices and chorus. But it also includes several purely orchestral movements.

We hear three of these, beginning with *Menuet des follets* ("Will-o-the-Wisps"). Having promised to win the beautiful Marguerite for Faust, the devil Mephistopheles summons spirits of the air (*follets*) to cast a spell on the girl. They flit about in a brilliantly orchestrated dance whose vivacity is far greater than its designation as a minuet suggests.

In Berlioz's adaptation of *Faust*, the title character first sees Marguerite in a dream-vision produced by dancing Sylphs, spirits who appear in the likeness of young women. Lighter and simpler than *Menuet des follets*, their *Ballet des sylphes* conveys the girl's grace and innocence.

For a visit to Hungary, in 1846, Berlioz orchestrated the *Rákóczy March*, the unofficial Hungarian national anthem. It was so well received that the composer decided to relocate the opening of *La damnation de Faust* to Hungary and interpolate the *Rákóczy March* at that point in the work. "A German critic," Berlioz recalled, "said I had no business putting Faust there. I cannot see why. I should have had no hesitation taking him anywhere in the world if the work would have benefitted."

Scored for 2 flutes and piccolo (the 2nd flute also doubling piccolo); 2 oboes; 2 clarinets and bass clarinet; 4 bassoons; 4 horns; 2 trumpets and 2 cornets; 3 trombones; tuba; timpani and percussion; 2 harps; strings.

JOHANNES BRAHMS

Violin Concerto in D major, Op. 77

BORN May 7, 1833, in Hamburg
DIED April 3, 1897, in Vienna
WORK COMPOSED 1878

WORLD PREMIERE January 1, 1879, in Leipzig. Joseph Joachim was the soloist, and the composer conducted the Leipzig Gewandhaus Orchestra.

What to Listen For

Joseph Joachim was a famous and much-admired musician, and Brahms an obscure young pianist and fledgling composer, when the two first met in 1853. The former quickly recognized the enormity of his young colleague's potential. "I have never come across a talent like his before," Joachim wrote at the time. "He is miles ahead of me."

> "Brahms' violin concerto is one of my favorite pieces of music, and one that I have played for almost 25 years. Brahms defines the role of the soloist not as a diva accompanied by a docile and subservient orchestra, but rather a protagonist defining its role through dialogue, struggle and dance with other voices. This is the concerto's greatest strength, but also a significant challenge: the violinist, conductor and orchestra must achieve the chemistry of great chamber musicians in order to create a convincing performance.
>
> Brahms did not write a cadenza, leaving space for violinists to compose their own. For the first half-century after the premiere of the concerto, many great violinists wrote their own cadenzas, starting with Joseph Joachim (for whom the concerto was written) all the way to Kreisler and Heifetz. I find it unfortunate that this tradition did not continue into our time as writing a cadenza is a chance for a more personal reflection. After many years of performing the Joachim and Kreisler cadenzas, I decided to write my own! It was an immensely interesting and humbling experience for me to compose this cadenza while attempting to stay within the parameters of Brahms' style.
>
> I cannot wait to play the Brahms concerto with the Seattle Symphony and Nathalie Stutzmann!"
>
> – Augustin Hadelich

Johannes Brahms was probably the most widely admired composer of his day. Partly as a result, he enjoyed close relationships with a number of musicians. Chief among them were Clara Schumann, widow of the composer Robert Schumann and one of the great pianists of the 19th century; and Joseph Joachim, a superb violinist and Brahms' oldest friend.

Joachim was by any standard an extraordinary musician. A virtuoso of the first rank, he nevertheless disdained the showy pyrotechnics of such famous 19th-century violinists as Paganini and Sarasate, preferring instead to devote himself to insightful interpretations of classical repertory. He met Brahms in 1853. Both men were just beginning their careers, and they soon established a friendship based in no small part on shared musical values. Though not always smooth, their relationship endured some 44 years, until Brahms' death, in 1897.

The friendship between Brahms and Joachim produced a number of tangible results, the greatest coming in 1878. In August of that year, the composer, who habitually understated his creative efforts, wrote to Joachim that he was sending "a few violin passages" to try out. These proved to be the first movement and part of the finale to a concerto he had sketched during the summer. Joachim responded enthusiastically and encouraged Brahms to proceed with the work.

During the following months the two musicians corresponded frequently and met several times to try out portions of the concerto as it took shape. Brahms originally planned a work in four movements (he would realize this unorthodox concerto format three years later in his Second Piano Concerto), but eventually discarded the two central movements in favor of what he belittled as a "poor Adagio."

Knowing the esteem in which Brahms held Joachim, it is not difficult to imagine this composition as a kind of portrait of, or homage to, the violinist. The first movement is marked by the blend of unpretentious grandeur and controlled energy established in the long orchestral opening. Characteristically, Brahms forges each of the themes presented in this passage from several brief interlocking melodies which can expand, develop and play off each other. The violin proceeds to amplify the thematic material presented by the orchestra and contributes an exceptionally lovely melody of its own.

The "poor Adagio" is clearly an expression of great tenderness and affection. Brahms

opens with one of his most beautiful and long-breathed melodies. (It is also one of the great oboe solos in the orchestral literature.) Although the music passes across more troubled thoughts in the central portion of the movement, it returns to its initial melodic impulse and the peaceful vein in which this portion of the concerto began.

The Hungarian flavor of the finale is certainly a bow to Joachim, who not only was of Hungarian background but had himself written a "Hungarian Concerto" and dedicated it to Brahms. It is above all the recurring principal theme of this movement that evokes the gypsy violin style that both Joachim and Brahms knew and loved.

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

JOHANNES BRAHMS

Symphony No. 2 in D major, Op. 73

WORK COMPOSED 1877

WORLD PREMIERE December 20, 1877, in Vienna. Hans Richter conducted the Vienna Philharmonic Orchestra.

What to Listen For

The three-note figure played by the low strings in the opening moments runs throughout the first movement, unifying Brahms' otherwise varied invention. It punctuates the horn-call presentation of the first theme and begins the two variations of that theme — the first a flowing violin line, the second a robust passage for full orchestra — that quickly follow. The same figure reappears in the finale.

Brahms spent some twenty years composing his First Symphony, repeatedly revising details and soliciting advice from trusted musical friends. Having finally published it, however, he soon set to work on a successor, finishing this during the summer vacation he spent at the Austrian lake resort of Pörtschach in 1877.

The composer's acquaintances were quick to perceive the work as a reflection of the pleasant surroundings in which it was written. But there is more to this music than just bucolic impressions. An artist of Brahms' stature would not have limited himself in a major work to carefree sentiments, and the imposing scale of the Second Symphony leaves no doubt that it is indeed a major work.

This is the longest of Brahms' four symphonies and in many ways the richest in detail. In no other piece did the composer achieve a more inventive development of his musical materials or more fascinating relationships among them. Melodies are transformed in unexpected ways but nevertheless retain their identities; different ideas are set against each other in counterpoint; accompanying figures, on careful listening, turn out to be variations of principal themes. Yet for all its ingenious artifice, the symphony attains a rare depth of expression, and not all of this is bright in quality. Beneath the idyllic surface are undercurrents of more sober thought. While these do not dominate the work, they do enrich its emotional complexion.

The composition's opening gesture could hardly be more modest: cellos and basses sound the note D, dip down a tone, and then return. But this three-note figure is the seed from which much of the symphony springs. It appears in different guises again and again throughout the first movement, and it will emerge later as well.

The ensuing *Adagio* paints a darker picture. Beginning serenely with a theme that descends in the high register of the cellos against nearly its mirror image rising in the bassoons, it swells to a passionate outburst. The third movement returns us to a sunnier landscape, though one not without shadows, for there is a bittersweet wistfulness in the harmonies that color the oboe's lilting melody.

No such ambiguity exists in the finale. The entire movement seems to flow effortlessly from a running theme stated softly by the violins in the initial measures. (That the first three notes of this melody are those of the symphony's opening motif provides a tangible link to the first movement and demonstrates Brahms' conception of this composition as a unified structure.) Rhythmic vitality and skillfully varied instrumentation enliven the discourse, and the work concludes with one of the most joyous closing passages in the symphonic literature.

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

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NATHALIE STUTZMANN

Conductor

Photo: Simon Fowler

2019–2020 is Nathalie Stutzmann's second season as Chief Conductor of the Kristiansand Symphony Orchestra in Norway, and her third season as Principal Guest Conductor of the RTÉ National Symphony Orchestra of Ireland. In 2019 she is also concluding a two-season stint as Associate Artist of the São Paulo State Symphony Orchestra.

Stutzmann is considered one of the most outstanding musical personalities of our time, with parallel careers as a conductor and as a world-renowned contralto. Her charismatic musicianship, combined with the unique rigour, energy and fantasy which characterise her style, has been recognized by her peers, audience and critics alike. As a conductor, her core repertoire is focused around the Romantic era — ranging from Beethoven, Brahms and Dvořák through to the larger symphonic forces of Mahler, Strauss, Tchaikovsky and Wagner — as well as French impressionism.

AUGUSTIN HADELICH

Violin

Photo: Suxiao Yang

Musical America 's 2018 Instrumentalist of the Year, Augustin Hadelich is one of the great violinists of our time. He is the 2016 Grammy Award winner for his recording of Dutilleux's Violin Concerto, as well as a Gold medalist of the Indianapolis International Violin Competition. Now an exclusive Warner Classics artist, he has released a CD of the Paganini *24 Caprices*, in addition to the violin concertos of Brahms and Ligeti.

Born in Italy, Hadelich is now an American citizen. He has made concerto appearances with major orchestras around the world. Among his numerous distinctions are an Avery Fisher Career Grant; the inaugural Warner Music Prize; as well as an honorary doctorate from the University of Exeter in the UK.

Hadelich plays the 1723 "Ex-Kiesewetter" Stradivari violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

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** In Memoriam*

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We offer our sincere thanks to the following individuals who have remembered the Seattle Symphony with a future gift through their estate. Legacy donors help preserve the beauty of symphonic music and enrich the next generation through the sights and sounds of the orchestra. To let us know you have remembered the Seattle Symphony in your planning or to learn more, please contact Director of Major Gifts & Planned Giving Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org. The following list is current as of September 3, 2019.

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THANK YOU MUSICAL LEGACY SOCIETY MEMBERS!

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

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

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

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The Seattle Symphony gratefully recognizes the following corporations, foundations and united arts funds for their generous outright and in-kind support at the following levels. This list includes donations to the Annual Fund and Event Sponsorships, and is current as of September 3, 2019. Thank you for your support — our donors make it all possible!

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

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BENAROYA HALL GUIDE

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

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

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

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

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

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

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

COUGH DROPS: Cough drops are available from ushers.

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

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

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

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

DINING AT BENAROYA HALL

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

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

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

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

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

CONTACT US

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

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

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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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THE LIS(Z)T

SEEN & HEARD AT THE SEATTLE SYMPHONY

Photos: Brandon Patoc

1 / Gretchen Kah raises her paddle for the Symphony's education and community programs

2 / Seattle Symphony musicians Eric Han, cello and Mae Lin, violin with pianist Jessica Choe

3 / Seattle Symphony Board member Viren Kamdar and his wife, Srilakshmi Remala

4 / The hotshop lives up to the name with glassblowing and on-fire performances

5 / Seattle Symphony percussionist James Benoit on vibraphone

6 / Seattle Symphony Board Chair Emerita Leslie Jackson Chihuly

A NIGHT AT THE BOATHOUSE

On May 31 the Seattle Symphony hosted A Night at the Boathouse, a summer fundraiser at the Chihuly Boathouse on the shores of Seattle's Lake Union. With performances by Seattle Symphony musicians James Benoit, percussion; Eric Han, cello; and Mae Lin, violin, along with pianist Jessica Choe, the evening was a showcase of the talent on stage at Benaroya Hall every week. Thunderpussy and Brent Amaker and the Rodeo rocked the hotshop, and DJ Supa Sam kept the party going long into the night. Thanks to all the performers for a night of music like no other!

Thank you to everyone who attended for raising $158,000 in support of the Symphony's education and community engagement programs, helping to make live symphonic music accessible to everyone.

Special thanks to Supporting Sponsors Delta Air Lines and JP Morgan Chase, the many event sponsors, and all the individual donors who helped make A Night at the Boathouse a success.

For information about upcoming special events, visit us online at seattlesymphony.org/special-events or contact Special Events Officer Molly Gillette at 206.215.4753 or molly.gillette@seattlesymphony.org.

seattlesymphony.org/liszt

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