THOMAS DAUSGAARD, MUSIC DIRECTOR

SEATTLE SYMPHONY

FEBRUARY 2020

PATRICIA KOPATCHINSKAJA

SHOSTAKOVICH’S FIRST VIOLIN CONCERTO

THOMAS DAUSGAARD CONDUCTS

Nielsen’s Symphony No. 1
Dvořák’s Symphony No. 8

ALSO THIS MONTH

The Best of Quincy Jones
Brandi Carlile with the Seattle Symphony
“This is the best ever!”
—Walter Gray, retired mayor and broadcast executive

“This is the best ever!”
—Laurence Jalbert, a Canadian musician

“A must-see!”
—IN New York Magazine

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   Shostakovich Violin Concerto No. 1
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37 / February 27, 28 & 29
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## LOOKING AHEAD: MARCH AT BENAROYA 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.

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

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COMMUNITY CONNECTIONS
New Horizons

New Horizons participants in 2018 Prism Project Seattle Symphony composition workshop

New Horizons offers programs to facilitate youth’s transition off the streets. Since 1978 New Horizons has connected youth experiencing homelessness in Downtown Seattle to needed resources through basic services and positive relationships.

The Seattle Symphony has been partnering with New Horizons since 2017 and the people that they serve have access to complimentary tickets through the Community Connections program.

During the 2017–2018 season Seattle Symphony Composer in Residence Alexandra Gardner collaborated with youth at New Horizon’s to compose a new work during the Seattle Symphony’s Prism Project. Stay Elevated was premiered by the Seattle Symphony in May 2018.

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

THOMAS DAUSGAARD
Music Director

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As a child growing up in Minnesota, Jordan Anderson knew he was going to be one of two things: a hockey player or a classical musician. "In high school, I started to realize that I wasn’t going to be a college hockey player, let alone a professional hockey player, so I decided to follow the bass route," he laughs.

Today Jordan is Principal Bass of the Seattle Symphony. "I won the position here during my senior year of college. I had zero professional experience, and I want to thank Jon Green and the entire section for being so supportive. I learned so much from them."

When he’s not playing on stage, Jordan enjoys spending time with his wife, Angie, and two girls, Lulu and Miley. "We sing out loud in the car together when my kids are listening to Lizzo, Taylor Swift or Katy Perry. I just can’t help myself," Jordan grins.

For a quiet escape, Jordan enjoys going fly fishing when he can. Jordan says the process of casting and reeling is calm, even meditative. "You’re always moving the fly, making it imitate some sort of natural flying pattern, floating through the air or landing in a drift so the fish sees it as an insect. You’re making something come alive, and to do that with an incredible amount of finesse and being very light handed with your movement — you just get into the flow."

Watching Jordan on stage at Benaroya Hall, you can glimpse that calm, practiced approach in his playing, too. After 20 years in the orchestra, Jordan says he still looks forward to every concert. "I’m so grateful to be on that stage, and I’m just so grateful that our audiences support us. The excitement, the thrill, of playing wouldn’t exist without them with us every week."
Led by Music Director Thomas Dausgaard, the Seattle Symphony is 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).

OUR MISSION

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

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Welcome to Benaroya Hall!
After an exhilarating start to the 2019–2020 season with our new Music Director, Thomas Dausgaard, you can continue to expect more thrilling performances here at the Hall. Thomas and the orchestra’s collaboration is electric, and we’ll continue to capture that energy in live recordings of your favorite performances.

I am particularly looking forward to Salome in concert on March 19 and 21 (read more about this on page 12), which reminds us that the Seattle Symphony is also the orchestra for the Seattle Opera. Tchaikovsky’s Fifth Symphony is an audience favorite, but the special treat that week will be Florence Price’s Second Violin Concerto featuring our own Principal Second Violin Elisa Barston and Eun Sun Kim at the podium on March 12 and 14. And our Celebrate Asia concert on March 8 will showcase Conrad Tao both as an amazing pianist as well as composer.

It was just a year ago that we were celebrating the grand opening of Octave 9: Raisbeck Music Center, the new performance venue at Benaroya Hall that pushes the boundaries of creative expression and pioneers the way we experience music. If you haven’t joined us for a concert in this new space, I encourage you to explore the exciting Octave 9 performances we have on offer this spring.

In June, we’ll celebrate the innovative Ludwig van Beethoven’s 250th birthday with the community. While we will be performing the composer’s cherished works, the community’s voice is at the heart of this festival. Beethoven was a composer that changed orchestral music forever and set new standards for all composers that followed. Our celebration pairs his symphonies with new music, capturing the voices of our time. Get your festival passes now for the full experience of music that breaks the mold.

Follow the Seattle Symphony on Facebook, Instagram and Twitter and be among the first to see the 2020–2021 season announcement later this month. It’ll be another year of incredible performances, the best guest artists, important commissions and all your favorite symphonic masterpieces. Make sure to subscribe right away so you won’t miss any of the magic.

I hope you enjoy the performance and I look forward to seeing you at Benaroya Hall again soon!

Krishna Thiagarajan
President & CEO
Leslie Jackson Chihuly Chair

NOTA BENE

**WONDER WOMEN FAMILY CONCERT** Hear the incredible music of women composers and stories of strong women throughout history at the February 22 Family Concert. The Seattle Symphony’s Conducting Fellow Lina Gonzalez-Granados will conduct the orchestra and the Seattle Symphony’s own Principal Second Violin Elisa Barston in music by Amy Beach, Lili Boulanger, Ruth Crawford Seeger and Florence Price.

**GET YOUR BEETHOVEN FESTIVAL TICKETS** The Symphony is gearing up for our Beethoven Festival in June. Over three weeks, the orchestra will perform all nine symphonies alongside music created, inspired or performed by the community. Come to one concert or come to them all! This is an event you won’t want to miss.

[seattlesymphony.org/beethoven-festival](http://seattlesymphony.org/beethoven-festival)
“Thank you Scan|Design. I feel very lucky to live here in such style and comfort, and it adds to my great joy in being in Seattle.”

Thomas Dausgaard, Seattle Symphony Music Director
Seattle Symphony Music Director Thomas Dausgaard is not one to shy away from major statements, and in his upcoming all-Strauss program on March 19 and 21, Dausgaard conducts three of the works that put Richard Strauss on the map. Starting off with Don Juan and Tod und Verklärung aka “Death and Transfiguration,” the tone poems are followed by Strauss’ first operatic success, the scandalous Salome. The programmatic underpinnings of these three grand works are ideally suited for huge orchestral forces and, in Salome, a commanding soprano who can blaze forth in full glory.

“Each piece in the program represents three very different self-expressions of Strauss. In Don Juan, Strauss derives inspiration from the personal, wordless character of Don Juan himself. In Tod und Verklärung, Strauss explores the lofty human theme of death and transfiguration and lastly — in his sublime element, writing opera — uses the words of Salome to inspire music to new heights.

“We can talk at great length about the exceptional qualities in these great works, but ultimately I want the listener to trust in their own experience in the moment of the concert ... Music is so much more than words: The live music performance is that visceral experience of us onstage, baring our souls as performers and reaching the listeners in a million different ways.”

— Thomas Dausgaard

Don Juan’s thrilling and propulsive opening theme grabs you by the seat of your proverbial pants, and rarely lets go until its hero experiences exhaustion and defeat. Inspired by a Nikolaus Lenau play, the music follows Don Juan from his initial bold entrance through evening liaison and numerous romantic encounters. Finally, some 18 minutes later, he tires of the chase and allows himself to be killed in a duel. All the while, valiant orchestra members play as if their lives depended on it.

In one sense, Tod und Verklärung begins where Don Juan left off, in what Dausgaard terms “the mortal, mundane and banal realm of the physical,” and then aspires to the metaphysical. Based on a poem by Alexander Ritter, a friend of Strauss, the music begins with the failing heartbeat of an artist on his deathbed. His exhausting struggle with death follows with a period of transition in which his entire life flashes before him. Upon the final acceptance of his fate, there is release and transfiguration. Strauss’ notion of leaving the body for loftier realms may have been profoundly romantic, but it was one that he fully embraced. Often referenced is the tale of Strauss on his deathbed, where he turned to his daughter—
in-law Alice and said, “Dying is just the way I composed it in Tod und Verklärung.”

If anything could subvert Tod und Verklärung’s romanticism, it’s the end of Strauss’ Salome, which was the namesake opera set to Oscar Wilde’s French play written in 1891. Wilde’s play is based on the Biblical story of John the Baptist’s death, but Wilde gave the story quite a twist with a violent and erotic adaptation of this Christian biblical setting.

Naturally, this shocked audiences — and many performers as well — after the opera’s premiere in December 1905. Some opera houses either banned Salome outright or, in the case of New York’s Metropolitan Opera, withdrew it after one performance and kept it under wraps for 27 years. At the time of the premiere, one singer refused to enact the Dance of the Seven Veils, which is where Dausgaard will begin this performance.

Set in 1st century AD, the tale centers on the adolescent Salome, also known as the Princess of Judaea. She is the daughter of Queen Herodias and step-daughter of King Herod. Fascinated by the voice of John the Baptist (Jochanaan), who is imprisoned in a cistern in Herod’s palace, Salome uses her physical allure to convince the Captain of the Guard, Narraboth, to bring Jochanaan to her. Increasingly attracted to the wild-talking prophet as he rejects her, Salome watches the prophet retreat to the well as her stepfather and mother enter.

Herod, who seems more interested in Salome than in his own wife, promises Salome that he will grant her whatever she wants if she will dance for him. Our performance begins with Salome’s dance. As Salome lies naked before her stepfather, she demands the head of the prophet on a silver platter. In the extended final scene, she declares her love for Jochanaan’s severed head. After kissing its blood-drenched lips, she concludes with one of the most radiant and glorious of Straussian climaxes — the apotheosis of romanticism — which so disgusts Herod that he calls for her immediate death.

Our Salome, Gun-Brit Barkmin, has sung the role for nine years, including with Thomas Dausgaard in São Paulo, with the Vienna State Opera and at Carnegie Hall. “For me, she is more child-like and innocent than in the clichéd sense,” Barkmin says. “She is not a vamp or something frightful. She is cruel, but she is somehow curious and innocent. As the Princess of Judaea, she is not used to this very bold ‘No!’ from Jochanaan, who pushes her away in a very ugly way because he’s not very polite. Strauss’ music shows me that she is someone helpless who is getting excited in a crescendo of emotions. Being told no is something new, and it’s kind of refreshing and exciting. It opens a door inside of her that she never walked through before.”

“At the end of the story,” Gun-Brit adds, “when she finally kisses Jochanaan’s mouth, she says this is not really what I wanted. This is a very common experience: we wish so much for a thing, and when we finally get it after a long fight and struggle, we realize that it is not exactly what we thought it would be. Not everyone sees Salome the way I do, but I don’t care; I do it my way and, for me, it works. Of course, the vocal part is very demanding, with all these huge lines that call for stamina, a good technique, and a good idea of what you want to express. The performance has to be emotional. It has to catch people inside of their souls.”

Get your tickets now to join Thomas, Gun-Brit and the orchestra for this concert on March 19 and 21.
THURSDAY, JANUARY 30, 2020, AT 7:30PM
SATURDAY, FEBRUARY 1, 2020, AT 8PM

Shostakovich Violin Concerto No. 1

Thomas Dausgaard, conductor
Patricia Kopatchinskaja, violin
Seattle Symphony

EDVARD GRIEG

Peer Gynt Suite No. 1, Op. 46
Morning Mood
Ase’s Death
Anitra’s Dance
In the Hall of the Mountain King

EDVARD GRIEG

INTERMISSION 20’

DMITRI SHOSTAKOVICH

Violin Concerto No. 1 in A minor, Op. 77 (99)
Nocturne: Moderato
Scherzo: Allegro
Passacaglia: Andante—
Burlesca: Allegro con brio

PATRICIA KOPATCHINSKAJA, VIOLIN

INTERMISSION 20’

CARL NIELSEN

Symphony No. 1 in G minor, Op. 7
Allegro orgoglioso
Andante
Allegro commodo—
Finale: Allegro con fuoco

Pre-concert Talk one hour prior to each performance.
Speaker: Larry Starr, University of Washington Professor Emeritus

Ask the Artist following the Thursday, January 30 concert in the Samuel & Althea Stroum
Grand Lobby.

Thomas Dausgaard’s performances are generously underwritten by Charles and Maria
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Reflections from Thomas Dausgaard

Grieg’s Peer Gynt Suite No. 1
Reading Ibsen’s dramas, like Peer Gynt, as a teenager, I was particularly happy that I could read them in their original language, because Norwegian and Danish are so close. I loved playing Grieg’s piano music, and I conducted this suite in my professional orchestra conducting debut. Ibsen’s texts inspired Grieg to write some of his most striking orchestral music — within each movement a new atmosphere is set.

Shostakovich’s Violin Concerto No. 1
Realizing my growing interest in classical music, my piano teacher suggested that I ask to attend a rehearsal with the Danish National Orchestra, where her sister played violin. I was let out of school early almost every Wednesday so that I could do this. I was totally in love with following the process like that, often also attending the concert or hearing it on the radio. I would often be the only person in the audience for rehearsals, and I sometimes had an opportunity to ask the performers questions. One day, shortly after Shostakovich had died, his First Violin Concerto was to be rehearsed, but to my great disappointment the session I was going to attend had been cancelled because rehearsals had been going so well. This raised my expectations for the performances, and I was blown away: tragic, serious music — inspired partly by horrors of World War II — eventually paring down to a long solo on the violin, and finally exploding in an unstoppable, very fast and grotesque movement.

Nielsen’s Symphony No. 1
Going to orchestral concerts, I began to realize the joy it must be to play with so many musicians together, so I began playing the cello. My teacher was principal cello with one of the Copenhagen orchestras and I found him deeply inspiring — I had so much to learn! He was a deep musician with little interest in pedagogical shortcuts; I was immediately faced with very challenging works — and eventually made my way into the youth orchestra in Copenhagen. One of my happiest memories is playing Nielsen’s ever-youthful First Symphony — being a tiny part of this euphoric sound of us all playing together — which is inspired by Beethoven’s Fifth Symphony.
**EDVARD GRIEG**

*Peer Gynt* Suite No. 1, Op. 46

**BORN** June 15, 1845  
**DIED** September 4, 1907  
**WORK COMPOSED** 1875; compiled as suites in 1888  
**WORLD PREMIERE** February 24, 1876 (as incidental music)

**What to Listen For**

Note the majestic brass chords and arpeggiating strings in *Morning Mood*, which paint a North African sunrise.

Listen for the cymbal crashes and increasing tempo as the trolls become increasingly irate in the final movement.

Tonight’s program includes three pieces that expanded traditional forms and genres while grappling with the cultural and political climates of their times. Throughout the late 19th century, Grieg helped craft the national musical identity of Norway and his *Peer Gynt* music is seen as an expansion of the tone poem — a symphonic work that follows a program. And yet, Grieg originally composed the work as incidental music for Henrik Ibsen’s 1867 play. Later, he crafted the music into two suites that follow the lying and cheating antihero, Peer Gynt, on his quest for identity and meaning.

The first movement, *Morning Mood*, finds Peer in the North African desert, filled with bird song. The second movement traces Peer’s return home to find his mother, Åse, dying, accompanied by lamenting strings and a plodding tempo. Sitting with Åse, Peer tells an engaging fantasy to her, including them riding on horseback to meet with St. Peter. He then returns to North Africa in the third movement, a lively Polish mazurka entitled *Anitra’s Dance*.

The final movement, *In the Hall of the Mountain King*, follows Peer’s adventures in the Kingdom of the Trolls as he defies their rulers and is furiously pursued.

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

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**DMITRI SHOSTAKOVICH**

*Violin Concerto No. 1 in A minor, Op. 77 (99)*

**BORN** September 25, 1906  
**DIED** August 9, 1975  
**WORK COMPOSED** 1947–48  
**WORLD PREMIERE** October 9, 1955

**What to Listen For**

Note how often the soloist plays — they rarely get a chance to rest!

Listen for the dramatic cadenza at the end of the third movement that shows off the performer’s virtuosity and leads, without pause, into the finale.

A child of early 20th-century Russia, Dmitri Shostakovich lived through a wave of changes, including World War I, the Bolshevik Revolution, World War II and the Cold War. As Russia transformed into the Soviet Union, the ideals of communism penetrated all things, including musical composition. Shostakovich yearned to challenge conventional forms and genres, but he often faced backlash from the political and cultural leaders of the USSR.

One of the great tragedies surrounding Shostakovich is his fall from grace with the premiere of his opera, *Lady Macbeth of the Mtsensk District*. The work premiered in 1936 amidst the Great Terror — a period of political repression that swept throughout the Soviet Union. Following the opera’s opening, an anonymous article appeared in the Soviet propaganda magazine, *Pravda*, which declared *Lady Macbeth* as “muddle instead of music.”

Though Shostakovich rallied a year later with his Fifth Symphony, his tumultuous career continued to rest on political instability. The composer sought to push boundaries of music by combining experimentalism with established compositional disciplines, but the Soviet Union saw these pursuits as risky.

Shostakovich was once more blacklisted, this time by a decree issued on February 20, 1948 that was known as the Zhданov Doctrine. Named for its developer, Andrei Zhdanov, the decree targeted “formalistic” music (including the works of Shostakovich) that did not serve the purposes of the Soviet Union.

Shostakovich’s reaction to this doctrine was striking. Instead of fighting, he began to churn out nationalistic works. Included in his rehabilitation period were choral works to the texts of poet Yevgeny Dolmatovsky and an oratorio on the Soviet’s reforestation act that won him a Stalin Prize. Shostakovich’s efforts succeeded and the composer was able to return to his more complex music following the death of Stalin in 1953.

Shostakovich’s *Violin Concerto No. 1* was directly impacted by the composer’s career turmoil in the 1940s. He had originally begun work on the concerto in July of 1947, inspired by the violinist David Oistrakh. Following the publication of the Zhdanov Doctrine, however, Shostakovich shelved the Violin Concerto until the artistic climate began to relax in the 1950s. As a result, the work finally premiered with the “Leningrad Symphony” — featuring Oistrakh as the soloist — almost a decade after its initial conception.

Unlike a traditional concerto, Shostakovich’s work features four movements instead of the expected three. The work is dark and tumultuous; violinist Venyamin Basner, who workshopped the concerto with Shostakovich, described the work as “relentlessly hard.” The first movement, entitled *Nocturne*, cries out in its lyricism. The violin is primarily accompanied by lower woodwinds along with the harp, celeste and tam-tam — the only movement that requires this particular instrumentation. The second stands in stark contrast to the first, presenting a lively, sardonic scherzo. The soloist scrapes on their strings, frantically beating out its melody that was inspired by Jewish folk dances. The third movement, however, is slow, steady and solemn. Shostakovich presents this movement — often referred to as the heart of the concerto — as a passacaglia, an old musical form that often was set in triple meter over a repeating bass. There are nine repetitions of the ostinato, which could be interpreted as Jews processing to the gas chambers in the Holocaust. Shostakovich’s gripping concerto ends with a burlesque, a folk dance that seems to be breaking free in wild abandon — sometimes desperate, other times joyful and all the while showing off the violinist’s virtuosity and spirit.

Scored for solo violin; 3 flutes (the 3rd flute doubling piccolo); 3 oboes (the 3rd oboe doubling English horn); 3 clarinets (the 3rd clarinet doubling bass clarinet); 3 bassoons (the 3rd bassoon doubling contrabassoon); 4 horns; tuba; timpani and percussion; harp; celeste; strings.

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CARL NIELSEN
Symphony No. 1 in G minor, Op. 7

**BORN** June 9, 1865
**DIED** October 3, 1931
**WORK COMPOSED** 1890–91
**WORLD PREMIERE** March 14, 1894

What to Listen For

Nielsen uses folk music throughout his symphony. Note the simple, tonal melodies in each of the movements to hear Nielsen’s Danish roots.

The devil is in the details: listen for Nielsen’s recurring themes and motives inspired by Beethoven.

Carl Nielsen — who is recognized as one of Denmark’s greatest composers — showcased a mastery of form and tonality through his entire musical output. Nielsen came to age during Romanticism — a period when emotion reigned supreme and composers like Johannes Brahms and Richard Wagner battled over musical form and aesthetics. Touring Europe on a scholarship, Nielsen was surrounded by this constant debate but chose a path: Beethoven. Rather than engaging with programmatic music, Nielsen marveled at the cyclical nature of Beethoven’s Symphony No. 5, noting his over-arching tonal scheme and use of small rhythmic motives. Nielsen later went on to incorporate similar structures into his own music, including tonight’s Symphony No. 1, to “do some good and open ears and eyes to all the German gravy and fat among Wagner’s imitators.” During his tour through Europe, Nielsen met and married Danish sculptress Anne Marie Brodersen. Following their honeymoon and subsequent move to Copenhagen, Nielsen wrote his first symphony and dedicated the work to his new wife.

The symphony premiered several years later, performed by the Royal Danish Orchestra with Nielsen sitting as a second violin. The premiere received enthusiastic feedback, including one particularly raving review by critic Charles Kjerulf: “In this music there are the finest effects of light — cloud shadows hastening over-flowing water. The sun breaks forth and the sun hides. Waves tower up and subside again. There are the eternally shifting moods of an easily moved human mind, from tears to smiles, from weeping to laughter. Eyes sparkle and eyes become dewy, the heart beats with joy and is crushed by torment. And all this is given enchanting expression in music, bold and yet undemonstrative, flashy and yet refined. This symphony is a whole marvelous and captivating series of moods...a work from which there already flashes a summer lightning of talent and which seems to promise a coming storm of genius...no one could be in any doubt that Carl Nielsen has here, in the most beautiful and convincing way, honored the many great promises of the past.”

Entitled Allegro orgoglioso (haughtily joyful), the first movement introduces a playful, breathless melody that harkens back to the Danish folksongs of his childhood. The composer was born on the Island of Funen and later wrote in his autobiography, Min Fynske Barndom (My Childhood on Funen), of his mother singing folksongs as they sat together. Though he soon departed from the island to study music in Copenhagen, Nielsen often reflected on his idyllic childhood scenery. In his diary, Nielsen wrote: “I enjoy seeing that world again, and often it pulls so deeply at my heartstrings!” The second movement, Andante, opens with lush strings before passing the simple, yearning melody to the woodwinds and horns. Listen for the swaying strings in the middle of this movement, which seem reminiscent of waves in the ocean. In contrast, the third movement, Allegro comodo, uses Danish folk tunes for a spirited scherzo. A recurring rhythmic motive pulses throughout the movement, reminiscent of the “knock of fate” from Beethoven’s Symphony No. 5. The fourth movement is stormy and passionate, featuring emphatic string melodies punctured by brief brass declarations. There’s a moment of respite, aided by lyrical woodwinds, but the lycism is soon swept away. The symphony culminates with a whirling finale that combines Nielsen’s symphonic form, tonality, and emotion for a dramatic end.

*Scored for 3 flutes (the 3rd flute doubling piccolo), 2 oboes; 2 clarinets; 2 bassoons; 4 horns; 2 trumpets; 3 trombones; timpani; strings.*

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   “The Star-Spangled Banner”

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   “My Days Have Been so Wondrous Free”

STEPHEN FOSTER
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TRADITIONAL
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   “Shenandoah”

ARTHUR FARWELL
   “Song of the Deathless Voice”

TRADITIONAL
   “Erie Canal”

SIDNEY HOMER
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   “The Star-Spangled Banner”

HARRY T. BURLEIGH
   /arr. Stephen Buck
   “Ethiopia Saluting the Colors”

MICHAEL DAUGHERTY
   “Letter to Mrs. Bixby”

INTERMISSION

TRADITIONAL
   /arr. Stephen Buck
   “The Candidate’s a Dodger”

CHARLES IVES
   “Memories”

KURT WEIL
   “River Chanty”

MARGARET BONDS
   /arr. Stephen Buck
   “The Negro Speaks of Rivers”

CHARLES IVES
   “Charlie Rutledge”

JOHN CORIGLIANO
   “One Sweet Morning”

LEE HOIBY
   /arr. Stephen Buck
   “Lady of the Harbor”

ELINOR
   “God Be in my Heart”

REMICK WARREN
   “To What you Said”

Medley: “America the Beautiful”
   —“Lift Up Your Voice”—
   “The Star-Spangled Banner”

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

For more information on the music included in tonight’s program or on the history and context of American poetry and song, please visit www.songofamerica.net a resource provided by The Hampson Foundation.

Lighting Designer: Rick Siegel
Sound Designer: Chace Deschene

Song of America: Beyond Liberty originally premiered at the 2018 Glimmerglass Festival in a production by Francesca Zambello with an original libretto by Royce Vavrek.

Thomas Hampson’s performance is generously underwritten by Paul Leach and Susan Winokur through the Seattle Symphony’s Guest Artists Circle.

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No art form is more deeply intertwined with the American spirit than America Song. Poetry and music, and people joining in the democratic action of singing together, have given us strength in battles at home and abroad, united us in times of social and political turmoil, and kindled our sense of community and empathy for others.

The stories told through the music in this program are, in a sense, a diary of the American experience – inspiring through the beautiful profundity of word and music and illuminating the truths of a nation born of an ideology which celebrates and uplifts the individual. In our songs, the language of heart and mind, freedom and purpose, resonates from the culture that created it. The Song of America Project which I have curated in several forms, first with the Library of Congress and now as an independent staged concert, highlights the many different developments and changes in American culture and is a celebration of our unity as seen through the eyes of our poets and the ears of our composers. At its core, Beyond Liberty is a night of stories. Stories about the songs, songs that are about the stories, and never straying far from the experience of the people who wrote them. When we know our stories, we know who we are as Americans.

So, sit back, hum along (quietly), tap your foot, enjoy your memories and if you find yourself smiling or sniffing just know it’s all part of our Song of America.

Warmly,
Thomas Hampson
is unknown, Charles Seeger transcribed the work after a Library of Congress recording in which Arkansas native Emma Dusenberry recounts the song from her childhood.

The final two works on tonight’s program are from early twentieth-century experimental composers. Charles Ives is known as a great American composer who pushed the boundaries of music and wrote over 175 songs. Ives composed “Memories” during his student years at Yale University, perhaps representing the excitement of performance. “Memories” breaks into two distinct halves: the opening traces a performer anxious waiting for the curtain to open while the second half is a nostalgic parlor song depicting the performance itself.

The last piece is not from an American-born musician, but rather one who chose to be American. German-Jewish composer Kurt Weill emigrated to the United States in 1933 following the rise of Hitler and became entrenched with American culture. Tonight’s song, “River Chanty,” is a piece from his unfinished musical based on Mark Twain’s celebrated novel, Adventures of Huckleberry Finn. The song showcases an idyllic voyage through the middle of the country, the Mississippi River.

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**THOMAS HAMPSON**
Baritone

Thomas Hampson, America’s foremost baritone, has received international honors and awards for his captivating artistry and cultural leadership. Lauded as a Metropolitan Opera Guild “Met Mastersinger” and inducted into both the American Academy of Arts and Sciences and Gramophone’s “Hall of Fame,” Hampson is one of the most respected and innovative musicians of our time. With an operatic repertoire of over 80 roles sung in all the major theaters of the world, his discography comprises more than 170 albums, which include multiple nominations and winners of the Grammy Award, Edison Award and the Grand Prix du Disque. He was appointed the New York Philharmonic’s first-ever Artist-in-Residence and was honored with a Living Legend Award by the Library of Congress, where he has served as Special Advisor to the Study and Performance of Music in America.

Highlights of Hampson’s 2019–2020 season include performances of La Traviata at the Vienna State Opera, and his debut as Altair in Strauss’ Die ägyptische Helena at the Teatro alla Scala. At the Opernhaus Zürich, he creates the role of Jan Vermeer in the world premiere of Stefan Wirth’s Girl with a Pearl Earring. Concert engagements include Schumann’s Dichterliebe with pianist Jan Lisiecki and a performance with the Verbier Festival Chamber Orchestra at the Tsingy Festival, Schubert Lieder with the Orchester Wiener Akademie; Beethoven’s An die ferne Geliebte on tour with the Amsterdam Sinfonietta, and his debut at the Royal Opera House Muscat in a gala concert with soprano Angel Blue.

Hampson and his son-in-law, bass-baritone Luca Pisaroni, take their No Tenors Allowed program to Utah and the Teatro Colón. Hampson also returns to Berlin’s Boulez Saal for his Schubert Week, which includes a program of Schubert’s Winterreise with Wolfram Rieger. His Song of America: Beyond Liberty project continues this season with performances in Tucson and Seattle.

**LARA DOWNES**
Piano

Lara Downes is among the foremost American pianists of her generation, a trailblazer on and off-stage whose musical roadmap seeks inspiration from the legacies of history, family and collective memory.

Downes’ playing has been called “ravishing” by Fanfare Magazine, “luscious, moody and dreamy” by The New York Times, and “addicting” by The Huffington Post. As a chart-topping recording artist, a powerfully charismatic performer, a curator and tastemaker, Downes is recognized as a cultural visionary on the national arts scene. Downes’ forays into the broad landscape of American music have created a series of acclaimed recordings, including America Again, selected by NPR as one of “10 Albums that Saved 2016,” and hailed as “a balm for a country riven by disunion” by the Boston Globe. Her recent Sony Classical debut release For Love Of You debuted in the Billboard Top 20 and was awarded the 2017 Classical Recording Foundation Award.

Downes’ fierce commitment to arts advocacy, mentorship and education sees her working in support of non-profit organizations including PLAN International, the Sphinx Organization, the Lower Eastside Girls Club, Washington Performing Arts and NPR’s From The Top, where she appears as a rotating guest host.

In 2020 Downes celebrates the Year Of The Woman with world premieres of newly discovered works by Florence Price and Margaret Bonds, and large-scale commissions from Paola Prestini and Clarice Assad, in collaboration with the Chicago Symphony and the Louisville Orchestra. Lara Downes is a Yamaha Artist.
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Dvořák Symphony No. 8

Thomas Dausgaard, conductor
Gidon Kremer, violin
Seattle Symphony

POI TR ILYCH TCHAIKOVSKY  Romeo and Juliet Fantasy Overture  21'

MIECZYSŁAW WEINBERG  Violin Concerto, Op. 67  26'
Allegro molto
Allegretto—
Adagio
Allegro risoluto
GIDON KREMER, VIOLIN

INTERMISSION  20'

ANTONÍN DVOŘÁK  Symphony No. 8 in G major, Op. 88, B. 163  35'
Allegro con brio
Adagio
Allegretto grazioso
Allegro, ma non troppo

Pre-concert Talk one hour prior to each performance.
Speaker: Claudia Jensen, Affiliate Instructor, Slavic Languages, University of Washington

Gidon Kremer’s performances are generously underwritten by Element47 though the Seattle Symphony’s Guest Artists Circle.

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Reflections from Thomas Dausgaard

Tchaikovsky’s Romeo and Juliet Fantasy Overture

One of my favorite conductors who came to Copenhagen often in my youth was the Italian Carlo Zecchi, who had started out as a brilliant pianist, but due to an accident had lost control over two fingers on his left hand and had begun conducting. He became a beloved conductor — particularly of Baroque and Classical repertoire — always coming on stage with crutches, and sitting down while conducting. He had a way of making musicians listen to each other, with his gentle yet lively movements, which created magic. In what was to be one of his last concerts, he ended the program, unusually, with Tchaikovsky’s Romeo and Juliet. At the music’s biggest and most impassioned climax, he extraordinarily rose from his chair and thus created an incredible intensity and drama, reminding us that this music isn’t just about love, life and death, but demands this from its performers too.

Weinberg’s Violin Concerto

Like Shostakovich is unthinkable without Mahler, Weinberg is unthinkable without Shostakovitch. And similarly do Weinberg’s works have their own individual tone — now experiencing a revival by several artists championing them. None more so than our soloist, the legendary violinist Gidon Kremer. I have very fond memories of performing Sofia Gubaidulina’s Offertorium together with him and look forward to learning more from him about Weinberg.

Dvořák’s Symphony No. 8

For many years I heard this favorite symphony from the cello line, having enjoyed enormously playing it on the cello in the youth orchestra in Copenhagen. I had enjoyed the many beautiful passages where the cellos have the melody — and I tended to see any other passages as interludes for us in the cello group just to get ready for the next pouring out of our souls. Conducting it I have come to realize what a wonderful work it is for all instruments! This was confirmed for me in a memorable way at my first visit among several to a youth orchestra in the favelas of Brazil’s São Paulo. The musicians knew it so well that they lived the music — mostly playing it by heart and having eye-contact with each other, passing the melodies between them, and shaping and breathing the music in sync with me.
PIOTR ILYICH TCHAIKOVSKY

*Romeo and Juliet Fantasy Overture*

**BORN** May 7, 1840, in Kamsko-Votkinsk, Russia  
**DIED** November 6, 1893, in Saint Petersburg, Russia  
**WORK COMPOSED** 1869, revised 1880  
**WORLD PREMIERE** March 4, 1870, in Moscow

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**What to Listen For**

Expanding from a solemn hymn, the slow introduction evokes the wisdom and holiness of Friar Laurence, who tried to protect Shakespeare’s star-crossed lovers.

The fast and agitated music that arrives as the overture’s main theme captures the violence of the warring Montague and Capulet families.

Early in his career, Tchaikovsky sought support from Mily Balakirev, a composer and critic best known today as the ringleader of “The Russian Five.” Tchaikovsky might have fallen into that clique that included Mussorgsky and Rimsky-Korsakov, but eventually his embrace of European traditions (like Viennese symphonies and Parisian ballets) put him at odds with his nationalist peers, setting him on his own cosmopolitan course.

After conducting Tchaikovsky’s early tone poem *Fate*, Balakirev was impressed enough to take an active interest in the budding composer. Not only did he propose a new orchestral overture based on Shakespeare’s *Romeo and Juliet*, but he even went so far as to outline a particular way the themes should be organized. Tchaikovsky sought feedback from Balakirev on the work-in-progress in 1869, and after the premiere the next year he honored him with the score’s dedication.

The *Romeo and Juliet Fantasy Overture* features three main themes, representing Friar Laurence, the struggle between the Montagues and the Capulets, and Romeo and Juliet’s love. The “Friar Laurence” music, in a hymn-like setting, occupies the slow introduction, while the faster “struggle” material serves as the primary theme for the ensuing body of the overture, its bellicosity emphasized by crashing cymbals. The tranquil theme that represents “love” is an early example of Tchaikovsky’s special talent for concocting beautiful, romantic melodies.

*SCORED for 2 flutes and piccolo; 2 oboes and English horn; 2 clarinets; 2 bassoons; 4 horns; 2 trumpets; 3 trombones; tuba; timpani and percussion; harp; strings.*

MIECZYŚLAW WEINBERG

*Violin Concerto, Op. 67*

**BORN** December 8, 1919, in Warsaw, Poland  
**DIED** February 2, 1996, in Moscow, Russia  
**WORK COMPOSED** 1960  
**WORLD PREMIERE** 1961 in Moscow

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**What to Listen For**

Starting with a percussive bang, this concerto arrives at full intensity, using violin double-stops and aggressive themes that could easily be mistaken for music by Shostakovich, Weinberg’s closest confidante.

Weinberg’s family roots in Jewish theater come through in passages like the opening tune of the second movement with its pungent raised-fourth tone in the scale, a sound familiar from Klezmer and other Jewish folk traditions.

When the ten-year-old Mieczysław Weinberg began playing piano at the Jewish theater in Warsaw where his father worked, it marked the start of an improbable career that is only now earning the acclaim it has long deserved. Weinberg had hoped to study in America, but when the Nazis invaded Poland in 1939 the 20-year-old music student was fortunate to find any way out. He left to enroll at the Minsk Conservatory in the Soviet republic of Belarus, while the rest of his family remained in Warsaw and ultimately perished in the Holocaust.

In 1943, Weinberg found a new father figure of sorts when he sent his Symphony No. 1 to Dmitri Shostakovich, who was so impressed that he invited his young colleague to Moscow, initiating a lifelong friendship. Weinberg stayed in Moscow to launch a freelance career as a composer and pianist, and he later wrote that Shostakovich was always the first to see his new works — which came at an astonishing pace, eventually reaching a total of 25 symphonies and 17 string quartets, along with a wide array of concertos, sonatas, operas, film scores and more.

The relative freedom that Soviet artists enjoyed during World War II vanished in 1948 with a renewed crackdown by Stalin, and Weinberg fared no better than more famous composers like Shostakovich and Prokofiev. Weinberg’s place in Moscow’s Jewish community made life even more precarious, a fact that he could not avoid after his father-in-law, the director of the local Jewish theater, was assassinated on Stalin’s orders in 1948. Weinberg himself was detained in 1953, and he was likely headed for a similar fate were it not for two intervening factors: a letter from Shostakovich coming to his defense, and Stalin’s own death a month after Weinberg’s arrest.

Even during the “thaw” that followed, Weinberg never enjoyed significant support from Soviet authorities. His strongest champions were fellow musicians who kept him afloat with continual requests for new music, including the Violin Concerto that Weinberg wrote in 1960 for the star violinist Leonid Kogan. No less an authority than Shostakovich was “very impressed” with this “magnificent work,” and yet the concerto failed to escape the Soviet bubble, and the few Americans who ever encountered the work were limited to Kogan’s premiere recording or other obscure discs that followed. The Latvian superstar Gidon Kremer finally remedied that injustice by performing the American debut of the Violin Concerto in 2015, and his efforts have sparked a long overdue Weinberg renaissance.

A tireless violin part drives the concerto’s muscular first movement, using an abundance of double-stops (and a pitance of rests) to push forward the angular themes. Many of Weinberg’s themes seem steeped in folk music, including ones that reflect his own Jewish heritage, imparting a distinctive pungency in the second movement. This music functions as a restrained scherzo in the concerto’s four-movement plan, and then a cadenza links directly to the slow movement, a total of 25 symphonies and 17 string quartets, along with a wide array of concertos, sonatas, operas, film scores and more.

The relative freedom that Soviet artists enjoyed during World War II vanished in 1948 with a renewed crackdown by Stalin, and Weinberg fared no better than more famous composers like Shostakovich and Prokofiev. Weinberg’s place in Moscow’s Jewish community made life even more precarious, a fact that he could not avoid after his father-in-law, the director of the local Jewish theater, was assassinated on Stalin’s orders in 1948. Weinberg himself was detained in 1953, and he was likely headed for a similar fate were it not for two intervening factors: a letter from Shostakovich coming to his defense, and Stalin’s own death a month after Weinberg’s arrest.

Even during the “thaw” that followed, Weinberg never enjoyed significant support from Soviet authorities. His strongest champions were fellow musicians who kept him afloat with continual requests for new music, including the Violin Concerto that Weinberg wrote in 1960 for the star violinist Leonid Kogan. No less an authority than Shostakovich was “very impressed” with this “magnificent work,” and yet the concerto failed to escape the Soviet bubble, and the few Americans who ever encountered the work were limited to Kogan’s premiere recording or other obscure discs that followed. The Latvian superstar Gidon Kremer finally remedied that injustice by performing the American debut of the Violin Concerto in 2015, and his efforts have sparked a long overdue Weinberg renaissance.

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**SCORED for solo violin; 2 flutes and piccolo; 2 oboes; 2 clarinets and bass clarinet; 2 bassoons and contrabassoon; 4 horns; 2 trumpets; timpani and percussion; harp; celeste; strings.**
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Antonín Dvořák came from a small Bohemian village, where his father—playing father was the local butcher and innkeeper. Over time, Dvořák’s devotion to his Czech musical roots would be seen as a defining virtue, but for years he battled prejudice that he was not an “international” composer — that is to say, one who worked squarely within the German-Austrian musical language. In the 1880s he found his strongest champions off the mainland in London, where he was viewed as a true heir to Beethoven.

Proceeds from his London trips and publishing deals allowed Dvořák to fulfill his dream of buying a country house near his in-laws in the Bohemian village of Vysočí, where he spent his summers composing, walking through the woods and tending to his garden and pigeons. He composed his Eighth Symphony there in 1889, filling the score with sunny tunes, bright fanfares and bird calls.

The symphony’s home key is G-major, and its starting tempo is Allegro con brio (Fast, with vigor), but the deceptive opening gives the impression that the expressive, G-minor theme in the cellos constitutes a slow introduction. A solo flute responds by rising up the three notes of the G-major arpeggio and then bouncing through a series of bird-like chirps. Its last note initiates a new rhythmic pattern. Dvořák recycled the melody shared here by flute and oboe from an earlier comic opera. The movement ends unexpectedly with a very lively coda that transforms the trio section’s smooth melody into a dancelike pattern of repeated notes first pecked out by four rising notes, with the flute adding a woodwind-led response (again prefaced with four rising notes), with the flute adding bird-like alternations that recall the first movement. These basic gestures populate the whole movement, creating organic cohesion among the diverse passages.

Instead of a rowdy scherzo, the Allegretto grazioso third movement begins as a debonair waltz in G-minor. The melody enters with the three preparatory notes that rise up an arpeggio, a familiar gesture that underscores the careful connections unifying the separate movements. The central trio section moves to G-major, starting with a transition that seamlessly initiates a new rhythmic pattern. Dvořák recycled the melody shared here by flute and oboe from an earlier comic opera. The movement ends unexpectedly with a very lively coda that transforms the trio section’s smooth melody into a dancelike pattern of repeated notes first pecked out by a quartet of oboes and bassoons.

As the Czech conductor Rafael Kubelík once said, “In Bohemia the trumpets never call to battle — they always call to the dance!” After the trumpets’ brilliant announcement to start the finale, the cellos enter with a graceful theme that once again starts with a rising triad. It is another reminder that this symphony, so relaxed and indubitably Czech, operates beneath the surface with as much rigor and integrity as any Germanic masterpiece.

Scoring for 2 flutes (the 2nd flute doubling piccolo), 2 oboes (the 2nd oboe doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

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FRIDAY, FEBRUARY 7, 2020, AT 7PM

Dvořák Untuxed
UNTUXED SERIES

Thomas Dausgaard, conductor
Jonathan Green, host
Seattle Symphony

PIOTR ILYICH TCHAIKOVSKY

Romeo and Juliet Fantasy Overture 21'

ANTONÍN DVOŘÁK

Symphony No. 8 in G major, Op. 88, B. 163 35'
Allegro con brio
Adagio
Allegretto grazioso
Allegro, ma non troppo

See program notes on pages 26 & 28.

Please note that the timings provided for this concert are approximate.
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Dear friends of the Seattle Symphony,

It is a great pleasure to continue my support of the Seattle Pops series, a favorite in this season of music. The Seattle Symphony plays an integral role in the strength and vitality of the Puget Sound region, bringing people together to share the incredible experience of live performances. I take pride in living and working in a city with a world-class, award-winning symphony orchestra, and I am honored to have supported the Seattle Pops series since 2013 and for many years to come.

With gratitude,

John
### The Best of Quincy Jones

#### PART 1: SOUNDTRACKS AND BREAKING BARRIERS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Arranger/Orchestrator</th>
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</thead>
<tbody>
<tr>
<td>Quincy Jones</td>
<td>Opening Medley— Roots Theme, Sanford and Son, Ironside</td>
<td>arr. Evan Jolly</td>
</tr>
<tr>
<td>Sheléa</td>
<td>Call Me Mister Tibbs! from They Call Me Mister Tibbs!</td>
<td>Jules Buckley</td>
</tr>
<tr>
<td>Quinty Jones</td>
<td>Shoot to Kill from Mirage</td>
<td>arr. Stefan Behrisch</td>
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<tr>
<td>Quinty Jones</td>
<td>The Separation from The Color Purple</td>
<td>arr. Jules Buckley</td>
</tr>
<tr>
<td>Quinty Jones</td>
<td>Theme from The Pawnbroker</td>
<td>arr. Stefan Behrisch</td>
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</table>

#### PART 2: JAZZ AND EARLY POP COLLABORATIONS

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Arranger/Orchestrator</th>
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<tbody>
<tr>
<td>Quincy Jones</td>
<td>Soul Bossa Nova</td>
<td>adapted &amp; orch. Velli Halkosalmi</td>
</tr>
<tr>
<td>Errol Garner</td>
<td>Misty</td>
<td>adapted &amp; arr. Damiano Pascarelli</td>
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<tr>
<td>J. Lehmann</td>
<td>Love Me</td>
<td>adapted &amp; arr. Damiano Pascarelli</td>
</tr>
<tr>
<td>Jay Livingston</td>
<td>Never Let Me Go</td>
<td>adapted &amp; arr. Damiano Pascarelli</td>
</tr>
<tr>
<td>Leonard Bernstein</td>
<td>Somewhere</td>
<td>arr. Quincy Jones</td>
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</tbody>
</table>

#### PART 3: POP COLLABORATIONS/THE HITS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Arranger/Orchestrator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rod Temperton</td>
<td>Give me the Night</td>
<td>arr. Jerry Hey, Randy</td>
</tr>
<tr>
<td>Quinty Jones</td>
<td>Betcha Wouldn’t Hurt Me</td>
<td>arr. Tom Richards</td>
</tr>
<tr>
<td>Quinty Jones</td>
<td>Human Nature</td>
<td>arr. Jules Buckley</td>
</tr>
<tr>
<td>Michael Jackson</td>
<td>Billie Jean</td>
<td>arr. Rob Taggart</td>
</tr>
<tr>
<td>Rod Temperton</td>
<td>The Lady in My Life</td>
<td>arr. Tim Davies</td>
</tr>
<tr>
<td>Quinty Jones</td>
<td>You Put a Move on My Heart</td>
<td>arr. Tim Davies</td>
</tr>
<tr>
<td>Quinty Jones</td>
<td>I Just Can’t Stop Loving You</td>
<td>arr. Increment</td>
</tr>
<tr>
<td>Quinty Jones</td>
<td>Thriller</td>
<td>arr. Tim Davies</td>
</tr>
</tbody>
</table>

This performance is approximately two hours including one 20-minute intermission. Program order subject to change.

Pops Series Title Sponsor: the John & Ginny Meisenbach Foundation

Additional support for the Saturday performance is provided by Microsoft and Holland America Line.

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

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encorespotlight.com
JULES BUCKLEY
Conductor

Conductor, arranger, curator and composer, Jules Buckley is a unique and rare breed of artist. Not yet forty, he has collaborated with some of music’s most important and credible names, trailblazing his way through a staggering discography of almost 70 albums — more than most artists achieve in a lifetime. Through his mastery of non-classical orchestral music, he has pushed the boundaries of almost all musical genres by placing them in an orchestral context, earning himself a reputation as a pioneering genre alchemist and agitator of musical convention.

Jules Buckley leads two of the world’s most in-demand and high-profile orchestras. He is the co-founder of the Heritage Orchestra, a chamber ensemble dedicated to performing new music with a daring approach to crossing and linking musical genres, and Chief Conductor of the Netherlands’ Metropole Orkest which he joined in 2008. At the helm of these two orchestras, Buckley’s career has seen a string of successive highlights and remarkable achievements.

SHELÉA
Vocals

From the moment she became a buzzed-about up-and-comer crooning her heart-tugging, self-penned “Love Fell On Me” (the end credits theme to the romantic comedy Jumping the Broom), singer/songwriter/keyboardist Sheléa snapped up the attention and support of music’s most powerful icons, including Quincy Jones, Stevie Wonder, David Foster, Narada Michael Walden, Ricky Minor and Dave Koz. The depth of emotion she plumbs via her vocal interpretations, her composing and her piano playing has been steadily making her an artist to be reckoned with across the top shelf of the “beyond category” international pop music spectrum. This led to her debut album, Love Fell On Me (Breath of Life Records, 2013).

JONAH NILSSON
Vocals

Jonah Nilsson is the vocalist/keyboardist for the international Pop-Jazz band, Dirty Loops. Nilsson has toured the world on headlining tours, performed on national television in front of millions and supported artists ranging from Maroon 5 to Dirty Loops producer, David Foster. Fans range from the EDM/Pop hit Producer, Avicii (known for his massive hit “Wake Me Up”) to luminaries like Stevie Wonder and Quincy Jones. His songwriting and music production skills caused him to be well sought after by many, including Jenny Berggren, a former member of the band, Ace of Base. He has attended various music schools including Sodra Latin, Adolf Fredrik School of Music, Betel College and the Royal Music Academy in Stockholm.

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TUESDAY, FEBRUARY 18, 2020, AT 7:30PM

Time For Three with the Seattle Symphony

SPECIAL PERFORMANCES

Lee Mills, conductor
Time For Three
Ranaan Meyer, bass
Nick Kendall, violin
Charles Yang, violin
with special guest Matthew Scarano, drums
Seattle Symphony

GEORGE GERSHWIN
Promenade (Walking the Dog; The Real McCoy)
/arr. Sol Berkowitz
from Shall We Dance

CHRIS BRUBECK
Travels in Time for Three
Thematic Ride
Irish Folk in Odd Times
Suspended Bliss
Clouseau’s Mardi Gras,
“Laissez les Bon Temps Rouler”
TIME FOR THREE

INTERMISSION

The second half of the program will be announced from the stage.

The program is approximately one hour and 40 minutes, including one 20-minute intermission

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LEE MILLS
Conductor
Resident Conductor of the Brazilian Symphony Orchestra and winner of the Solti Foundation U.S. Career Assistance Award in both 2014 and 2017, Lee Mills is internationally recognized as a passionate, multifaceted and energetic conductor. His conducting engagements outside of the Brazilian Symphony Orchestra include the National Symphony Orchestra, the Los Angeles Philharmonic, the São Paulo State Symphony Orchestra, the Saint Louis Symphony Orchestra and the Baltimore Symphony Orchestra.

Starting as Assistant Conductor of the Brazilian Symphony Orchestra in 2014, he was promoted to Resident Conductor after only 18 months. Also in 2014, he conducted alongside David Robertson in the highly acclaimed U.S. Premiere of John Cage’s Thirty Pieces for Five Orchestras with the Saint Louis Symphony. At the invitation of Baltimore Symphony Orchestra Music Director Marin Alsop, he received the prestigious BSO-Peabody Institute Conducting Fellowship in 2011.

TIME FOR THREE

Bonded by an uncommon blend of instruments and vocals, Charles Yang (violin), Nick Kendall (violin), and Ranaan Meyer (double bass), have found a unique voice of expression. To experience Time For Three live is to hear the various eras, styles and traditions of Western music fold in on themselves and emerge anew. Earning praise from NPR, NBC and The Wall Street Journal, Time for Three is renowned for their charismatic and energetic performances in venues including Carnegie Hall, The Kennedy Center and The Royal Albert Hall. They have collaborated with artists as diverse as Ben Folds, Branford Marsalis and Joshua Bell, and have premiered original works by composers Chris Brubeck and Pulitzer Prize-winners Jennifer Higdon and William Bolcom. An upcoming commission by Pulitzer Prize-winner Kevin Puts will be premiered with the San Francisco Symphony and the Philadelphia Orchestra in summer 2020. The band has new music releases planned in 2019 through Warner Music.
RANAAN MEYER
Bass

Ranaan Meyer is through and through a Jersey Boy — born in southern New Jersey — and wears it with pride. However, Meyer spent most of his time developing musically in Philadelphia where he mainly was found playing in local jazz clubs with some of the top jazz artists today.

He is an alumus of The Philadelphia Youth Orchestra, Temple Prep, Manhattan School of Music, and the Curtis Institute of Music. Meyer co-founded Time for Three while at Curtis, but prior to the band’s demanding tour schedule, he spent 10–15 weeks per year performing and touring in the double bass section of the Philadelphia Orchestra. Although his core training was in Classical and Jazz, Meyer’s curiosity has allowed him to explore multiple genres of music.

Meyer is the founder, artistic director, and a teacher at the Wabass Institute in Wabash, Indiana as well as the Utah Symposium for Double Bass in Salt Lake City, Utah. Both programs provide full scholarships, funded by the generosity of socially conscience philanthropists. In addition to his personal education projects, Meyer is Guest Artist in Residence at The University of Michigan School of Music, Theatre, and Dance in Ann Arbor, Michigan. Meyer has been in demand around the globe, presenting workshops in improvisation, teamwork, and outside-the-box learning. He has also recorded on a Michael Jackson gold record and has made multiple recordings with NFL Films. Throughout his career, Meyer has been commissioned to compose over 50 works and tunes, additionally writing simply for the joy of music. Currently, he is making music with his wife Emily in a vocal/instrumental duo called The Rockwins.

NICK KENDALL
Violin

Nick Kendall is a founding member of Time for Three and connects people through music. He picked up his first violin at the age of three. With an insatiable appetite for a diversity of expression, he went to the streets of Washington DC to play trash cans for lunch money as a teenager. By college, he was forming pick-up rock bands at Curtis Institute between concert debuts at the most prestigious halls in the world.

Kendall is one of our generation’s most persuasive champions of bringing new audiences to concert halls across America. Irreverent, funny, and relentless, Kendall has become a force for bringing people together through music, on stage and off. His work is based on the simple idea that the energy you exude greatly impacts the relationships that you build.

Kendall’s leadership comes from a long personal history with collective action. Years ago, Kendall gathered his friends to form a band whose direction comes from the power of the collective, now the critically acclaimed East Coast Chamber Orchestra. Trained in the Suzuki method, which his grandfather, John Kendall, brought to America in the 1960s, Nick Kendall continues the teaching tradition. As a caretaker of his craft, he is passing on the vitality of classical music to a new generation.

CHARLES YANG
Violin

Described by the Boston Globe as one who “plays classical violin with the charisma of a rock star,” Juilliard graduate Charles Yang began his violin studies with his mother in Austin, Texas, and has since studied with world-renowned pedagogues Kurt Sassmanshaus, Paul Kantor, Brian Lewis and Glenn Dicterow. He has performed as a soloist with orchestras and in recitals in the United States, Europe, Brazil, Russia, China and Taiwan, and is the recipient of numerous awards and honors. On June 9th of 2005, the Mayor of Austin presented Yang with his own “Charles Yang Day.”

Yang has been a frequent guest on the Emmy Award winning PBS show From the Top and has also been heard on National Public Radio in Washington, DC and Boston. Not only confined to classical violin, Yang’s improvisational crossover abilities as a violinist, electric violinist, and vocalist have led him to featured performances with a variety of artists in such festivals as The Aspen Music Festival, The Cayman Arts Festival, The YouTube Music Awards, The Moab Music Festival, TED, Caramoor, The EG Conference, Oncue Conference, Google Zeitgeist, YouTube Space Los Angeles and Interlochen.

He has performed in the presence of two former US Presidents, the Queen of Denmark and has recently shared the stage in collaborations with artists including Peter Dugan, CDZA, Steve Miller, Jesse Colin Young, Jake Shimabukuro, Ray Benson, Michael Gordon, Bang on a Can All-Stars, Marcelo Gomes, Twyla Tharp, Misty Copeland and Jon Batiste.
FRIDAY, FEBRUARY 21, 2020, AT 8PM
SATURDAY, FEBRUARY 22, 2020, AT 8PM
SUNDAY, FEBRUARY 23, 2020, AT 7:30PM

Brandi Carlile with the Seattle Symphony: Right Now Is At The Speed Of Light

SPECIAL PERFORMANCES

JASON WEINBERGER
Conductor

As a conductor, harpsichordist and concert producer, Jason Weinberger stands out among musicians of his generation for his passionate commitment to the entire life of the art form. These interests coalesce in The New Live, which Jason founded to bring sophisticated multimedia projects to orchestras, and in Iowa’s pioneering ensemble wcfsymphony, where Jason is the Pauline Barrett Artistic Director.

Jason is dedicated to reinvigorating the symphonic tradition. He collaborates regularly with Grammy®-winning singer-songwriter Brandi Carlile — they have appeared together multiple times at the Seattle Symphony, Oregon Symphony, Edmonton Symphony and Nashville Symphony — and has partnered with a host of artists and bands including Gary Kelley, Mochilla, PROJECT Trio and Calexico. He is also active as a live film conductor and has led screen-coordinated performances of scores from The Wizard of Oz, Fantasia, The Nightmare Before Christmas and others.

BRANDI CARLILE
Vocals

Acclaimed singer-songwriter Brandi Carlile is having a momentous year. Her latest release is the GRAMMY®-winning album, By The Way, I Forgive You. Recorded at Nashville’s historic RCA Studio A, the album includes ten new songs written by Carlile and longtime collaborators and bandmates Tim and Phil Hanseroth, including “The Joke.” Carlile also recently released the official music video for her song, “The Mother,” which was produced and created by an all-female crew.

Over the course of their acclaimed career, Carlile and her band have released six albums, including 2015’s The Firewatcher’s Daughter, which garnered a GRAMMY® nomination for Best Americana Album. Additionally, in 2017, they released Cover Stories: Brandi Carlile Celebrates 10 Years of the Story (An Album to Benefit War Child), which features 14 artists covering songs from their breakthrough album, The Story.

Program will be announced from the stage and is approximately two hours and 30 minutes, including one 30-minute intermission.

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Brandi Carlile, vocals, guitar & piano
Tim Hanseroth, guitar & backing vocals
Phil Hanseroth, bass & backing vocals
Josh Neumann, cello
Chris Powell, drums
Jacob Hoffman, piano & keyboards

The Secret Sisters
Laura Rogers, vocals
Lydia Slagle, vocals & guitar

Seattle Symphony

The Secret Sisters
LAURA ROGERS, VOCALS
LYDIA SLAGLE, VOCALS & GUITAR

INTERMISSION
Brandi Carlile
BRANDI CARLILE, VOCALS, GUITAR & PIANO

PHOTO: Alysse Gafkjen
“We’ve been attending the Symphony since moving to Seattle in 2004, and the concerts play an essential role in our lives. There’s such a connection between the audience and the musicians — our superheroes! We’re proud to give back to this orchestra that brings us so much pleasure.”

– Jeff & Martha, subscribers, donors, Musical Legacy Society members and above all, music lovers

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Mozart Concerto for Two Pianos

Ryan Wigglesworth, conductor & piano
Marc-André Hamelin, piano
Seattle Symphony

WOLFGANG AMADEUS MOZART

Fugue in C minor for Two Pianos, K. 426
RYAN WIGGLESWORTH, PIANO
MARC-ANDRÉ HAMELIN, PIANO

Concerto for Two Pianos in E-flat major, No. 10, K. 365 (316a)
Allegro
Andante
Rondo: Allegro
RYAN WIGGLESWORTH, PIANO
MARC-ANDRÉ HAMELIN, PIANO

INTERMISSION

RYAN WIGGLESWORTH
Piano Concerto (U.S. Premiere)
Arioso
Scherzo
Notturno
Gigue
MARC-ANDRÉ HAMELIN, PIANO

FRANZ JOSEPH HAYDN
Symphony No. 103 in E-flat major, “Drumroll”, Hob. I:103
Adagio—Allegro con spirito
Andante più tosto allegretto
Menuet
Finale: Allegro con spirito

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

Ask the Artist following the Saturday, February 29 concert in the Samuel & Althea Stroum Grand Lobby.

Performances of Mozart Concerto for Two Pianos are generously underwritten by the C.E. Stuart Charitable Trust.

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PROGRAM NOTES

WOLFGANG AMADEUS MOZART

Fugue in C minor for Two Pianos, K. 426

BORN January 27, 1756, in Salzburg
DIED December 5, 1791, in Vienna

WORK COMPOSED 1783

One year after his permanent move to Vienna in 1781, Wolfgang Amadeus Mozart met Baron Gottfried van Swieten, librarian at the imperial court and a knowledgeable amateur musician. As he would do later for Beethoven, van Swieten shared his collection of masterworks by Bach with Mozart, who was shaken and greatly impressed by this encounter with the music of the Cantor of Leipzig. Though composition came easily to Mozart, he had to work hard to assimilate the lessons gained from study of Bach’s complex polyphonic scores. We know this not so much from Mozart’s letters, but rather from the crossings-out and reworkings of his Bach-inspired scores.

One of the immediate results of his “meeting” with Bach, was the Fugue in C minor for two pianos, K. 426. Its theme bears a striking resemblance to the chorus, “And with his stripes we are healed” from Handel’s Messiah, a work Mozart loved and eventually re-orchestrated, as well as to the Kyrie from his own unfinished Requiem. Clearly beholden to Baroque practice, the Fugue nonetheless projects a fire and turbulence that foreshadows Romanticism.

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WOLFGANG AMADEUS MOZART

Concerto for Two Pianos in E-flat major, No. 10, K. 365 (316a)

WORK COMPOSED Circa 1779

Mozart was born into a family of musicians. His father, Leopold, was a respected violinist, composer and teacher, while his sister, Anna Maria (known within the family as “Nannerl”), played the keyboard proficiently. In view of this, it is somewhat surprising that Mozart wrote only a handful of compositions explicitly to perform with the other members of his family. By far the most important were the Sinfonia...
Concertante for Violin and Viola, K. 364, and the Concerto for Two Pianos, K. 316a.

Both of these works seem to have originated in 1779, though we cannot date them with assurance. Both are concertos for a pair of soloists, one of whom, originally, was undoubtedly Mozart himself. (The composer, as violist, would have performed the Sinfonia Concertante with his father, and as pianist played the Concerto for Two Pianos with Nannerl.) And both pieces are in E-flat major, a key that had for Mozart a character either broadly majestic or, alternatively, comfortable and even familial.

Although Mozart and his sister most likely played the double-keyboard concerto together in Salzburg, we have no record of any performances there, nor knowledge of how the work might have been received. Undocumented by the letters he wrote when he was away from home, Mozart’s life in his native city remains, in its details, relatively obscure to us. But we do know that the composer thought highly of this piece. In 1781, shortly after taking up residence in Vienna, he had his father send him a copy of the music, and he played it publicly, with his student Josepha von Auernhammer, in the Austrian capital on at least two occasions.

Both the ceremonious and intimate qualities that Mozart seems to have associated with E-flat major are apparent in the concerto’s first movement. The initial measures of the orchestral exposition convey a distinct grandeur, the opening phrase being essentially a proud flourish on the tonic, or “home” chord of E-flat major. But almost at once, as so often with Mozart, the melodic line becomes more pliant, the harmonies more expressive, and we find ourselves charmed as well as impressed by the opening theme. A second subject presently appears in the low strings and soon is taken up by the entire ensemble. Having concluded its exposition of the movement’s thematic material, the orchestra retires to the background, allowing the two soloists to explore these ideas and several new melodies in friendly repartee, first one and then the other instrument taking the lead.

In contrast to this “brilliant contest,” as the eminent Mozart scholar Alfred Einstein described the relation of the two pianos in the first movement, the ensuing Andante finds them in relaxed conversation. The finale, on the other hand, is full of wit and high spirits. Its recurring principal theme is presented by the orchestra, which enjoys a more substantial role here than in the previous two movements. But it is the sparkling play of the soloists that carries the music, and Mozart rewards them, as he had in the opening movement, with a brief cadenza before the concerto is done.

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

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RYAN WIGGLESWORTH
Piano Concerto
BORN 1979, in Yorkshire
WORK COMPOSED 2019
WORLD PREMIERE August 28, 2019, at the BBC Proms. Ryan Wigglesworth led the Britten Sinfonia and pianist Marc-André Hamelin. These are the U.S. premiere performances.

Notes From the Composer

This work falls into four movements. The opening Arioso pits quiet, obsessive rhythmic figures against the piano’s brief chorale-like utterances. The argument becomes more contrapuntally involved, reaching a tentative climax, before dissolving back into the hazy mood of the beginning.

The second movement, the longest of the four, is a Classically designed Scherzo and Trio. Here the piano weaves an insistent pattern of quick, cascading figures, oblivious to the short, sharp attacks of the orchestra. The Trio that follows consists of two sections: the first involves imitative games played out between piano, solo woodwind and eventually all the violins; next, after a short transition, comes a languorous waltz which winds down to near stasis. A return to the scherzo material closes the movement.

The Notturno reduces the orchestra to strings and harp and is a kind of fantasia on a Polish folk song I first heard sung, movingly, around a late-night campfire. The song’s (for me) resulting association with nighttime accounts for the dreamlike and sometimes nightmarish quality of the free variations based around its melody. This theme, which is first heard adorned by a simple canon at the piano’s first entry, contains its own internal, repetitive echoes which in my version I give to the harp.

Increasingly, as the movement progresses, the harp takes on the role of the soloist’s “shadow.” At the close, the song in its canonic form ascends into the highest register of the piano, barely audible.

The Gigue harks back to the 6/8 dance form of the same name which, in the hands of Baroque composers, often contained contrapuntal elements — as mine does too. The woodwind’s lively fugal opening recalls the first movement’s initial obsessive figures, now expanded to full melodic status. The piano immediately counters by introducing a more cantabile theme which struggles to establish itself against the more dominant 6/8 material. A brief battle between piano and orchestra is initially won by the latter, only for the piano to launch into an explosive cadenza. This traverses the movement’s two main themes before a crash from the orchestra freezes the music into a short recollection of the Arioso chorale. The piano, left alone, wanders to the concerto’s close.

Scored for solo piano; flute and piccolo; oboe and English horn; clarinet and bass clarinet; bassoon and contrabassoon; 4 horns; 2 trumpets; timpani and percussion; harp; strings.

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FRANZ JOSEPH HAYDN
Symphony No. 103 in E-flat major, “Drumroll,” Hob. I:103
BORN March 31, 1732, in Rohrau, Austria
DIED May 31, 1809, in Vienna
WORK COMPOSED 1795
WORLD PREMIERE March 2, 1795, in London; Haydn conducting

Franz Joseph Haydn worked in and around Vienna for most of his career. But in the 1790s, Haydn twice accepted invitations to visit London, where he presided over concerts that featured a series of 12 new symphonies, the last of the more than 100 such works the composer wrote over the course of his career. Haydn composed the work we hear now during his second English sojourn. It was heard for the first time in March 1795. The next day, a London newspaper reported that “Another new Overture [symphony], by the fertile and...
enchanting Haydn, was performed; which, as usual, had continual strokes of genius, both in air and harmony.”

London audiences had come to expect “strokes of genius” in the symphonies Haydn wrote for them; and the famous visitor took pains not to disappoint them. What we now call his “London” symphonies are beautifully constructed and replete with original touches. Within the formal and stylistic conventions that he himself had done much to establish for the symphony, Haydn offers myriad surprises: unforeseen turns of melody or harmony, sudden pauses, thematic cross-references and the like. Indeed, it is the tension between the clarity and accessibility of these compositions, on the one hand, and their avoidance of the predictable or bland, on the other, that makes them “classical” in the best and broadest sense of the term.

The present symphony’s first surprise is not long in coming. This is the timpani roll that begins the work and gives it the name by which it is popularly known. Haydn’s dramatic opening gesture, which seems so simple and so obvious, was unprecedented when he wrote this work, and it remains practically unique in the symphonic literature. It launches an introductory passage in slow tempo that precedes the main body of the first movement, and whose music returns unexpectedly near the movement’s close.

The second movement takes the form of a double theme-and-variations set, with the peculiar feature of using two closely related melodies in the minor and major modes respectively. Since Haydn varies these themes in an alternating sequence, the tonal complexion of the music continually shifts between darker and lighter hues.

As Haydn scholar H.C. Robbins Landon observes, the ensuing minuet is not so much a courtly dance as a broad symphonic movement in 3/4 time. The finale, like the Allegro portion of the opening movement, derives much of its character from its initial motif, in this case a horn call that introduces, and then accompanies, the movement’s theme. Haydn develops this single subject in bracing contrapuntal textures, punctuating it at crucial moments with recollections of the horn-call motif.

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

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FRIDAY, FEBRUARY 28, 2020, AT 10PM

[untitled] 2
[UNTITLED] SERIES

Lee Mills, conductor
Lina Gonzalez-Granados, conductor
Cristina Valdés, piano
Andy Liang, violin
Brittany Breeden, violin
Mara Gearman, viola
Nathan Chan, cello
Seattle Symphony

FLO MENEZES

Grand écart Ballet for String Orchestra
(U.S. Premiere)
LEE MILLS, CONDUCTOR

EDDIE MORA BERMÚDEZ

plegaria for String Quartet,
String Orchestra and Percussion
(U.S. Premiere)
LEE MILLS, CONDUCTOR
ANDY LIANG, VIOLIN
BRITTANY BREEDEN, VIOLIN
MARA GEARMAN, VIOLA
NATHAN CHAN, CELLO

CARLOS SANCHEZ-GUTIERREZ

Short Stories II (World Premiere)
LEE MILLS, CONDUCTOR
CRISTINA VALDÉS, PIANO

JUAN DAVID OSORIO

El Paraíso según María ("The Paradise According to Mary") (World Premiere)
LINA GONZALEZ-GRANADOS, CONDUCTOR

Musician biographies may be found at seattlesymphony.org.

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PROGRAM NOTES

Grand écart Ballet for String Orchestra
By Flo Menezes


Écart, grand. Large écarté. The split.

Écarté: Separated, thrown wide apart. Écarté is one of the eight directions of the body, [Enrico] Cecchetti method. In this position the dancer faces either one of the two front corners of the room. The leg nearer the audience is pointed in the second position à terre or raised to the second position en l’air. The torso is held perpendicular. The arms are held en attitude with the raised arm being on the same side as the extended leg. The head is raised slightly and turned toward the raised arm so that the eyes look into the palm of the hand.

Inspired by the above definition while composing this work, I was interested in the extreme tearing of the register of the instruments, as well as the fact that it is one of the 8 fundamental positions of the body in the dance: in my work, two harmonic entities (two aggregates), each subjected to distinct compressions of the pitch range, establish 8 resultant aggregates, from the most extended to the most compressed one, to be reached at the end of the piece, in a contractive directionality that takes place in 8 stages, each one with an absolutely distinct sound texture from the other.

The title also brings subtle reference to one of my works of the 1980s, Profils écartelés, for piano and tape, in which I worked the melodic profile and its laceration by distinct harmonic techniques. In Grand écart, I use mainly my proportional projections (technique by which I extend or contract the range of entities), and a cyclic module (another of my techniques) is derived from one of the two main Harmonic Entities (which is derived, in turn, by merging the Pulsares and Mahler in Transgress entities), constituting the interval material of the two double-bass soloists already nearing the completion of the work, instruments that lie outside the orchestral body, in public view, on the stage, and which are amplified. The writing is textural, but based on clear harmonic directionality, so that I decided to write for 22 “soloists” rather than writing for a “string orchestra.”

© 2020 Flo Menezes
**plegaria** for String Quartet, String Orchestra and Percussion  
By Eddie Mora Bermúdez

Each voice of the string quartet emerges and blossoms as separate actors which gather all together in one single voice: the composer’s voice which reveals itself from his own inner world. In Mora’s own words: “There are four pleads, one for each soloist. Each of them is unfolded with its own narrative, setting the atmosphere for a unison plead. The orchestra works as the quartet’s spokesperson, which becomes one unified musical thought.”

Furthermore, the listener is also invited to be part of the music by submitting their own plead.

*plegaria* was commissioned by the José White String Quartet from Mexico. It was premiered on 2014 along with the Heredia Symphony Orchestra (Costa Rica) and was conducted by the composer.

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**Short Stories II**  
By Carlos Sanchez-Gutierrez

I wrote this piece for the extraordinary Cuban-American pianist Cristina Valdés. Cristina and I have work together on a number of projects, and it was for Cristina that I wrote *...ex Machina*, for piano, marimba and orchestra. As time goes by, I find myself much happier when I have the opportunity to work with friends than in the somewhat anonymous environment of established ensembles. This is why composing for Cristina, or for marimbist Makoto Nakura, with whom I often collaborate, is much more than a “job”, and brings a special emotional dimension to my work—it makes it a two-way street.

For me, music works more as a narrative experience than as a finished object. This

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© 2020 Eddie Mora Bermúdez
is why my pieces are intuitive, and are composed “from left to right”, as if telling a story. The nature of my gestures tends to be, similarly, more reactive than discursive. My work could thus be described as a sort of dramatic dialogue where gesture is the main protagonist within a network of actions and reactions, with which I try to maintain the energy of the piece alive, and always in motion.

The writing on this piece is virtuosic, angular, and full of contrasts, ruptures and surprises. The main motive contains the “soggetto cavato” CUBA LIBRE (C-sharp, Ut, B-flat, A, La-flat, Mi, B-flat, Re, E), as an homage to Cristina Valdés and is an example of how perspective may define how we observe the “Cuban condition”: either free of alien intervention or of a dictator’s oppression.

The work is written in one movement, but contains three “stories” that are played without interruption, all based on the same initial material, but each with its own peculiar narrative.

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**El Paraíso según Maria (“The Paradise According to Mary”)**

By Juan David Osorio

This work is a special commission written and dedicated in 2019 to the Colombian conductor Lina Gonzalez-Granados, to be premiered by the Seattle Symphony on February 28, 2020. The piece is inspired by the novel Maria by Colombian writer Jorge Isaacs (1837–95), which deals with the failed love between its two protagonists: Maria and Efraín. The story takes place in the Cauca Valley region in southern Colombia in the middle of the 19th century. Some of the traditional music of this region are the foundation of the work. Divided into two large sections, it begins with a melody inspired by the “alabao,” which are funeral songs that are sung throughout the Colombian Pacific. This motif is developed through the different families of the orchestra, which in some moments participate not only by playing but also singing. The second part, of a very rhythmic and energetic character, is based on the rhythms of currujiao and bambuco viejo, which are a courtship dances typical of the region of the South Colombian Pacific. Paradise according to Maria, is not intended to be a literal representation of the novel, rather it is a personal interpretation of the composer based on the traditional music of the region in which the whole story takes place.

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**Program Notes**

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I went to my first symphony last Thursday night and was blown away by the performance. I can't wait to come back over and over again!

– Brian

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- Rita* and Herb* Rosen and the Rosen Family
- Jerry and Jody Schwarz
- Safeco Bank
- Security Pacific Bank
- Seattle Symphony Women's Association
- Patricia Tall-Takens and Gary Takacs
- U S WEST Communications
- Estate of Dr. and Mrs. Wade Volwiler
- Estate of Marion G. Weinthal
- Estate of Ethel Wood
- Lee and Barbara Yost
- Anonymous (2)

* In Memoriam
THANK YOU MUSICAL LEGACY SOCIETY MEMBERS!
The Seattle Symphony thanks all the individuals and families who have notified us that they have remembered the Symphony with a legacy gift.

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

To notify us of your planned gift or to learn more about the Musical Legacy Society, please contact Director of Major Gifts & Planned Giving Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org.
The Seattle Symphony gratefully recognizes the following corporations, foundations and united arts funds for their generous outright and in-kind support at the following levels. This list includes donations to the Annual Fund and Event Sponsorships, and is current as of December 12, 2019. Thank you for your support — our donors make it all possible!

### CORPORATE & FOUNDATION SUPPORT

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

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<table>
<thead>
<tr>
<th>Amount</th>
<th>Donor</th>
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<tr>
<td>$500,000+</td>
<td>Seattle Symphony Foundation</td>
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<tr>
<td>$100,000 – $499,999</td>
<td>Arakawa Foundation, C.E. Stuart Charitable Trust, Delta</td>
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<tr>
<td>$50,000 – $99,999</td>
<td>Boeing Company, Google Inc. †, John Graham Foundation, Lard Norton Wealth Management, League of American Orchestras Futures Fund, Microsoft Corporation, Microsoft Matching Gifts, Nesholm Family Foundation, Precept Wine †, ScanDesign Foundation by Inger and Jens Bruun, Seattle Foundation</td>
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<td>$25,000 – $49,999</td>
<td>Bank of America, Boeing Matching Gifts Program, Chihuly Studio †, Classic Pianos ‡, DSquared †, Encore Media Group †, League of American Orchestras Catalyst Fund Nordstrom, Peach Foundation, Atsuhiko &amp; Ina Goodwin Tateuchi Foundation, Virginia B. Toulmin Foundation</td>
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<td>$15,000 – $24,999</td>
<td>Aaron Copland Fund For Music, Chihuly Garden + Glass, D.A. Davidson &amp; Co., Davis Wright Tremaine, Foster Pepper PLLC, KEL Gates †, KCTS 9 †, Rosanna, Inc. †, Wells Fargo Foundation, Wild Ginger Restaurant †</td>
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<td>$5,000 – $9,999</td>
<td>Amphion Foundation, Apex Foundation, The Capital Grille †, Citi Community Capital, Fales Foundation, GE Foundation, Glazer’s Camera †, Google Matching Gifts, Heartwood Provisions †, Jean K. Lafromboise Foundation, The Lark Ascends †, Martin Selig Real Estate, Morgan Stanley, Muckleshoot Indian Tribe, Music 4 Life †, Peg and Rick Young Foundation, Puyallup Tribe of Indians, Starbucks Coffee Company †, The Westin Hotel, Seattle †, Wells Fargo Private Bank</td>
</tr>
</tbody>
</table>

† In-Kind Support

‡ Financial and In-Kind Support
**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 events. 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 guiche of the day, smoked sliced brisket and other delightful surprises, offering the perfect spot to grab a quick weekday lunch or a casual meal before a show. Davids & Co., located in The Boeing Company Gallery, is open weekdays from 11am–2pm and two hours prior to most performances in the S. Mark Taper Foundation Auditorium.

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

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

**Contact Us**

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

**Group Sales:** groupsales@seattlesymphony.org | 206.215.4818

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

**Seattle Symphony Special Events Sponsors & Committees**

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

**Opening Night Gala, September 14, 2019**

**Supporting Sponsor:** Nordstrom

**Co-Chairs:** Jan Rosen, Elisabeth Sandler

**Committee:** April Aucinas, Leslie Jackson Chihuly, Linda Cole, Zart Dombourian-Eby

**Holiday Musical Salute, December 3, 2019**

**Co-Chairs:** Michelle Codd, Rebecca Ebsworth

**Committee:** Bridget Aumell, Roberta Downey, Ronald Koo, Tiffany Moss, Alexander White

**Celebrate Asia, March 8, 2020**

**Co-Chairs:** Martha Lee, Yoshi Minegishi

**Committee:** Eunjoo Kim, Yuka Shimizu, Julie Sun, Susanna Tran, Esther Wu

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The Seattle Symphony kicked off the holiday season in festive style on December 3 with the 25th annual Holiday Musical Salute. This year’s event set a new record, raising over $235,000.

Guests were treated to hot cider and mimosas while exploring a wide selection of Holiday Lane pop-up shops featuring local vendors and artists. During the luncheon old friends and new enjoyed a concert of holiday favorites performed by the Seattle Symphony, Young Artist and cellist Stephen Leou, and Northwest Boychoir Apprentices, under the direction of guest conductor Jacomo Bairos.

Holiday Musical Salute benefits the Seattle Symphony’s contribution to the Players’ Pension Plan, supporting a bright future for the musicians. Thank you to the many table hosts, sponsors, attendees, donors and vendors. The partnership between the orchestra and the audience is essential, and we are grateful and honored to have each and every one of you by our side.

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

For information about upcoming special events at the Symphony, visit seattlesymphony.org/special-events or call 206.215.4728.
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