

JANUARY 2025

SEATTLE SYMPHONY



VALERIE

Principal Harp Valerie Muzzolini takes center stage for a Ravel gem and a world premiere by Benjamin Attahir. **PLUS** Midori, Paul Jacobs & more.

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FEBRUARY 21 & 22, 2025
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SONGS BY KRISTEN ANDERSON-LOPEZ AND ROBERT LOPEZ SCORE BY CHRISTOPHE BECK
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**Marvel's Black Panther
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Midori Plays Brahms

33 / January 30, 31 & February 1

Ravel Mother Goose



Photo by Timothy Greenfield-Sanders



Photo by C. Scott Photography

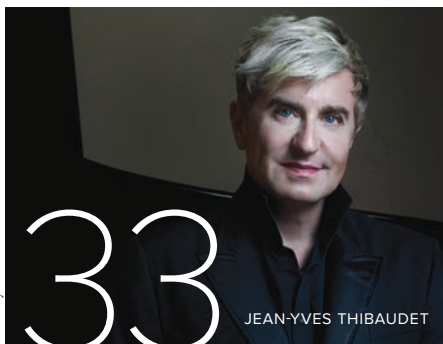


Photo by Andrew Eccles

ON THE COVER: Principal Harp Valerie Muzzolini; photo by James Holt

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LOOKING AHEAD: FEBRUARY AT BENAROYA HALL

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1 7:30pm Winter Series Concert No. 5 SEATTLE CHAMBER MUSIC SOCIETY 8pm Ravel Mother Goose SEATTLE SYMPHONY
2 2pm Winter Series Concert No. 6 SEATTLE CHAMBER MUSIC SOCIETY 6:30pm Seattle Chinese Spring Festival Gala SEATTLE CHINESE BROADCASTING ASSOCIATION	3 7:30pm Catholic Choir Festival ARCHDIOCESE OF SEATTLE	4 7:30pm Brahms Sextets SEATTLE SYMPHONY MUSICIANS 7:30pm Literary Arts: Michele Norris SEATTLE ARTS & LECTURES	5	6 10am Open Rehearsal: Selaocoe & Tchaikovsky* SEATTLE SYMPHONY 7:30pm Selaocoe & Tchaikovsky SEATTLE SYMPHONY	7 7pm Tchaikovsky Untuxed SEATTLE SYMPHONY	8 8pm Selaocoe & Tchaikovsky SEATTLE SYMPHONY
9	10	11 7:30pm Jefferson Starship with the Seattle Symphony: 50th Anniversary Tour SEATTLE SYMPHONY	12	13 7:30pm Side-by-Side with Seattle Youth Symphony Orchestra SEATTLE SYMPHONY	14 8pm La La Land in Concert with the Seattle Symphony SEATTLE SYMPHONY	15 8pm La La Land in Concert with the Seattle Symphony SEATTLE SYMPHONY
16 2pm La La Land in Concert with the Seattle Symphony SEATTLE SYMPHONY	17	18 7:30pm A Conversation with Ta-Nehisi Coates SEATTLE ARTS & LECTURES	19	20 7:30pm Chanticleer BENAROYA HALL PRESENTS	21 7:30pm Disney's Frozen in Concert with the Seattle Symphony SEATTLE SYMPHONY	22 1pm & 7:30pm Disney's Frozen in Concert with the Seattle Symphony SEATTLE SYMPHONY
23 2pm From Roots to Canopy NATIONAL GEOGRAPHIC LIVE 2pm Seattle Women's Chorus FLYING HOUSE PRODUCTIONS	24 7:30pm From Roots to Canopy NATIONAL GEOGRAPHIC LIVE	25 7:30pm From Roots to Canopy NATIONAL GEOGRAPHIC LIVE	26	27 7:30pm tenThing Brass Ensemble SEATTLE SYMPHONY	28 7:30pm Hagen Quartet SEATTLE CHAMBER MUSIC SOCIETY	

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GRANTEES ON STAGE



Resounding Love Center for the Arts

Created as a way to invest in greater support for underrepresented artists, the Community Stages Fund (CSF) continues to help grow the Puget Sound region's unique musical and cultural landscape by providing grantees with fully sponsored or highly subsidized use of the Illsley Ball Nordstrom Recital Hall, Octave 9; Raisbeck Music Center and/or the Samuel & Althea Stroum Grand Lobby, along with in-house digital streaming equipment, marketing and production crew support.

The Seattle Symphony has announced four new Community Stages Fund grant recipients for 2024: Yoga Behind Bars, Camp Jitterbug, Resounding Love Center for the Arts and Studio East Training for the Performing Arts. Two of these organizations hold events this month.

Resounding Love Center for the Arts is a choir that fosters racial healing, co-laboring toward social justice for all and transformative experiences through music and other forms of artistic expression. Join Resounding Love Center for the Arts for an evening of interactive, soul-stirring music, energizing dance and powerful stories. The concert features original and popular pieces across genres, including gospel, soul, social justice/protest music and inspirational songs that lift the heart. (January 11, Recital Hall)

Studio East Training for the Performing Arts provides best-in-class theater education, performance skills and audience opportunities to inspire, train and entertain young people through engagement in the art and craft of theater. For its CSF event, Studio East presents a staged reading of the 2015 Tony Award-winning musical *Fun Home*, directed by Studio alum Zach Barr, starring alum and Education Director Kaysy Ostrom, and based on Alison Bechdel's bio-graphic novel of the same name about seeing your parents through grown-up eyes. (January 19, Recital Hall)

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Top left: Noah Geller and Helen Kim, violins. Top middle: Jeffrey Fair, horn, and Valerie Muzzolini, harp. Top right: Mary Lynch VanderKolk, oboe. Middle: Efe Baltacıgil, Nathan Chan and Meeka Quan DiLorenzo, cellos. Bottom left: Demarre McGill, flute. Bottom middle: Christopher Stingle and David Gordon, trumpets, and Ko-ichiro Yamamoto, trombone. Bottom right: Elisa Barston, violin.

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Choral Activities

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Douglas F. King
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GERARD SCHWARZ
Rebecca & Jack Benaroya
Conductor Laureate

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David & Amy Fulton
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Clowes Family
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Eduardo Rios
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Emerson Millar
Second Assistant Concertmaster

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Jennifer Bai
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Leonid Keylin
Ji Yeon Lee
Wayne Lee *
Andy Liang
Mae Lin ^
Mikhail Shmidt
John Weller
Jeannie Wells Yablonsky
Arthur Zadinsky
Ilana Zaks

SECOND VIOLIN

Elisa Barston
Principal Second Violin

Cameron Daly
John & Carmen Delo
Associate Principal Second Violin

Kathleen Boyer
Assistant Principal Second Violin

Gennady Filimonov
Evan Anderson
Natasha Bazhanov
Brittany Breen
Stephen Bryant

Xiao-po Fei
Artur Girsky
SeungHoon Lee
Andrew Yeung

VIOLA
Sayaka Kokubo
PONCHO Principal Viola

Katie Liu
Associate Principal Viola

Mara Gearman
Assistant Principal Viola

Timothy Hale
Olivia Chew
Wes Dyring
Gerald Liu *
Ursula Steele
Daniel Stone
Rachel Swerdlow

CELLO

Efe Baltacıgil
Marks Family Foundation
Principal Cello

Meeka Quan DiLorenzo
Associate Principal Cello

Nathan Chan
Assistant Principal Cello

Eric Han
Katherine Audas
Robert Hansen Downey
Walter Gray
Vivian Gu
Sunnat Ibragimov
David Sabee

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Mr. & Mrs. Harold H. Heath
Principal String Bass

Joseph Kaufman
Associate Principal String Bass

Will Langlie Miletich
Assistant Principal String Bass

Jonathan Burnstein

Samuel Casseday

Jennifer Godfrey

Travis Gore

FLUTE

Demarre McGill
Principal Flute

Jeffrey Barker
Associate Principal Flute

Bridget Pei
Zartouhi Dombourian-Eby

PICCOLO

Zartouhi Dombourian-Eby
Robert & Clodagh Ash Piccolo

OBOE

Mary Lynch VanderKolk
Principal Oboe
Supported by anonymous donors

Ben Hausmann
Associate Principal Oboe

Chengwen Winnie Lai
Stefan Farkas

ENGLISH HORN

Stefan Farkas

CLARINET

Benjamin Lulich
Mr. & Mrs. Paul R. Smith
Principal Clarinet

Emil Khudiyev
Associate Principal Clarinet

Laura DeLuca
Dr. Robert Wallace Clarinet

Eric Jacobs

E-FLAT CLARINET

Laura DeLuca

BASS CLARINET

Eric Jacobs

BASSOON

Seth Krimsky
Principal Bassoon

Luke Fieweger
Associate Principal Bassoon

Paul Rafanelli
Kipras Mazeika

CONTRABASSOON

Kipras Mazeika

HORN

Jeffrey Fair
Charles Simonyi Principal Horn

Mark Robbins
Stephen Whyte
Associate Principal Horn

Jonathan Karschney
Assistant Principal Horn

Jenna Breen
John Turman
Danielle Kuhlmann

TRUMPET

David Gordon
Boeing Company
Principal Trumpet

Alexander White
Associate Principal Trumpet

Christopher Stingle
Michael Myers

TROMBONE

Ko-ichiro Yamamoto
Principal Trombone

Carson Keeble

BASS TROMBONE

Eden Garza

TUBA

John DiCesare
Principal Tuba

TIMPANI

Eric Schweikert
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Matthew Decker
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2024/2025 season



Stage crew work is performed by employees represented by I.A.T.S.E., Local 15.

MEET THE MUSICIANS

Valerie Muzzolini Principal Harp



Photo by James Holt

This January, Principal Harp Valerie Muzzolini takes center stage in two works: a solo feature in Maurice Ravel's Introduction and Allegro, and the world premiere of Benjamin Attahir's *Hanoi Songs*, a concerto for harp and piano that finds her joined by fellow French national and Seattle Symphony favorite, Jean-Yves Thibaudet.

Muzzolini and Conductor Emeritus Ludovic Morlot conceived the idea of a harp commission a few years back. Morlot was interested in exploring the relationship between piano and harp in the concerto form. Attahir's name came up because the Toulouse composer had already written for harp; in 2013, he won the USA International Harp Competition Composition Contest for his "challenging and beautiful" solo harp piece, *De l'obscurité II*.

Muzzolini first met Thibaudet when he performed with her student orchestra in Switzerland's Verbier Festival and has gotten to know him well on and off stage over the years due to his many Seattle Symphony performances and year-long residency. He was a natural fit as the work's piano soloist in an all-French program structured around Ravel. Attahir's work was inspired by Ravel, and Muzzolini had been working with Attahir to bring it to life. The French connection was a bonus. "I'm the only French person in the orchestra, it's like a nice little warm blanket, to be able to perform a new commission by Benjamin, with Jean-Yves and Ludo. Definitely a highlight of my career."

That career includes 25 years playing with this orchestra, a milestone she celebrates in March. She's had the chance to take part in some incredible performances over that time, including a concert in the late-night [untitled] Series that featured Berio's *Circles* as well as Pierre Boulez's *Sur Incises*, for three pianos, three harps and three percussionists. "It's one of the hardest things I've ever had to learn, but one of the most rewarding."

She still plays on the Lyon & Healy harp that a beloved late teacher bequeathed to her after she passed, and still finds great joy in repertoire works like Claude Debussy's *La mer* ("the very first piece I've ever played with an orchestra, when I was 16"). She has also experienced some unforgettable moments, which include playing Heiner Goebbels' "magnificent" *Surrogate Cities*, the 24-hour musical marathon that opened Octave 9: Raisbeck Music Center, and the encore of Ludo's last concert as Music Director, *Moonlight Music* from Richard Strauss' *Capriccio*.

Despite being Principal Harp for so long, she still sometimes gets nervous, especially when things don't go exactly as planned. "And then you have to think on your feet and react differently. That is what's always going to keep the job special and particularly challenging. I like the idea of sometimes being thrown off — it keeps me on my toes."

Ludovic Morlot's position is generously underwritten as the Judith Fong Conductor Emeritus.



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*The Seattle Symphony performing Sibelius Symphony No. 2
at Benaroya Hall, featuring Conductor Emeritus Ludovic Morlot.
Photo credit: Nick Klein*

COMMUNITY CONNECTIONS

Cultivate South Park



Photo Credit: Crystal Brown

Mothers from the community performing Folklore at an event. Free classes are offered weekly at South Park Hall.

Cultivate South Park (CSP) is a small nonprofit that operates a food bank, an arts & culture center, economic development programming for small businesses and community real estate ownership projects. CSP's mission is connecting neighbors and their gifts to co-create a thriving and equitable South Park.

In 2018, CSP drew together diverse coalitions around land use and hunger, formally incorporating as a 501(c)3 in early 2020. When the world shut down because of COVID, its members went door-to-door to serve families, elderly shut-ins and other vulnerable people. CSP's community response was featured nationally by *YES! Magazine* ("South Park: One Square Mile of Ready for Anything"). The organization's service model is summarized as "Solidarity, Not Charity"; instead of a typical food bank, CSP hosts a Latin-style market arranged like a retail store in which people take whatever they can use and are never charged.

Working with the City of Seattle, Cultural Space Agency and an anonymous donor, CSP obtained a 32,000-square-foot space in South Park. Dubbed "El Barrio," it features a historic event space, the Little Space teaching center, affordable apartments, restaurants and small retail establishments. El Barrio hosts community programs centered on youth, the environment, arts, job skills and health/wellness. Programs are planned with neighbors, while the Youth Advisory Board programs grow youth leadership and develop job skills in a neighborhood where few youth jobs are available.

CSP is inclusive by design, with its work based on the Assets-Based Community Development (ABCD) model popularized by Chicago's John McKnight and Barack Obama. CSP believes that everyone has gifts to contribute in an inclusive society and its mission statement reflects the ABCD values: "Cultivate South Park is a resident-led Asset-Based Community Development organization that identifies, connects and celebrates neighborhood gifts to create a thriving, equitable South Park."

Community Partner Testimony: "Cultivate South Park has had the amazing opportunity to partner with the Seattle Symphony for the last year! During that time, we have had the chance to offer tickets and transportation to families to see shows at Benaroya Hall, and community members who are also artists had the freedom to perform during Day of Music this June. We have so much gratitude to the Symphony for extending their arms to the far reaches of our beautiful communities here in Seattle!"

Cultivate South Park is one of more than 90 partners in the Seattle Symphony's Community Connections program, which provides complimentary tickets to fellow nonprofit organizations across the Puget Sound region.

UP NEXT: Join the Seattle Symphony at Benaroya Hall for a Side-by-Side with Seattle Youth Symphony Orchestra (YSO) on Thursday, February 13, at 7:30pm. The Seattle Symphony will share the stage with YSO ensembles for an evening of side-by-side performances! Reserve your FREE tickets at seattlesymphony.org.

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ON A HIGH NOTE

NEWS FROM THE SYMPHONY



Photo by James Holt

The Seattle Symphony had a pivotal year in 2024, from the sold-out residency of conductor and composer Joe Hisaishi to the appointment of Xian Zhang as the orchestra's 17th Music Director to our Opening Night Gala, which, thanks to your support, exceeded expectations and celebrated the creativity and ingenuity that is Seattle.

We have much to be thrilled about in January, which starts with Marvel Studios' *Black Panther* projected onto the big screen while the Symphony performs the score live. This program sees conductor Anthony Parnter, who led a few festive programs in December, back at the podium and joined by the African percussionist who played on the original *Black Panther* soundtrack, Senegal's Massamba Diop.

Then it's Ludwig van Beethoven's Symphony No. 7 paired with two works by Francis Poulenc, including his Organ Concerto, which finds guest soloist Paul Jacobs putting our mighty Watjen Concert Organ on full display. That week will also see our third Untuxed concert of the season, featuring Beethoven's Seventh as well as that program's shorter Poulenc work, Suite from *Les Biches* (The House Party). If you have not been to these concerts, I invite you to come and experience music in a relaxed and intimate setting, almost as if it were a chamber music party in a home — except your living room is now Benaroya Hall!

I personally look forward to welcoming Midori as she performs Johannes Brahms' Violin Concerto in a program that includes works by Richard Wagner, Samuel Coleridge-Taylor and Robert Schumann, with a rising star from Germany, Anja Bihlmaier, conducting. Midori also plays in a more intimate setting at our inaugural Lunar New Year Gala, with other performances by Symphony musicians and community partners. This festive occasion is new to Benaroya Hall and it's the not-to-miss event of the season, as we plan to celebrate the richness of our community and our international connections through music, food and friends.

Closing the month, we continue our Maurice Ravel 150th birthday celebrations with the return of Conductor Emeritus Ludovic Morlot for Ravel's *Ma mère l'Oye* (Mother Goose), which finds the titular nursery rhyme-inspired work paired with two exciting pieces showcasing our own Principal Harp, Valerie Muzzolini: Ravel's Introduction and Allegro, and the world premiere of a harp-and-piano Seattle Symphony co-commission by Benjamin Attahir, *Hanoi Songs*, with Valerie joined by pianist Jean-Yves Thibaudet.

Finally, our Tiny Tots program in January, *Interstellar Adventures*, as well as this month's National Geographic Live presentation, *Diving the Great Barrier Reef*, will be great experiences for the entire family. Thank you for spending your time with us and I hope to see you at your next performance.

Raff Wilson
Vice President of Artistic Planning

NOTA BENE

COMMUNITY ON STAGE The Education and Community Engagement team is putting on two very special Community Concerts in the coming months. February sees a **Side-by-Side with the Seattle Youth Symphony Orchestra**, which finds SYSO's youth orchestra ensembles performing alongside the Seattle Symphony (Thursday, February 13). Then, a composition that was first premiered at a Community Concert in 2006 is reprised for the first time by the Symphony since then: **The Healing Heart of the First People of This Land**, commissioned by late Upper Skagit Elder Vi taq^wšəblu Hilbert and composed by Bruce Ruddell (Friday, March 7). Both of the 7:30pm concerts happen at Benaroya Hall. More info at seattlesymphony.org.

FOUR SCORES



Massamba Diop

The next three months are jam-packed with high quality film-and-live-orchestra offerings, and everything kicks off at the top of this month with **Marvel Studios' Black Panther in Concert with the Seattle Symphony**. Originally released in 2018, *Black Panther* became a box-office sensation, breaking numerous box office records at the time and winning three Oscars, including one for Ludwig Göransson's film score. Anthony Parnter returns to conduct the orchestra, joined by soloist and original score percussionist, Massamba Diop. (January 3–5; rated PG-13)

In February, we're offering a Valentine's Day weekend treat: **La La Land in Concert with the Seattle Symphony**, conducted by film composer Justin Hurwitz. He won two Academy Awards®, for the film's song "City of Stars" and the score which the orchestra performs (joined by the original voice recordings of the songs) as the musical about two artists struggling to pursue their dreams in Los Angeles plays on the big screen. (February 14–16; rated PG-13).

The following weekend, it's **Disney's Frozen in Concert with the Seattle Symphony**, conducted by Nicholas Buc, who makes his way back to Benaroya Hall after two stunning fall performances to lead this kid-friendly concert featuring the film about love, magic and embracing your true self. The orchestra performs Christophe Beck's original score alongside the original cast vocal performances. (February 21 & 22; rated PG)

Finally, a timeless favorite marrying symphonic music and animation: **Disney's Fantasia in Concert with the Seattle Symphony**. Repertoire from the original 1940 version (including Dukas' *The Sorcerer's Apprentice*, Beethoven's Fifth Symphony and Tchaikovsky's *The Nutcracker Suite*) is performed by the Seattle Symphony while the film plays above. (March 21–23; rated G; open captions presented during the Saturday performance)

Massamba Diop's performances are generously sponsored by the James D. and Sherry Raisbeck Foundation.

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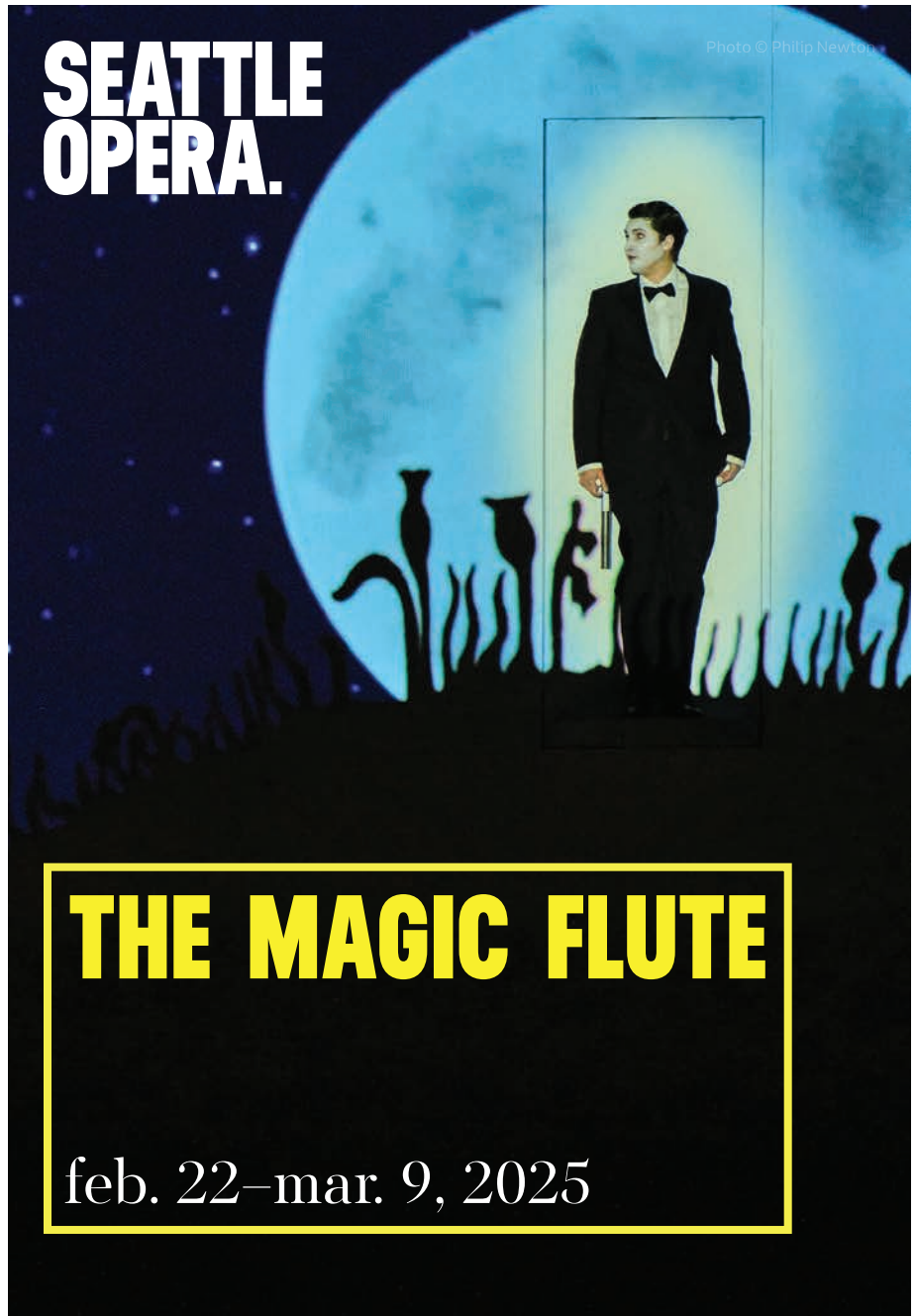
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A WALL OF SOUND



Getting to know Benaroya Hall's Watjen Concert Organ.

By Leilani Polk

A commanding presence at every Seattle Symphony concert held in the S. Mark Taper Foundation Auditorium, towering behind the musicians but showcased with them infrequently, Benaroya Hall's majestic Watjen Concert Organ was originally dedicated in the summer of 2000.

Longtime Pacific Northwest philanthropists and music lovers Craig and Joan Watjen entirely funded the design, construction and installation of the instrument as a gift to the Symphony. This year marks its 25th birthday, an appropriate moment to bring in dynamic, highly respected, internationally renowned guest soloist Paul Jacobs to show off the full scale of its powers in Francis Poulenc's *Organ Concerto*, performed January 9 & 11 on the *Beethoven Symphony No. 7* program with conductor Jun Märkl.

A variation on the classical pipe organ rooted in 19th century Europe, the concert or symphonic pipe organ was incorporated into orchestral works by composers such as Felix Mendelssohn and Franz Liszt. The concert organ enjoyed a big come-up from the late-1800s to 1930s, by composers like Edward Elgar, Richard Strauss (most

memorably in *Also Sprach Zarathustra*), Gustav Mahler and Camille Saint-Saëns before it fell into less use in the mid-20th century. While the symphonic organ saw a revival in the U.S., Europe and Japan since the 1980s, it's still not commonly used, though it still has its own special place in the symphonic repertoire.

A symphonic organ is used in ways rarely required of instruments in other settings and features expanded capabilities to control volume, tone and pitches, with many pipes made to imitate orchestral instruments (e.g., strings, woodwinds, brass). The Watjen Concert Organ has an extensive tonal palette — the number and types of different sounds it can produce — and can encompass musical requirements from the Renaissance era to present. Combinations of sounds typical of French organs of the 19th and 20th centuries, as well as the "Germanic" combinations necessary for J.S. Bach's works, are well represented. When playing with an orchestra, sheer power is sometimes required. The Watjen Concert Organ's dynamic range extends from hushed to thunderous, with the latter effect aided by

the "tuba" division, a set of pipes driven by a higher wind pressure and designed specifically to crown a full orchestra at musical climaxes.

Each of the keys and pedals of the organ's three manual keyboards and the 32-note pedalboard are connected mechanically to a valve controlling the wind to each pipe; when many pipes sound together, a mechanical assist device aids the organist with what otherwise might require the strength of many. This "mechanical" key action — favored by serious organists everywhere — is complemented by a fully electronic stop action, which allows rapid changes of combinations of sounds with a literal push of a button.

No two pipe organs are alike — there is no cookie cutter specification — and in this it also differs from other instruments. The Watjen Concert Organ represents more than 50,000 hours of work and weighs over 25 tons. While there are underlying principles behind the design of an organ that every organ builder follows, each one is customized to the room where it's housed. Thus, its design and tonal finishing reflects the organ's primary purpose and the role that it's going to play as well as its acoustical environment. An organ for a concert hall almost always needs to be a substantial instrument, because its use calls for power, a lot of color and

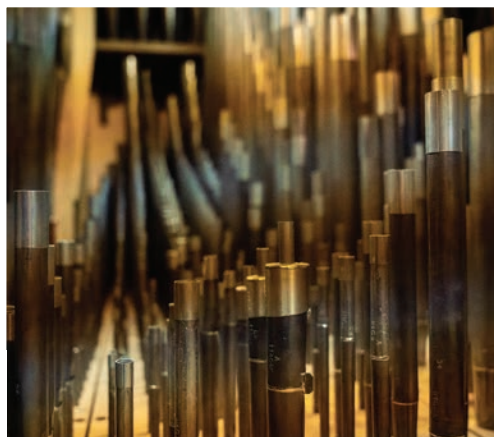


Joseph Adam performing on the Watjen Concert Organ during the Fauré Requiem program in November. Photo by Brandon Patoc

especially important, depth of sound — so the 32-foot-tall pipes with the very lowest notes are a must. The organ also has to be tuned to the room so it's the right volume level. During the finishing of the organ, it is tested with the orchestra playing so that the builders and the tonal finishers know exactly how loud it needs to be.

The Seattle Symphony's resident organist Joseph Adam has said that one of the things he really appreciates about this organ, "is that it has both the volume to make an impact at the big moments, but still has something left over, so you're never tapped out — you never have the accelerator all the way down to the floor. And it has a fundamental sound that really helps support the orchestra and fills it out. It's a sound that's very compatible with the orchestra. Not every organ is built that way, or needs to be built that way, but this one really is."

You'd never realize so much was going on behind the organ's giant façade. After climbing stairs then ladders and shimmying through small passageways with only enough space for one or two people at a time, you reach the top, located well above the stage, where the openings to the thousands of pipes reach their peak. The biggest, at 32 feet tall, emits the deepest notes; the notes get higher as the pipes get smaller, all the way to the size of a pencil. Three blowers totaling nearly 12



Clockwise from left: Pipes, keys and stops. Photos by James Holt.

horsepower, and moving more than 3,100 cubic feet of air per minute, supply the wind required. And with 4,490 pipes, 83 ranks (the sets of pipes organized by note and timbre that produce a specific tone and pitch level) and 62 voices, the Watjen Concert Organ can achieve the sound of an orchestra all on its own.

While it's not the biggest symphonic pipe organ in the world or even in the U.S., the Watjen Concert Organ is notable for its visual design, incorporated into the original blueprints for Benaroya Hall. The large Sitka spruce façade pipes (located on either side of the traditional silvery-grey metal pipes that soar up from the keyboard console) are an unmistakable feature, chosen for their Northwest Forest connotations. And the position of the console, amid the façade above the orchestra, affords a view of the organist performing, rare with instruments in other venues.

According to Adam, the feeling of playing this monumental instrument "is pretty indescribable. Transcendent, but you can't lose yourself in the moment; you always have to be very aware of everything that's going on. But it's really quite a rush to know that you're supplying the sound that takes it over the top."

The Seattle Symphony's organ programming is generously supported by the Fluke I Gabelein Organ Endowment.



THE EXUBERANT JOY OF ABEL SELAOCOE



Abel Selaocoe makes his triumphant return to perform with the Seattle Symphony in early February.

By Leilani Polk

In his debut concerts with the Seattle Symphony, performing a co-commission of his original work, *Four Spirits*, cellist Abel Selaocoe serenaded the audience, encouraging everyone to sing and harmonize along as he took us on a lively musical journey and uplifted us along the

way. His joy was infectious, his passion and enthusiasm heartfelt, and his dynamic style felt fresh and electrifying in a concert environment that is traditionally somewhat reserved. His percussive cello-playing technique added vibrant texture to his sound, his creativity and love for what he



does overflowing from the stage to leave us all awash in a feel-good glow that lasted well after the concerts were over.

He'll be returning to perform with the orchestra on February 6 & 8, 2025, in the Selaocoe & Tchaikovsky program with conductor Giancarlo Guerrero at the podium, and brings three more of his compositions to the stage along with a work by Giovanni Sollima, a cello contemporary that he greatly admires.

Selaocoe grew up in Sebokeng, a township south of Johannesburg that was established by South Africa's apartheid government in 1965. His older brother Sammy, who played bassoon and took classes at the African Cultural Organization of South Africa (ACOSA), introduced Selaocoe to classical music. Soon enough, Selaocoe started attending ACOSA too, picked up recorder, then studied violin, flute and tuba before making his way to cello. He was drawn to the cello because it could be both melodic and percussive. When he didn't have access to an instrument during the week, Selaocoe practiced on a broomstick with a paper drawing of the cello strings that Sammy made for him. The school ultimately recognized Selaocoe's potential and provided him with an instrument to take



Photos by Carlin Ma

home, allowing him to devote his after-school time to practicing.

By age 9, he'd learned the fundamentals, though his roots in Bach and Baroque music were absorbed alongside the hymnal music and spiritual ancestral music of his African culture, which is full of singing and was a big part of his upbringing.

Selacoe released an incredible debut album in 2022. *Where Is Home (Hae Ke Kae)* resonates with his diverse influences, from traditional South African and Tanzanian music to J.S. Bach and the Italian baroque composer Giovanni Platti. In his own compositions, he often uses a form of South African overtone singing called *umngqokolo*, intoning in deep guttural sounds while improvising on his cello. He's described his musical journey partly as a merging of his dual identities as a classical musician and African man: "I've had to learn to allow classical music and my culture to live in one space rather than separate them."

Selacoe releases his sophomore album, *Hymns of Bantu*, next month. We caught up with him last fall while he was on the road playing some dates in the U.S. with his Bantu Ensemble.

During your performance of the *Four Spirits* co-commission, there were moments where you encouraged the audience to sing and harmonize along. Is this something that is usual in your concerts, or was it specific to this work? Do you usually try to find ways to engage with your audiences, even in the more formal symphony settings?

There is no formula to an audience, only an agreement that this listening experience is not passive! I love making the audience part of my music and it really depends on the spirit of the evening.

You will be performing three of your own compositions with the Seattle Symphony: *Qhawe (Hero)*, *Kea Morata (I Love Them So)* and *Lerato (Love)*. Can you share a bit about the inspirations behind each of these songs?

Qhawe is a super rhythmic and guttural feeling, about the curiosity of children and the purpose our ancestors passed on to us. *Kea Morata* is an ode to giving love to those that are still here with you. Do it now! *Lerato* is about an eternal love for peace amongst all beings. To understand that there are others that seek safety while we are likely in a privileged place ourselves.

What was the significance of including those Bach works [Cello Suites Nos. 3 & 5] alongside your own works on your 2022 debut album, *Where Is Home (Hae Ke Kae)*?

It speaks to how I learned the cello. Some of the music is seemingly simple but over time, evolves into a much deeper exploration. It's like reading an amazing text that changes shape with your growth.

You collaborated with Yo-Yo Ma on your new record. What was it like working with him? What were the takeaways that stayed with you or advice he gave you?

It felt like finding the source or feeling of the music was more important than the notes themselves. That was just part of the process. Kindness in collaboration is also very important.

What made you choose the Giovanni Sollima work (*Selections from When We Were Trees*) to play alongside your own works in the Seattle Symphony concerts?

He is a rock star of our time! He needs to be known in the cello world and further. Such sincere music with an intention to dazzle, too.

Abel Selacoe's performances are generously sponsored by Stephen and Rebecca Whyte.

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SUNDAY, JANUARY 5, 2025, AT 2PM

Marvel's Black Panther in Concert with the Seattle Symphony

Anthony Parnter, conductor
Massamba Diop, percussion
Seattle Symphony

LUDWIG GÖRANSSON	<i>Black Panther</i> in Concert 2024 (with film)	
	Act 1	77'
	INTERMISSION	20'
	Act 2	58'

ANTHONY PARNTER
Conductor

Photo credit: Dario Acosta



American conductor Anthony Parnter is in his fifth season as Music Director of California's San Bernardino Symphony Orchestra. As conductor of the Gateways Music Festival Orchestra, Parnter led its

sold-out Carnegie Hall debut, showcasing the world premiere of *I Can* by Jon Batiste. Parnter has conducted many of the world's preeminent artists, from Joshua Bell and Frederica von Stade to Imagine Dragons, John Legend, Wu-Tang Clan and Rihanna. Season highlights include guest appearances with the New York Philharmonic, Nashville Symphony, the Cincinnati, Vancouver, Indianapolis and St. Louis symphony orchestras and Chineke! Orchestra, with which Parnter recently made his BBC Proms debut. Other recent engagements include The Philadelphia Orchestra, the symphony orchestras of Atlanta, Baltimore, Detroit and Sydney, Los Angeles Philharmonic, Royal Scottish National Orchestra and San Francisco Symphony.



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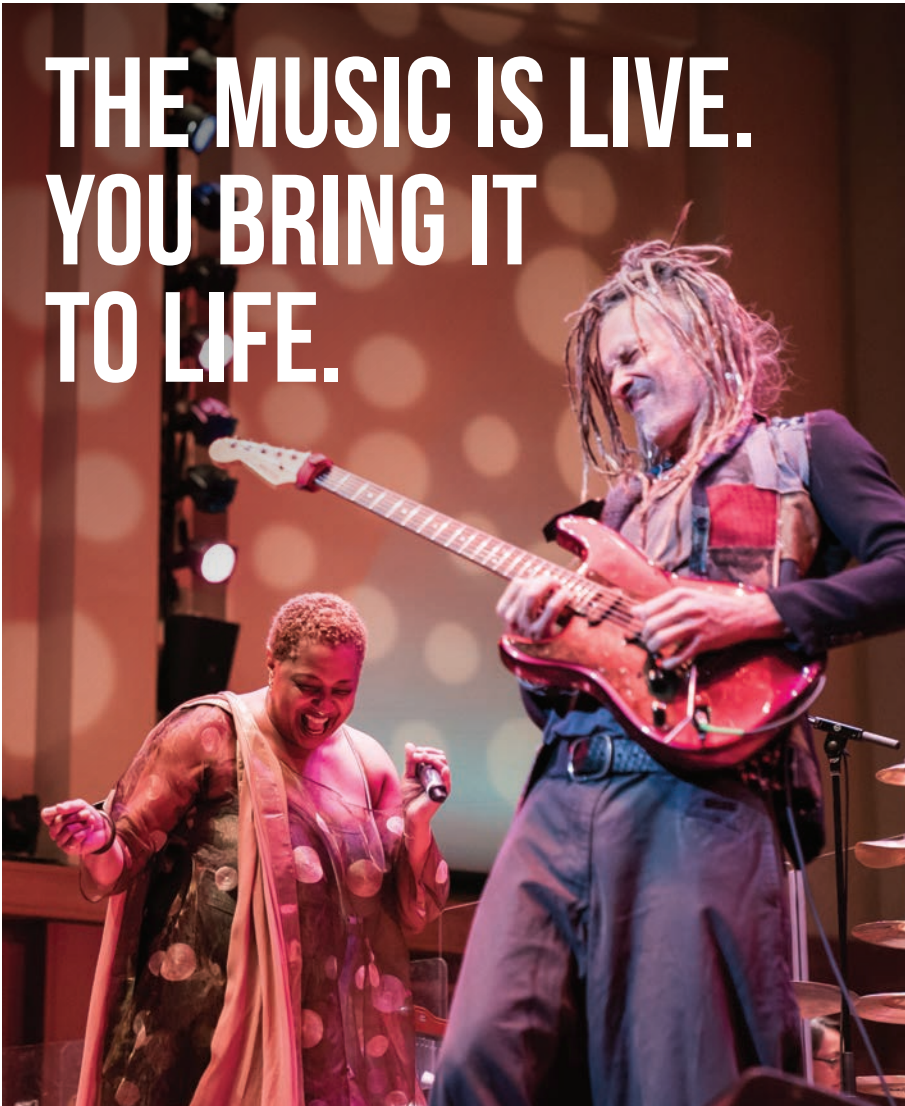


Photo: Brandon Patoc

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MASSAMBA DIOP Percussion



Massamba Diop is a renowned master of the tama, a talking drum from Senegal, West Africa, known for its ability to replicate the sounds of human speech, and used to announce events and send messages from village to village before telephones and radio. Recognizing the central role of talking drums in many African cultures, Ludwig Gorensso decided to put it and Diop front-and-center in his GRAMMY™- and Oscar-winning score for Marvel's *Black Panther*. Prior to *Black Panther*, Diop was already lead percussionist and founding member of Daande Lenol (The Voice of the People), touring internationally, working with notable musicians and releasing dozens of albums. Diop has performed and recorded with James Brown, Mumford & Sons, Carlos Santana and Herbie Hancock, among others; appeared on Peter Gabriel's 1990 GRAMMY™-winning album, *Passion*; and made several appearances with Playing for Change's "songs around the world." He's taken part in diplomatic events (including 2004's Nobel Peace Prize Ceremony in Oslo and the 2012 Olympics in London). In 1993, Diop and American percussionist Tony Vacca co-founded grassroots cultural exchange program The Senegal-America Project.

THURSDAY, JANUARY 9, 2025, AT 7:30PM
 SATURDAY, JANUARY 11, 2025, AT 8PM

Beethoven Symphony No. 7

SYMPHONIC SERIES

Jun Märkl, conductor
 Paul Jacobs, organ
 Seattle Symphony

FRANCIS POULENC	<i>Les Biches Suite</i>	16'
FRANCIS POULENC	Concerto for Organ in G minor PAUL JACOBS, ORGAN	19'
	INTERMISSION	20'
LUDWIG VAN BEETHOVEN	Symphony No. 7 in A major, Op. 92 <i>Poco sostenuto—Vivace</i> <i>Allegretto</i> <i>Presto</i> <i>Allegro con brio</i>	36'

Pre-Concert Talk one hour prior to the performance by William White, Music Director of Harmonia Orchestra and Chorus.

SEATTLE **SYMPHONY**
 AT BENAROYA HALL

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FRANCIS POULENC

Les Biches Suite

BORN: January 7, 1899, in Paris, France

DIED: January 30, 1963, in Paris, France

WORK COMPOSED: 1923

WORLD PREMIERE: January 6, 1924, at the Théâtre de Monte-Carlo in Monte Carlo, Monaco.



What to Listen For:

- In the *Rag-Mazurka*, Poulenc frequently changes the music's meter — and in turn, how we sense regular groups of beats — in a way that echoes American jazz.

Francis Poulenc was in his early 20s when Russian ballet impresario Sergei Diaghilev commissioned him to write the music for a new production, which would become *Les Biches* (1923). Poulenc initially envisioned the work as a one-act ballet with no central narrative. At the time, he told Igor Stravinsky, "I have a clear conception of my ballet which will have no subject — simply dances and songs."

Les Biches trades the more typical narrative drama for a veiled exploration of sensuality and sexuality that parallels Poulenc's closeted identity as a gay man in postwar France. "Les biches" literally translates to "female deer" but doubles as an affectionate term for flirtatious young women in the same spirit as "sweethearts" or "darlings," with the scenes on stage depicting these women at a house party. Poulenc describes the setting for the ballet in the score as follows: "The action passes in a large, white drawing room with just one piece of furniture, an immense blue sofa. It is a warm summer afternoon and three young men are enjoying the company of sixteen young women. Just as in 18th-century prints, their play is innocent in appearance only."

The alluring production was a success with audiences and critics alike, and by 1948, Poulenc had reorchestrated and refashioned the full ballet score into the five-movement suite that is performed in this program. Poulenc's ballet exemplifies the neoclassical values of his peers in the Paris-based group of composers *Les Six*, who were united by their distaste for what they saw as the leaden Romanticism of Wagner and the murky Impressionism of Debussy and Ravel. *Les Biches* is often

referred to as a "neoclassical" work in that it utilizes an anachronistic classical approach to harmony across its unlinked movements — a throwback to the earlier Classical era in which balance, unity and order were intrinsic to the musical style.

The suite's opening *Rondeau* movement begins with a moment of calm clarity before a bright trumpet heralds the arrival of the rollicking, playful music that follows. The trumpet theme returns several times throughout the movement, punctuating Poulenc's pithy tour across a diverse array of musical characters. The *Adagietto* spotlights sweeping waves of passion interspersed with calmer thematic material in the woodwinds. Despite Poulenc's use of flirtatious chromaticism and lyrical thematic writing, the movement never develops beyond a casual fling.

The music of Scott Joplin and Frédéric Chopin might spring to mind at the title of the third movement, *Rag-Mazurka*. However, its capricious character and shifting sense of pulse projects a wholly unique sound world that is both whimsical and daring. In the *Andantino* movement, Poulenc makes thematic callbacks to the opening *Rondeau*, this time recontextualizing them within a sultry, breezy sound world. The orchestra's virtuosity is on full display in the exhilarating *Finale* as it navigates the movement's snappy character changes and incisive rhythms.

FRANCIS POULENC

Concerto for Organ in G minor

WORK COMPOSED: 1934–1938

WORLD PREMIERE: Private premiere on December 16, 1938, at Princess Edmond de Polignac's salon in Paris, public premiere June 1939, in Paris, France, with the Paris Symphony.



What to Listen For:

- The concerto features an unusual instrumental force, with only organ, string orchestra and timpani. This minimal instrumental palette allows for Poulenc to feature the dizzying array of timbres on the organ, ultimately creating a multitude of sound worlds.

Completed just 15 years after *Les Biches*, Poulenc's Concerto for Organ in G minor showcases a wholly different side to the composer. Spurred by the

gruesome death of his colleague and friend Pierre-Octave Ferroud in 1936, Poulenc visited The Black Virgin of Rocamadour — a cliffside commune in the south of France. Inspired to revisit his Christian faith while there on holiday, he later reflected upon the experience: "As I meditated on the fragility of our human frame, I was drawn once more to the life of the spirit." The events surrounding the work's composition set in motion a new seriousness in Poulenc's music, one that was largely ignored by critics — who tended to favor his earlier, more lighthearted works — until decades later.

The concerto was commissioned by Princess Edmond de Polignac, the American-born heir to the Singer sewing machine fortune. While the Princess originally intended to perform the concerto herself, the work soon took on a virtuosic and grandiose life of its own. While it was premiered privately in the Princess' salon in Paris (her home featured a hall seating 200 and a suitable pipe organ), the illustrious Maurice Durufé advised Poulenc on the registrations of the organ part and ultimately performed the work publicly.

Around 20 minutes in duration, the concerto is performed as one continuous movement marked by seven distinct tempos that vary in character, tone and style. For the Seattle Symphony concerts, Paul Jacobs performs on Benaroya Hall's magnificent Watjen Concert Organ. (Read more about it on page 13.)

The concerto opens with cacophonous chords in the organ that are trailed by dark and wistful phrases in the orchestra. In the following *Allegro giocoso* section, the tempo surges to a breakneck speed as the orchestra and organ trade off with scalar passagework. The string orchestra gives a lush, lyrical intermission to the intensity in the *Très calme: Lent*, which, in turn, gives way to a quirky and chromatic romp in the *Tempo de l'allegro initial*. Poulenc concludes the work with an understated benediction followed by a final earth-shattering chord on the organ.



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LUDWIG VAN BEETHOVEN

Symphony No. 7 in A major, Op. 92

BORN: December 16, 1770, in Bonn, Germany

DIED: March 26, 1827, in Vienna, Austria

WORK COMPOSED: 1811–1812

WORLD PREMIERE: December 8, 1813, at the University Concert Hall in Vienna, Austria.

FIRST SEATTLE SYMPHONY PERFORMANCE: March 31, 1910, at the Moore Theatre in Seattle, with Harry Hadley conducting.

What to Listen For:

• This symphony is celebrated for its use of rhythmic momentum to generate narrative drama. Listen for the thrilling mad dash at the end of the *Poco sostenuto*—*Vivace*, the noble, downtempo march feel to the *Allegretto*, the light-footed dance quality of the *Presto*, and the exuberant, rip-roaring energy of the *Allegro con brio* for the final dramatic sendoff.

Ludwig van Beethoven began composing his Symphony No. 7 in A major, Op. 92 while vacationing in the Bohemian spa city of Teplitz in the Czech Republic. At that point, the Napoleonic Wars had been in full swing for years and Napoleon was planning a campaign against Russia. Interestingly, Beethoven originally looked to Napoleon as the embodiment of democratic ideals and even dedicated his Third Symphony to him years earlier, an honor which he soon revoked after Napoleon crowned himself emperor in 1804. Beethoven conducted the premiere of his Seventh Symphony at a concert to benefit Austrian and Bavarian soldiers wounded in the battle of Hanau.

A favorite of audiences and critics alike — and even called his “most excellent symphony” by Beethoven himself — the Seventh Symphony featured a much larger symphonic force at its premiere than any of the composer’s prior symphonies. The impact of this larger symphonic sound is felt in the cataclysmic climaxes of the opening *Poco sostenuto*—*Vivace*. A brief silence signals the final section of the movement, out of which the basses emerge and linger on deep, wavering tones. Momentum builds as the full orchestra re-enters, spinning with dizzying motion to a rapturous finale.

A favorite of concertgoers to this day, the *Allegretto* movement was so well-received at its premiere that the audience demanded an encore performance immediately after. But the brilliance of this

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movement may not be apparent from the start. Cast in a slow military march tempo backed by an obstinate rhythmic motive, the movement inches forward without immediate embellishment or fanfare. And yet, note by note, Beethoven ushers us from the ordinary into the sublime. Leonard Bernstein once said of this transcendent movement that it was as if Beethoven “had some private telephone wire to heaven which told him what the next note had to be.”

The third movement *Presto* opens with a mirthful scherzo in F-major, in which the orchestra exchanges chattering phrases with equal parts humor and precision. This material is contrasted with the trio sections in D-major, in which the woodwinds summon a graceful and bucolic theme based on an Austrian pilgrims’ hymn set over a lush backdrop of sustained pitches in the strings.

The fourth movement *Allegro con brio* opens with a kinetic theme in the strings, as quick gestures spiral and turn before leaping to new heights. This theme is partially drawn from the composer’s arrangement of the Irish folk song “Save Me from the Grave and Wise,” though here it is recast in a foot-stomping duple meter. Beethoven sends off the Seventh Symphony with unrivaled exuberance and flair, a grand finale for an equally grand symphony.

Tristan McKay © 2024

Tristan McKay is a pianist, educator and writer. His research on contemporary music is featured in A Semiotic Approach to Open Notations (Cambridge University Press) and The American Journal of Semiotics, among others. Tristan has premiered dozens of new works as a solo and chamber artist, and he maintains a virtual piano studio from his home in Michigan. He holds a PhD from New York University.

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JUN MÄRKL

Conductor

Courtesy photo



A highly respected interpreter of core Germanic repertoire also renowned for his refined and idiomatic explorations of the French Impressionists, Jun Märkl is currently Music Director of the

Taiwan National Symphony Orchestra, Music Director of the Indianapolis Symphony Orchestra, Principal Guest Conductor of the Oregon Symphony and the newly appointed Chief Conductor of the Residentie Orchestra of The Hague, Netherlands. Märkl's expertise in the world of opera includes long historical relationships with the state operas of Vienna, Munich, Berlin, the Semperoper Dresden, NYC's Metropolitan Opera, San Francisco Opera and New National Theatre in Tokyo. His orchestral music directorships include the Orchestre National de Lyon, the MDR Leipzig Radio Symphony Orchestra, Basque National Orchestra and the Malaysia Philharmonic. Märkl regularly guest conducts the world's leading orchestras, including The Philadelphia Orchestra, Chicago Symphony, The Cleveland Orchestra, Boston Symphony Orchestra, the Bavarian Radio Symphony, the Netherlands Radio Philharmonic, NHK Tokyo and many others. Märkl also has an extensive discography of more than 55 recordings. In 2012, he was honored France's Chevalier de l'Ordre des Arts et des Lettres.



Photo: Carlin Ma

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SEATTLE SYMPHONY

LUNAR NEW YEAR GALA

JANUARY 24, 2025

WITH SPECIAL GUEST MIDORI

Join us at Benaroya Hall for a new celebration of music and community featuring a special dinner and performances by violinist Midori, Seattle Symphony musicians and community partners. Proceeds support the Symphony's community and education programs.

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PAUL JACOBS Organ

Photo credit: C. Scott Photography



Internationally celebrated organist Paul Jacobs combines a probing intellect and extraordinary technical mastery with an unusually large repertoire. He has performed to great critical acclaim on five continents and in each of the 50 United States. The only organist to win a GRAMMY™ Award (in 2011 for Messiaen's *Livre du Saint-Sacrement*), Jacobs is an eloquent champion of his instrument both in the U.S. and abroad. Jacobs has given landmark performances of the complete works for solo organ by J.S. Bach and Messiaen as well as being a fierce advocate of new music (he premiered works by composers like Samuel Adler, Mason Bates and Michael Daugherty), and has helped pioneer the revival of symphonic music featuring the organ, appearing regularly with the symphony orchestras of Chicago, Cincinnati, Indianapolis, Lucerne and Montreal, the symphonies of Kansas City, Nashville, Phoenix, San Francisco, Toledo and Utah, Los Angeles Philharmonic, The Cleveland Orchestra, Philadelphia Orchestra and Warsaw Philharmonic, among others. Jacobs joined the faculty of The Juilliard School in 2003, was named chairman of the organ department in 2004 and received Juilliard's prestigious William Schuman Scholar's Chair in 2007.

FRIDAY, JANUARY 10, 2025, AT 7PM

Beethoven Untuxed

UNTUXED SERIES

Jun Märkl, conductor
Myah Rose Paden, host
Seattle Symphony

FRANCIS POULENC *Les Biches Suite*

LUDWIG VAN BEETHOVEN *Symphony No. 7 in A major, Op. 92*
Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

(The performance is approximately 57 minutes with no intermission.)

To read the biography of conductor Jun Märkl, please see page 25.

MYAH ROSE PADEN

Host



Courtesy photo

Myah Rose Paden (they/them) is a passionate mezzo-soprano and public speaker originally from Columbus, Georgia, now thriving in Seattle. With a master's degree from the University of

Michigan School of Music, Theatre & Dance, Paden has appeared in both mainstage and chamber operas. Their journey led them to Seattle as the inaugural Announcing Fellow for Classical KING FM during the 2022 Seattle Opera Arts Fellowship. Paden's vibrant presence at Seattle Opera includes several performances with the Seattle Opera Chorus, Opera on Tap, Seattle Opera's Creation Lab and the upcoming school tour production of *Earth to Kenzie*. Alongside their musical life, they host events and present Pre-Concert Talks at the Seattle Symphony and Seattle Opera. They also earned recognition as a District Finalist in the 2022/2023 Metropolitan Opera Laffont Competition.

SEATTLE **SYMPHONY**
AT BENAROYA HALL

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Midori's performances
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Midori is generously
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and Ina Goodwin
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Tateuchi Foundation

THURSDAY, JANUARY 23, 2025, AT 7:30PM

SATURDAY, JANUARY 25, 2025, AT 8PM

SUNDAY, JANUARY 26, 2025, AT 2PM

Midori Plays Brahms

SYMPHONIC SERIES

Anja Bihlmaier, conductor

Midori, violin

Seattle Symphony

RICHARD WAGNER	Prelude to <i>Lohengrin</i>	9'
JOHANNES BRAHMS	Violin Concerto in D major, Op. 77 <i>Allegro non troppo</i> <i>Adagio</i> <i>Allegro giocoso, ma non troppo vivace</i> MIDORI, VIOLIN	38'
	INTERMISSION	20'
SAMUEL COLERIDGE-TAYLOR	<i>Ballade</i> in A minor, Op. 33	13'
ROBERT SCHUMANN	Symphony No. 4 in D minor, Op. 120 <i>Ziemlich langsam—Lebhaft</i> <i>Romanze: Ziemlich langsam</i> <i>Scherzo: Lebhaft</i> <i>Langsam—Lebhaft</i>	29'

Pre-Concert Talk one hour prior to the performance by Christopher T. F. Hanson,
Artistic Director of the Rainbow City Orchestra.

PROGRAM NOTES

RICHARD WAGNER

Prelude to *Lohengrin*

BORN: 1813, Leipzig, Germany

DIED: 1883, Venice, Italy

WORK COMPOSED: 1850

WORLD PREMIERE: August 28, 1850, in Weimar, Germany, at the Staatskapelle Weimar under the direction of Franz Liszt.



What to Listen For:

- Violins and woodwinds create a feeling of light and shadow through harmonics and luminous chords as the Grail theme appears in the highest register. The music builds into a lustrous climax before softly echoing the opening moments.

The life of Richard Wagner was, by anyone's standards, a study in extremes. Founder and master of the German music drama, he dominated the second half of 19th-century European music, not only changing its course, but forcing the most confident of composers to take sides: You were either pro-Wagner or opposed his ideas and joined the rebellion against him. But few, if any, could hypnotize or slay so many with nothing more than a simple chord.

Wagner composed magnificently for the theater, and most of his operas and music dramas are still with us, constantly being staged and re-imagined at major opera houses: *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, *Parsifal*, *Tristan und Isolde* and for the more ambitious, *Der Ring des Nibelungen*. Wagner fully believed in his greatness and wasn't humble about it. "I am not made like other people," he said. "I must have brilliance and beauty and light. The world owes me what I need."

Essential to his status is *Lohengrin*, a high point in the development of Romantic-period opera and arguably the best portal for newcomers to Wagner's art. First performed in 1850, *Lohengrin* vaguely follows the pattern of Italian and French opera of the time — aria, recitative, chorus — but here they begin to meld together into the continuous orchestral wash that would define the composer's music dramas.

With *Lohengrin*, Wagner replaced the traditional overture — an elaborate distillation of an opera's themes — with a mediative Prelude based solely on the Grail theme, a transcendent melody that Wagner effectively weaves throughout the opera. The Prelude is an extended crescendo that reaches its peak and subsides, like a long sigh taken in and then exhaled.

JOHANNES BRAHMS

Violin Concerto in D Major, Op. 77

BORN: May 7, 1833, Hamburg, Germany

DIED: April 3, 1897, Vienna, Austria

WORK COMPOSED: 1878

WORLD PREMIERE: January 1, 1879, in Leipzig, Germany, with violinist Joseph Joachim and the composer conducting.



What to Listen For:

- The technical brilliance and emotional range of this work are part of an intense dialogue between solo violin and orchestra, which together take us on a journey that moves from monumental to lyrical to jubilant.

The 19th century was the height of the violin concerto, with composers expected to try their hand at the genre while virtuoso soloists raised the technical possibilities of the instrument to stratospheric levels. But only a handful have taken their place among the masterpieces we know today: those by Beethoven, Mendelssohn, Bruch, Tchaikovsky, Sibelius and Johannes Brahms.

With Brahms, the violin forged a true partnership with the orchestra, and together they form a concerto of symphonic proportions.

"The violin becomes a heroic protagonist in a vast drama which encompasses ferocity, mystery, tenderness, and pastoral

beauty," notes Timothy Judd in his *Listeners' Club* blog. "With this weighty music, Brahms seems to be presenting a worthy successor to Beethoven's concerto, set in the same key of D major."

After its premiere on New Year's Day in 1879, the Viennese conductor Josef Hellmesberger called it "a concerto not for, but *against* the violin." Henryk Wieniawski, a virtuoso violinist capable of any technical contest, deemed it "unplayable." And in his 1997 biography on Brahms, Jan Swafford sardonically said that the composer "committed the cardinal sin of writing a symphonic concerto in which orchestra and soloist carry on the musical dialogue as equals."

Brahms originally planned a four-movement symphonic scheme but decided on three — aligning it with the traditional concerto form — and transplanted the orphaned section into his Piano Concerto No. 2. Yet, for all its muscularity, the Violin Concerto is essentially lyrical, notably the *Adagio*, and mirrors the mood of his pastoral Second Symphony in the same key.

But not the opening movement. This is the most tumultuous start of any violin concerto, with a two-and-a-half-minute introduction by the orchestra before the violin makes its frenetic entrance. Then, the eruption settles, and the violin delivers a cascade of delicacy and sweetness before the drama re-appears, the solo part replete with technical challenges. Most performances include the cadenza written by violinist Joseph Joachim, soloist at the premiere who had advised Brahms to simplify such a daunting work.

The meditative second movement features one of the composer's loveliest woodwind melodies, which befuddled the famed violinist Pablo Sarasate: "Does anyone imagine that I'm going to stand on stage, violin in hand, and listen to the oboe playing the *only* tune in the *Adagio*?"

The finale begins with a lively Romani dance — a Hungarian rondo — propelled by off-balance rhythms, double stops and an earthy melody on the fiddle that wraps things up in one of the composer's most joyous codas.

SAMUEL COLERIDGE-TAYLOR

Ballade in A minor

BORN: Aug. 15, 1875, Croydon, England

DIED: Sept. 1, 1912, Surry, England

WORK COMPOSED: 1898

WORLD PREMIERE: September 12, 1898, in Gloucester, England, at the Three Choirs Festival.



What to Listen For:

- This music teems with youthful energy, fueled by a preternatural understanding of orchestral texture and coloring, while the lyrical inner moments lend balance to the whole.

Samuel Coleridge-Taylor will always be remembered as a better composer than businessman. After finishing his soon-to-be-famous cantata, *Hiawatha's Wedding Feast* in 1898, he traded the publishing rights for a one-time fee. The score was a hit and sold more than 200,000 copies, and while it made him famous, the royalties went elsewhere. The frustrated artist gave up a life of relative ease for an exhausting workload that, many believe, led to his death from pneumonia at age 37.

"If I had retained my rights in the *Hiawatha* music," he once lamented, "I should have been a rich man."

Coleridge-Taylor was born in Croydon, England, the illegitimate child of a black doctor from Sierra Leone and a white Englishwoman, who named her son after the poet Samuel Taylor Coleridge. His musical gifts were apparent at age 5, when he was given a violin and began singing in the choir of the local Presbyterian church. At 15, he enrolled in London's Royal College of Music — one of its first black students — putting aside the fiddle to focus on composition.

Of his more than 100 works, a handful are considered originals: the *Petite Suite*, the *African Dances*, the *Clarinet Quintet*, the warmly lyrical *Violin Concerto* and the single movement work you are about to hear. Edward Elgar gave the young man an early boost. When Elgar was asked to compose a new work for the Three Choirs Festival, he responded, "I am sorry, I am too busy to do so. I wish you would ask

Coleridge-Taylor to do it. He still wants recognition, and he is far and away the cleverest fellow."

The *Ballade* jumps off the page with a tornado-like theme and tempo aptly marked *allegro energico, ma non troppo presto*. This gives way to a lush middle section, a respite from the storm that just passed but is soon to return. Through its 13 minutes, the music moves forward in recurring stanzas, traverses constant key changes, and manages to blend exuberance and lyricism into a tight-fitting scheme worthy of a 19th-century fantasy overture.

ROBERT SCHUMANN

Symphony No. 4 in D minor, Op. 120

BORN: June 8, 1810, Zwickau, Germany

DIED: July 29, 1856, Bonn, Germany

WORK COMPOSED: 1841 (revised 1851)

WORLD PREMIERES: December 6, 1841, in Leipzig, Germany; revised final version took place December 30, 1852, in Düsseldorf, with the composer conducting.



What to Listen For:

- Where are the pauses between movements? Don't expect them, as Schumann linked all four sections into a seamless whole.

- Listen for the "Clara" theme in the first movement and how it reappears throughout the entire work.

Robert Schumann was a visionary who helped define musical Romanticism by, in his own words, sending "light into the depths of the human heart." A superb pianist, literary critic and advocate for such up-and-coming talents as Brahms and Chopin, Schumann enjoyed a busy life, and his marriage to Clara Wieck stands as one of the more poignant love affairs in the history of art.

Schumann originally composed his *Symphonic Fantasy* in 1841, but after a poor reception, he shelved the score, revising it a decade later as his *Symphony No. 4*. The refreshed version was a critical triumph, recognized as a model for the new era of Romanticism taking hold in Europe.

All four movements mold together organically, a leap from the discrete movements in the symphonies of Haydn and Mozart. To achieve this, Schumann tossed out pauses between these sections and linked them through related themes heard at the beginning. But even strung together as one, each of the four movements shines with its own personality, so listeners have no trouble knowing when one ends and another begins.

In the first movement, Schumann turns traditional sonata form on its head by focusing on a single melody without exposition or development. This became known as the "Clara" theme because the notes correspond to his wife's name — a descending line of notes C-(B)-A-(G sharp)-A. A palpable tension and release mark this opening section, possibly a reflection of the turbulence — and mental illness — that took hold of Schumann's life at the time.

A *romanza* movement follows as a lyrical relief from the passing storm and shows the composer in a state of reflection. Then comes a powerful *scherzo*, rich in the rhythmic muscle of a festive country dance. After the dark tension that opens the finale, the light of D-major carries the day in one of the composer's most clever resolutions — punctuated by excited kettledrums — and a coda that brings the work to a joyful close.

Kurt Loft

Kurt Loft is a journalist and music critic who has covered classical music for various publications and arts groups for more than 40 years. A member of the Music Critics Association of North America, he lives in St. Petersburg, Florida.

ANJA BIHLMAIER
Conductor



Anja Bihlmaier has been Chief Conductor of the Residentie Orkest since August 2021 and was appointed Principal Guest Conductor of the BBC Philharmonic starting September

2024. Her schedule in 2024/2025 includes the Munich Philharmonic, NDR Elbphilharmonie, WDR Cologne, Berlin Konzerthausorchester, Bergen Philharmonic, Swedish Radio Symphony, Gothenburg Symphony, Seattle and Toronto symphonies, Spanish National, Orquesta da Galicia, Berlin State Opera and Dublin's National Symphony, as well as the start of her three-year residency with the Residentie Orkest at the Beethovenfest. Following her BBC Proms debut in 2023, she returns in 2024, again with the BBC Philharmonic but also bringing Glyndebourne's production of *Carmen* after performances at the main festival throughout August. Notable debuts last season included London Philharmonic, Wiener Symphoniker, Frankfurt Radio Symphony, National Symphony Orchestra in D.C., Orchestre National du Capitole de Toulouse, Mahler Chamber, Sydney and Melbourne Symphony orchestras and the Salzburg Mozartwoche.

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MIDORI
Violin

Photo credit:
Timothy Greenfield-Sanders



Midori is a visionary artist, activist and educator who explores and builds connections between music and the human experience. In the four decades since her debut with the New York Philharmonic at

age 11, she has performed with many of the world’s most prestigious orchestras and has collaborated with world-renowned musicians, including Leonard Bernstein, Yo-Yo Ma and many others.

This season, she premieres *Spirituals*, a new work written for her by Che Buford, appears in recital with pianist Özgür Aydin, and joins the Boston Symphony, Los Angeles Philharmonic and several other American orchestras. Outside the United States, she performs with the Vienna Philharmonic under Andris Nelsons in Vienna, and with both the Deutsches Symphonie-Orchester Berlin (DSO) and German National Youth Orchestra in two appearances at Berlin Philharmonic Hall. Midori begins her tenure as Artistic Director of the Piano & Strings Institute this summer, in addition to teaching at Oberlin Conservatory and the Aspen Music Festival.

As someone deeply committed to furthering humanitarian and educational goals, she has founded several nonprofit organizations to bring music to children and underserved communities. In recognition of her work as an artist and humanitarian, she serves as a United Nations Messenger of Peace, and in 2021, she was named a Kennedy Center Honoree.

Born in Osaka in 1971, she began her violin studies with her mother, Setsu Goto, at an early age. Midori is the Dorothy Richard Starling Chair in Violin Studies at the Curtis Institute of Music in Philadelphia.

THURSDAY, JANUARY 30, 2025, AT 7:30PM

FRIDAY, JANUARY 31, 2025, AT 12 NOON

SATURDAY, FEBRUARY 1, 2025, AT 8PM

SEATTLE SYMPHONY
AT BENAROYA HALL

Ravel Mother Goose

SYMPHONIC SERIES

Ludovic Morlot, conductor
 Jean-Yves Thibaudet, piano
 Valerie Muzzolini, harp
 Seattle Symphony

GABRIEL FAURÉ	<i>Pelléas et Mélisande</i> Suite, Op. 80 <i>Prélude</i> <i>Fileuse</i> <i>Sicilienne</i> <i>The Death of Mélisande</i>	19'
BENJAMIN ATTAHIR	<i>Hanoi Songs</i> I. <i>Ancien Viêt Nam, avant l'an 1000</i> II. <i>Hanoi, 1943</i> III. <i>Tourane, 2 Août 1954</i> IV. <i>Nord Vietnam, Juillet 1964</i> V. <i>Ancien Viêt Nam, avant l'an 1000</i> VI. <i>Hanoi, 1954</i> VII. <i>Tourane, 2 Août 1954</i> VIII. <i>Ancien Viêt Nam, avant l'an 1000</i> JEAN-YVES THIBAUDET, PIANO VALERIE MUZZOLINI, HARP	30'
	INTERMISSION	20'
MAURICE RAVEL	Introduction and Allegro VALERIE MUZZOLINI, HARP	10'
MAURICE RAVEL	<i>Ma mère l'Oye</i> ("Mother Goose") <i>Prélude</i> — <i>Danse du rouet et scène</i> ("Spinning Wheel Dance and Scene") <i>Pavane de la belle au bois dormant</i> ("Pavane of the Sleeping Beauty")— <i>Les entretiens de la belle et de la bête</i> ("Conversations of Beauty and the Beast")— <i>Petit poucet</i> ("Tom Thumb")— <i>Laideronnette, impératrice des pagodes</i> ("Laideronnette, Empress of the Pagodas")— <i>Apothéose: Le jardin féerique</i> ("The Enchanted Garden")	29'

Pre-Concert Talk one hour prior to the performance by Frederick Reece, Assistant Professor of Music History at the University of Washington.

Ludovic Morlot's position is generously underwritten as the Judith Fong Conductor Emeritus.

THANK YOU TO OUR CONCERT SPONSORS!

Ludovic Morlot's performances are generously sponsored by **Susan Detweiler, MD, in memory of Alexander W. Clowes, MD.**

Valerie Muzzolini's performances are generously sponsored by **Jean-François and Catherine Heitz.**

PROGRAM NOTES

GABRIEL FAURÉ

Pelléas et Mélisande Suite, Op. 80

BORN: May 12, 1845, in Pamiers, France

DIED: November 4, 1924, in Paris, France

WORK COMPOSED: 1898

WORLD PREMIERE: June 21, 1898, at the Prince of Wales Theatre in London, with the composer conducting.



What to Listen For:

• Fauré's orchestration and dramatic thrust, such as the soft horn call, as if from a distance, at the end of the *Prélude*; the way the rhythm imitates the motion of a spinning wheel in *Fileuse*; the accompaniment of the harp and strings for the flute solo in the *Sicilienne*; and the development of *Mélisande's* lament in the final movement.

We know Gabriel Fauré as the composer of the beautifully serene Requiem — and of some 100 refined art songs — but his lesser-known *Pelléas et Mélisande* is his orchestral masterpiece, even if it lurks in the shadows of Debussy's opera, also adapted from Maurice Maeterlinck's 1893 Symbolist play of that name.

This all-French program includes *Pelléas* and two important works by Maurice Ravel, who studied with Fauré at the Paris Conservatoire, where the latter taught composition from 1896 to 1905.

In 1898, Fauré had received a commission from the actress Mrs. Patrick Campbell to compose incidental music for the English-language London premiere of the play — a tragedy about the doomed love between its title characters. The composer restored and adapted some previous music he'd written, and even relegated the orchestration to Charles Koechlin, one of his students. The music we'll hear tonight is a four-part suite assembled from the incidental music, this time orchestrated by Fauré himself, calling for a larger orchestra with a second oboe, second bassoon, and third and fourth horns.

The lush strings of the *Prélude* set the mood of a forest scene where the fragile, introverted *Mélisande* has lost her crown in the water. Prince Golaud, lost in the forest, comes upon *Mélisande*. Near the end, we hear a solo horn — Golaud's hunting horn — and doleful passages for solo cello and clarinet. The short *Fileuse* depicts *Mélisande* at her spinning wheel. A gentle solo oboe is accompanied by strings and

musings from the clarinet, bassoon and flute, with slight accents in the rhythm suggesting the spinning of the wheel.

A downcast but not hopeless solo flute in G-minor flanks the *Sicilienne*. It's the most memorable theme in the suite, supported by harp and echoed by the strings, illustrating the love between *Pelléas* and *Mélisande*. But it's not meant to last; when we get to *The Death of Mélisande*, we are gripped by Fauré's depiction of the couple's fated union. The opening dirge for clarinets and flutes is followed by a quietly mourning theme for strings that is picked up by a solo flute. It is nearly heartbreaking, clearly expressed music, which was played at the composer's funeral in 1924.

BENJAMIN ATTAHIR

Hanoi Songs

BORN: February 25, 1989, in Toulouse, France

WORK COMPOSED: 2024

WORLD PREMIERE: January 30, 2025, at Benaroya Hall with the Seattle Symphony conducted by Ludovic Morlot.

Benjamin Attahir studied violin at the Conservatoire de Toulouse and later fell under the spell of composing his own music. Like his musical forebears in this program, he later attended the Paris Conservatoire and also took invaluable pointers from Pierre Boulez not long before the influential composer's death in 2016.

Attahir's instrumental music is highly textural and harmonically intriguing; taking inspiration from Eastern, Middle Eastern and Western cultures, he traces long-breathed phrases and motives that seem to expand beyond the edges of any identifiable form. After listening to significant pieces, like his 2020 violin concerto *Loyal* or his 2017 string quartet *Al Asr*, you are left with the aftereffects of a visceral impact that is produced by a surreal palette of sound.

Attahir says he prefers not to give too much away about his process or inspirations for his new Seattle Symphony co-commission, *Hanoi Songs*, a concerto for piano and harp that has its world premiere in this program. "I do prefer to be allusive and let people's imaginations work from a more poetic statement." His words in French with the English translation below:

*C'est l'heure des souvenirs, c'est
l'heure des tristesses.
Tout tourne autour moi et dans le théâtre
vacille le Fleuve d'argent.*

*Les étoiles parsèment les voiles comme le
mystère notre vie errante.*

*Souffle suspendu dans la lumière, le
cortège des ombres s'éloigne !
— Nous vivons des ténèbres avant de
jouir de la clarté.*

*Dans l'oubli, les âmes se rappellent —
Il y aura toujours une histoire. Un poème.
Une chanson d'antan.*

*— Dans le paysage ancien et fugitif, la
braise et la rosée se mêlent.*

*Tout est calme à jamais.
Doucement les vagues ont noyé la fureur
Et porté l'éclat du soleil au pays retrouvé.
Dans l'écume irisée,
c'est le silence.*

It is the hour of memories, it is the hour
of sadness.

Everything turns around me, and in the
theater, the Silver River wavers.

The stars dot the sails like the mystery of
our wandering life.

Breath suspended in the light, the
procession of shadows moves away!
— We live in darkness before enjoying
the clarity.

In oblivion, souls remember —
There will always be a story. A poem.

A song of yesteryear.
— In the ancient and fleeting landscape,
embers and dew mingle.

All is calm forever.
Gently the waves have drowned the fury
And carried the brilliance of the sun to the
rediscovered country.
In the iridescent foam,
it is silence.

MAURICE RAVEL

Introduction and Allegro

BORN: March 7, 1875, in Ciboure, France

DIED: December 28, 1937, in Paris, France

WORK COMPOSED: 1905

WORLD PREMIERE: February 22, 1907, presented by Le Cercle Musical chamber society at the Hôtel de la Société française de photographie in Paris.



What to Listen For:

• The stunning harp cadenza in the second half, which revisits the main themes of the piece and adds virtuosic flourishes.

Among the masters of French Impressionism, Maurice Ravel stands out for his sensuous musical textures and imaginative orchestrations, even if he never called himself



an Impressionist. There is a magical ring to the best of his music — from the majestic String Quartet (1903) to the sumptuous ballet *Daphnis et Chloé* (1912) to the beautiful Piano Concerto in G major (1929–1931). An intelligent sense of structure undergirds the subtle and refined way in which Ravel's music flows through time. "Even in its lushest moments, his music is never unstructured, brain and heart working closely together," wrote the musicologist Roger Nichols.

Introduction and Allegro is a chamber piece, essentially a compact harp concerto, that fits Nichols' observation. It is scored for flute, clarinet, harp and string quartet. (The version performed tonight has an expanded string section that includes double basses.) Ravel composed the piece in the summer of 1905 in a mad dash to fulfill a commission in time to leave on an international boating trip with friends. The commission had come from the Paris-based harp manufacturer Érard as a showpiece for its double-action harps. Two years prior, Érard's competitor, Pleyel, had commissioned a piece from Debussy for the same purpose, though the chromatic Pleyel harps had 12 strings per octave, rather than the eight of Érard's, whose pitches the harpist could adjust by using pedals.

Cast in the key of G-flat major, the 11-minute piece opens with a tonally ambiguous motif from the flute and clarinet that is followed by a resplendent harp glissando. Themes of contrasting character are then introduced, with the harp initially only embellishing each, until the solo instrument becomes the central point when the tempo speeds up. Throughout, the harp keeps a harmonic and melodic conversation with the other players. The way in which Ravel develops the themes and gradually elevates the role of the harp — and its interplay with the flute, clarinet and strings in such a compact piece — is mesmerizing.

The harp cadenza is a glowing show-off exhibit for the soloist, who reprises and reinvents the main themes by adding harmonics, glissandos and other virtuosic touches, before concluding this stellar chamber work that is as nourishing to the ear as it is to the mind.



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PROGRAM NOTES

MAURICE RAVEL

Ma mère l'Oye ("Mother Goose")

WORK COMPOSED: 1908–1911

WORLD PREMIERE: First premiered on April 20, 1910, as a piano duet. In 1911, Ravel orchestrated the five-piece suite and expanded it into a ballet, which premiered January 29, 1912, at the Théâtre des Arts in Paris.



What to Listen For:

- Ravel's wonderful orchestral evocations of the characters and moods of the fairy tales that inspired the piece. For example: Beauty and the Beast, the crumb-stealing birds in the *Tom Thumb* scene, or the sensual awakening of Sleeping Beauty.

Ravel's supremely evocative music reached a high point of expression in the lush *Ma mère l'Oye*, which conjures the dreamworld of children's fantasies, echoing the composer's own fondness for children and fairy tales.

The piece started as a set of piano duets, or piano-four-hands, for Mimi and Jean Godebski, whose parents Ida and Cyprian were friends of Ravel's. The composer would visit the Godebskis at their country house and relish telling stories to the children, including *Laideronnette*, *Empress of the Pagodas* and *Beauty and the Beast*, which would inspire parts of his *Ma mère l'Oye*.

The main source for this program piece was Charles Perrault's collection *Tales of Mother Goose* (1695), which includes *Sleeping Beauty* and *Tom Thumb*, while *Laideronnette* came from fairy tales by the Comtesse d'Aulnoy (1650–1705), and *Conversations of Beauty and the Beast* from the novelist Marie Leprince de Beaumont (1711–1780).

Ravel orchestrated the piece in 1911 and expanded it for a ballet the following year, changing the sequence of the scenes and adding a prelude, an opening scene and short connecting sections. The composer whimsically blends the folk stories and vividly depicts the characters through sparkling orchestration that calls for double winds, two horns, harp, celesta, strings and extended percussion. This Seattle Symphony program concludes with the complete version of *Ma mère l'Oye*.

With two flutes and bassoon, and a distant-sounding muted horn, the *Prélude* evokes the surreal mood that fuels the source folk

tales. There are suggestive flourishes from the harp that underscore the dreamlike setting, soon giving way to the *Spinning-Wheel Dance and Scene*, and to the sublime *Pavane of the Sleeping Beauty*, in which Ravel depicts a forest scene with flutes, clarinet and violins. Note the resemblances to the scenes from *Pelléas*.

A brusque cry from a piccolo introduces the *Conversations of Beauty and the Beast*, set in a dainty triple time with warm woodwinds representing Beauty and a knobby contrabassoon the Beast. The mood darkens to underscore the snarls from the Beast, but the mythical couple ultimately reconcile when she reveals to him that his suppressed kindness is the key to transforming him into the prince he once was.

In *Tom Thumb*, Tom has left a trail of breadcrumbs in the forest to trace his way back home, but he turns to discover that the birds have eaten them all. A solo oboe, and later an English horn, delivers the undulating main theme. Ravel then creates a beguiling effect — an upward-sliding violin with harmonics — to which a flute adds twittering trills, representing the birds.

The mood shifts for *Laideronnette*, *Empress of the Pagodas*, who has been cursed with eternal ugliness. Colorful gestures from harp, celesta, glockenspiel, piccolo and flute create a picturesque world of sound based on the pentatonic scale — think of the five black keys of a piano — and almost creates a pastiche of music from the Far East, especially with the gong splashes. Toward the end, the opening fanfare reappears more loudly, and the *Sleeping Beauty* motif is revisited, this time on the violin.

The gorgeously orchestrated concluding scene, *The Enchanted Garden*, illustrates the euphoric awakening of Sleeping Beauty with a kiss from Prince Charming. As the scene unfolds, Ravel treats us to alluring combinations of celesta, harp and violin. In the last few minutes, the different orchestral groups coalesce and intensify toward a final outpouring that represents the moment of the awakening. It is a blissful orchestral climax. So sensual — with timpani pulsations releasing pent-up energy in waves — that you can almost feel it.

Esteban Meneses © 2024

Esteban Meneses is a fellow of the 2022 Rubin Institute for Music Criticism, a freelance arts and music journalist, and a bilingual public relations consultant. Read his articles at muckrack.com/estebanmeneses.

LUDOVIC MORLOT

Conductor



Photo credit: Lisa-Marie Marzucco

Ludovic Morlot's élan, elegance and intensity on stage have endeared him to audiences and orchestras worldwide. Music Director of the Barcelona Symphony Orchestra (BSO) since

September 2022, he is concurrently Conductor Emeritus of the Seattle Symphony (where he was Music Director 2011–2019). Previously, he was the BBC Philharmonic Orchestra's Associate Artist (2019–2023), Artistic Director and a founding member of the National Youth Orchestra of China (2017–2021) and Chief Conductor of La Monnaie (2012–2014). Morlot took BSO to the Elbphilharmonie and Stockholm Royal Concert Hall, recording all of Ravel's orchestral works in a new recording co-edited by Morlot to mark the 150th anniversary of the composer's birth. Guest highlights of 2023/2024 included the Strasbourg Philharmonic with Joyce diDonato, the North American premiere of Betsy Jolas' *Latest* in San Francisco, Bent Sørensen's *St Matthew Passion* with the Danish National Symphony Orchestra, and John Luther Adam's *Vespers* with City of Birmingham Symphony. He also conducted *Das Rheingold* at Seattle Opera after successful concertante performances of *Die Walküre* and *Samson et Dalila*.

JEAN-YVES THIBAUDET

Piano

Photo credit: E. Caren



Through elegant musicality and an insightful approach to contemporary and established repertoire, Jean-Yves Thibaudet has earned a reputation as one of the world's finest

pianists. This season, Thibaudet appears in concerts and recitals around the world, which includes performing Khachaturian's Piano Concerto with the National Symphony Orchestra, Royal Concertgebouw Orchestra, Royal Stockholm Philharmonic and Tonhalle Orchestras. In Seoul, with the KBS Symphony Orchestra, he returns to Scriabin's *Prometheus: The Poem of Fire*. Thibaudet also tours with Itzhak Perlman and Friends, and longtime collaborator Gautier Capuçon, to California and Asia respectively; performs Debussy's entire *Préludes* at recitals across the U.S.; gives two world premiere performances, including Manu Martin's *Cosmic Rhapsody* with the Royal Philharmonic Orchestra; and revives his program with Michael Feinstein, *Two Pianos: Who Could Ask for Anything More?* in Rome and San Francisco. A prolific recording artist, Thibaudet has appeared on more than 70 albums and six film scores.

VALERIE MUZZOLINI

Harp

Photo credit: James Holt



Valerie Muzzolini is Principal Harp of the Seattle Symphony, a position she has held since the age of 23. In demand both nationally and internationally, she has performed as guest principal harp of both

the Orchestre Philharmonique de Radio France and the Nice Philharmonic, and has appeared with The Philadelphia Orchestra. As soloist, she has performed with the Seattle Symphony, Nice Philharmonic and Vancouver Symphony. An active chamber musician and proponent of new music, she performs regularly with the Seattle Chamber Players and Music of Remembrance. Muzzolini began her musical education in Nice, France, and continued her studies at the Curtis Institute of Music, followed by graduate work at Yale University.

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Photo: Carlin Ma

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** In Memoriam*

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\$5,000,000+

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* In Memoriam

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ArtsFund The Benaroya Family Seattle Symphony Foundation	Charles Simonyi Fund for Arts and Sciences	Joan S. Watjen, in memory of Craig M. Watjen	Anonymous (2)
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\$5,000,000–9,999,999

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We gratefully remember the following individuals for their generosity and forethought, and for including the Seattle Symphony in their legacy plans. The following list reflects gifts received between September 1, 2023, and November 21, 2024.

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CORPORATE & FOUNDATION SUPPORT

The Seattle Symphony gratefully recognizes the following corporations, foundations and united arts funds for their generous outright and in-kind support at the following levels. This list includes donations to the Annual Fund and event sponsorships, and is current as of November 21, 2024. Thank you for your support — our donors make it all possible!

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Important grant funding for the Seattle Symphony is provided by the government agencies listed below. We gratefully acknowledge their support, which helps us to present innovative symphonic programming and to ensure broad access to top-quality concerts and educational opportunities for underserved schools and communities throughout the Puget Sound region.

For more information about the Seattle Symphony's family, school and community programs, visit seattlesymphony.org/education-and-community.



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BENAROYA HALL GUIDE

PARKING Benaroya Hall's 430-space parking garage provides direct, covered access to the concert hall. Cars enter the garage on Second Avenue, just south of Union Street. Please be aware of pedestrians and bicyclists crossing in both directions outside the garage entrance. To purchase prepaid parking, call our Ticket Office at 206.215.4747. You may also add parking when you purchase tickets online or via the Ticket Office.

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

BAGS, PURSES & COATS Small bags and purses are permitted. Large bags and backpacks can be checked at our complimentary Coat Check located in The Boeing Company Gallery.

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/accessibility.

SERVICES FOR HARD-OF-HEARING PATRONS Radio frequency listening devices are available free of charge. Patrons can check out devices at the Head Usher Station.

OTHER SERVICES Patrons will also be provided such items as seat cushions, cough drops, etc. upon request and given availability.

CAMERAS, CELL PHONES, RECORDERS, BEEPERS & WATCH ALARMS 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.

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

EMERGENCY PHONE NUMBER Please leave the appropriate phone number, listed below, and your exact seat location (aisle, section, row and seat number) with your sitter or service so we may easily locate you in the event of an emergency: S. Mark Taper Foundation Auditorium, 206.215.4825; Illsley Ball Nordstrom Recital Hall, 206.215.4776; Octave 9: Raisbeck Music Center, 206.215.4769.

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, the Norcliffe Founders Room and Octave 9: Raisbeck Music Center. Visit benaroyahall.org for more information.

DINING AT BENAROYA HALL

MUSE A convenient dining option for Seattle Symphony concert goers, Muse is located inside Benaroya Hall in the Norcliffe Founders Room. Join us in our elegant, dinner-club-like space for a quick bite or stay for a few libations. Open two hours prior to most evening Symphony concerts and for other select performances. To reserve your spot, visit [Tock at exploretock.com](http://Tock.at/exploretock.com). While Muse is fully accessible, a gentle ramp must be navigated for entry.

NORCLIFFE FOUNDERS ROOM The Norcliffe Founders Room is open for intermission service during Symphonic Series concerts for Founders Circle level donors.

DAVIDS & CO. Located inside Benaroya Hall's Boeing Company Gallery on Third Avenue, Davids & Co. is a relaxed dining option that offers full meal options like Marsala Braised Short Ribs as well as lighter fare like Italian Sausage Sliders and savory flatbreads. Davids & Co. also has vegetarian options. The café opens two hours prior to most performances and is fully accessible.

LOBBY BAR SERVICE Beverages and light snacks will be available for Seattle Symphony performances before concerts and during intermission. Private bar service on the Davis/Grinstein Promenade is available for Symphony Club donors.

DELICATUS Delicatus is Seattle's own delicatessen specializing in premium deli sandwiches, salads, specialty meats, artisan cheeses, craft beer and wine. Delicatus is located on the Second Avenue side of Benaroya Hall and is open weekdays from 11am–3pm.

CONTACT US

TICKET OFFICE The Seattle Symphony Ticket Office is located at Third Avenue & Union Street and is open two hours prior to most performances (30 minutes prior to Tiny Tots performances and one-hour prior to Family Concerts). Ticket Office general in-person hours are 3–6pm Wednesday–Friday; phone hours are 10am–6pm Tuesday–Friday and 1–6pm Saturdays.

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THE LIS(Z)T

SEEN & HEARD AT THE SEATTLE SYMPHONY



Photos: Peter Bohler

SYMPHONY STATION ARRIVES

Earlier this season, the Seattle Symphony and Sound Transit held a ceremony to mark the renaming of University Street Station to Symphony Station. The station was renamed to better distinguish between the downtown station beneath Benaroya Hall, home of the Seattle Symphony, and the University of Washington and U District stations.

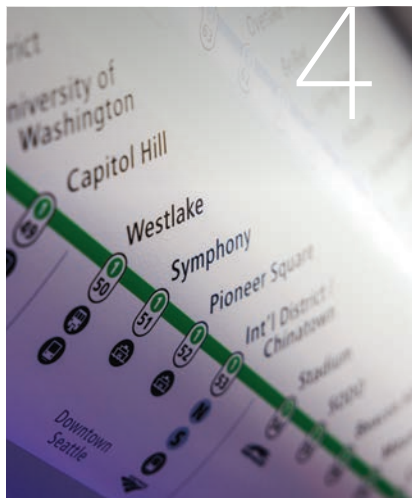
The event included the unveiling of the new station signage, a special performance by a Seattle Symphony brass quintet, and remarks from King County Executive Dow Constantine, Seattle Deputy Mayor Greg Wong, Sound Transit CEO Goran Sparrman and Seattle Symphony President & CEO Krishna Thiagarajan.

“As the most visited performance arts venue in Seattle, Benaroya Hall attracts thousands of people week after week to the heart of downtown to experience the Seattle Symphony in addition to a wide variety of artistic and cultural events from all parts of our diverse community,” said Krishna. “We value our strong relationship with Sound Transit as we are all engaged in bringing people together to experience unforgettable events!”

Symphony Station provides easy access to Benaroya Hall in the heart of downtown Seattle with entrances on both Second and Third avenues. For more information about using this convenient transit option when attending your next concert, please visit seattlesymphony.org/playyourvisit.

Krishna Thiagarajan's position is generously underwritten as the Leslie Jackson Chihuly President & CEO.

- 1 / King County Executive Dow Constantine spoke as part of the Symphony Station renaming ceremony.
- 2 / Seattle Symphony brass quintet alongside Sound Transit CEO Goran Sparrman, Seattle Symphony President & CEO Krishna Thiagarajan, King County Executive Dow Constantine and Seattle Deputy Mayor Greg Wong.
- 3 / A Seattle Symphony brass quintet performed to mark the occasion.
- 4 / Next stop, Symphony Station and the joy of music!



sweet wonders

