

SEATTLE SYMPHONY

XIAN ZHANG | MUSIC DIRECTOR

XIAN CONDUCTS

Xian closes her first season as Music Director with three back-to-back weekends of performances that include an all-Gershwin program, then Mahler's Seventh and finally, Beethoven's Ninth paired with Artist in Focus Steven Mackey's *RIOT*.

PLUS:

Rick Ross

Ben Rector

The Music of
Jane Austen

The Songs of
Cole Porter

Summer Films
in Concert

& so much more

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CONCERTS

16 / May 6

**Rick Ross with
the Seattle Symphony**

19 / May 12

**From Eric Ewazen to
Amanda Harberg**

21 / May 15

**The Music of Jane Austen
with the Seattle Symphony**

27 / May 28, 29, 30 & 31

Xian Conducts Gershwin

31 / June 3

**Community Concert at
Benaroya Hall Featuring
Chief Sealth High School
Orchestra**

35 / June 5, 6 & 7

**Let's Misbehave:
The Songs of Cole Porter**

38 / June 11 & 13

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40 / June 18, 19, 20 & 21

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48 / June 24

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Symphonies Across America**

50 / June 26 & 27

**Indiana Jones and
the Raiders of the Lost Ark™
Live in Concert with
the Seattle Symphony**

51 / July 8

**Top Gun: Maverick in Concert
with the Seattle Symphony**

52 / July 10, 11 & 12

**How To Train Your Dragon
in Concert with
the Seattle Symphony**



Photo by Mat Hennek



Photo by Harrison Weinstein



Photo by Casey Wood

ON THE COVER: Music Director Xian Zhang; photo by Jonathan Pendleton

COVER DESIGN: Jessica Stein

EDITOR: Leilani Polk

WRITERS: Fernando Carmena, A. Kori Hill, Gordon Kerry, Paul Schiavo, Laurie Shulman

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LOOKING AHEAD: SEPTEMBER & OCTOBER 2026 AT BENAROYA HALL

PERFORMANCE SPACE:

- S. MARK TAPER FOUNDATION AUDITORIUM
- ILLSLEY BALL NORDSTROM RECITAL HALL
- OCTAVE 9: RAISBECK MUSIC CENTER

ON THE DIAL:

Tune in to Classical KING (98.1 FM) the first Friday of every month at 8pm for concert broadcasts. Listen free on the Classical KING app or stream at classicalking.org.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
September 13	14	15	16	17	18	19
						6pm Opening Night with Yuja Wang SEATTLE SYMPHONY
20	21	22	23	24	25	26
				7:30pm Xian and James Ehnes SEATTLE SYMPHONY	7:30pm Concert 1 LIVE WIRE RADIO	12pm Seattle International Piano Festival SEATTLE INTERNATIONAL PIANO FESTIVAL 8pm Xian and James Ehnes SEATTLE SYMPHONY
27	28	29	30	October 1	2	3
2pm Xian and James Ehnes SEATTLE SYMPHONY 1:30pm Seattle International Piano Festival SEATTLE INTERNATIONAL PIANO FESTIVAL	7:30pm George Saunders SEATTLE ARTS & LECTURES	7:30pm Undertale: Determination Symphony with the Seattle Symphony SEATTLE SYMPHONY			10:30am The Percussion: Sounds from Home SEATTLE SYMPHONY 8pm Ennio Morricone: The Official Symphonic Experience SEATTLE SYMPHONY	9:30 am, 10:30am & 11:30am The Percussion: Sounds from Home SEATTLE SYMPHONY 8pm Ennio Morricone: The Official Symphonic Experience SEATTLE SYMPHONY
4	5	6	7	8	9	10
2pm Ennio Morricone: The Official Symphonic Experience SEATTLE SYMPHONY		7:30pm Undertale: Determination Symphony with the Seattle Symphony SEATTLE SYMPHONY		8pm Sting 3.0 LIVE NATION	8pm Sting 3.0 LIVE NATION	7:30pm Concert 1 SEATTLE CLASSIC GUITAR SOCIETY
11	12	13	14	15	16	17
					7pm & 9pm Etudes and Devotions SEATTLE SYMPHONY	7pm East Meets West CHINESE ARTS AND MUSIC ASSOCIATION
18	19	20	21	22	23	24
				7:30pm Morlot Conducts The Sounds of Spring SEATTLE SYMPHONY	7:30pm Concert 1 ENSIGN SYMPHONY AND CHORUS	2pm Concert 1 SEATTLE PHILHARMONIC ORCHESTRA 8pm Morlot Conducts The Sounds of Spring SEATTLE SYMPHONY
25	26	27	28	29	30	31
2pm Signature Series SEATTLE CHAMBER MUSIC SOCIETY		7:30pm Paul Lewis Plays Mozart Sonatas SEATTLE SYMPHONY				11am Halloween Spooktacular! SEATTLE SYMPHONY

*Call 206.215.4832 for more information

seattlesymphony.org TICKETS: 206.215.4747 GIVE: 206.215.4832

FILMS IN CONCERT



How to Train Your Dragon

Summer is right around the corner and you know what that means: films in concert with the Seattle Symphony!

The big screen lights up in June with **Indiana Jones and the Raiders of the Lost Ark™ Live in Concert with the Seattle Symphony**. Steven Spielberg's iconic 1981 film introduces our intrepid globetrotting archaeologist (played by Harrison Ford), who goes head-to-head with Nazi German forces as he attempts to recover the long-lost Ark of the Covenant. A well of snakes, a booby-trapped temple and a narrow escape from a rolling boulder — all of the classic moments you love will be paired with the orchestra performing John Williams' GRAMMY-winning score live; Julian Pellicano conducts. (June 26 & 27; presentation licensed by Disney Concerts. © & TM LUCASFILM)

Top Gun: Maverick in Concert will feature the Seattle Symphony performing the original score composed by Harold Faltermeyer, Lady Gaga and Hans Zimmer and produced by Lorne Balfe, with Lawrence Loh conducting. Set three decades after *Top Gun*, the sequel finds vet Navy aviator Pete "Maverick" Mitchell (Tom Cruise) serving as a test pilot and training a detachment of TOPGUN graduates that include Lt. Bradley Bradshaw (Miles Teller), "Rooster," the son of Maverick's late BFF, Officer Lt. Nick Bradshaw, aka "Goose." (July 8; *TOP GUN: Maverick* licensed by PARAMOUNT PICTURES. This program licensed by PARAMOUNT PICTURES. A Royal Albert Hall Production.)

Finally, **How to Train Your Dragon in Concert** closes the summer season. The beloved DreamWorks animated film follows the adventures of a young Viking named Hiccup as he becomes a renowned dragon expert. The Symphony will perform John Powell's thrilling Oscar®-nominated score live as the film is projected overhead. (July 10–12)

For more info or to purchase tickets, visit seattlesymphony.org.

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2026 SUMMER FESTIVAL | JULY 7 – 26

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SEATTLE
CHAMBER
MUSIC
SOCIETY

XIAN ZHANG

MUSIC DIRECTOR



Photo by Catlin Ma

GRAMMY™ and Emmy-winning conductor Xian Zhang begins her tenure as the Music Director of the Seattle Symphony this 2025/2026 season. Xian is a long-term collaborator with the Symphony, debuting at Benaroya Hall in 2008. Since then, she has fostered a special relationship with Seattle, supporting the Symphony throughout the height of the pandemic; she was one of the first conductors to return to the stage with our orchestra.

As Music Director, Xian has helped plan a season in which she conducts 10 blockbuster programs beginning with the Opening Night Concert. Then, it's on to Mussorgsky, Rachmaninov, Beethoven, Saint-Saëns, Dvořák, Mozart, Gershwin, Mahler and other big names in symphonic music, with the season's centerpiece Qigang Chen's Peking opera-inspired *Iris Dévoilée* (Iris Unveiled), a Seattle Symphony debut paired with Shostakovich's Fifth Symphony. Works by living composers will be scattered all throughout her concerts and those she helped envision, with Artist in Focus Steven Mackey premiering his Saxophone Concerto in the fall, then appearing to perform his *RIOT* with Xian at the season's end.

Alongside her role here, she is in her 10th season as Music Director of the New Jersey Symphony; she also holds the position of Conductor Emeritus of Orchestra Sinfonica di Milano (Italy). As a guest conductor, she appears regularly with Los Angeles Philharmonic, London Symphony Orchestra and The Philadelphia Orchestra — her 2022 recording with the latter and Time for Three, *Letters for The Future* (Deutsche Grammophon), won two GRAMMYS. Recent and future highlights include Boston Symphony, New York Philharmonic, Netherlands Radio Philharmonic at the Amsterdam Concertgebouw, The Metropolitan Opera (*Madama Butterfly* 2023/2024; *Tosca* 2024/2025) and Finnish National Opera (*Tosca* 2025/2026).

SEATTLE SYMPHONY ROSTER

XIAN ZHANG
Harriet Overture Stimson
Music Director

LUDOVIC MORLOT
Judith Fong Conductor Emeritus

JOSEPH CRNKO
Associate Conductor for
Choral Activities

SUNNY XIA
Douglas F. King
Associate Conductor

GERARD SCHWARZ
Rebecca & Jack Benaroya
Conductor Laureate

FIRST VIOLIN

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David & Amy Fulton
Concertmaster

Helen Kim
Clowes Family
Associate Concertmaster

Eduardo Rios ^
First Assistant Concertmaster

Emerson Millar *
Acting First Assistant Concertmaster

Andy Liang *
Acting Second Assistant
Concertmaster

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Jennifer Bai
Timothy Garland
Leonid Keylin
Ji Yeon Lee
Wayne Lee *
Mae Lin
Mikhail Schmidt
Jeannie Wells Yablonsky
Arthur Zadinsky

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 Breeden
Stephen Bryant
Xiao-po Fei
Artur Girskey
SeungHoon Lee

Aaron Li
Andrew Yeung

VIOLA

Sayaka Kokubo
PONCHO Principal Viola

Katie Liu
Associate Principal Viola

Mara Gearman
Assistant Principal Viola

Ursula Steele
Olivia Chew
Wes Dyring
Timothy Hale
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
Roberta Hansen Downey
Walter Gray
Vivian Gu
Sunnat Ibragimov
David Sabee

BASS

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

Joseph Kaufman
Associate Principal Bass

Will Langlie Miletich
Assistant Principal Bass

Jonathan Burnstein
Samuel Casseday
Jennifer Godfrey
Travis Gore

FLUTE

Demarre McGill
Principal Flute
Jeffrey Barker
Associate Principal Flute
Bridget Pei

PICCOLO

Open Position
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
Principal English Horn

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 Krinsky
Principal Bassoon
Luke Fieweger
Associate Principal Bassoon
Paul Rafanelli
William & Sarah Ovens Bassoon
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
Principal Timpani
Matthew Decker
Assistant Principal Timpani

PERCUSSION

Michael A. Werner
Principal Percussion
Jonathan Wisner
Matthew Decker

HARP

Valerie Muzzolini
Principal Harp

KEYBOARD

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Organ +

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Keith Higgins

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Co-Principal Librarian
Carl Wilder
Co-Principal Librarian
Open Position
Assistant Librarian

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Johnny Baca

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Dale Chihuly

HONORARY MEMBER

Cyril M. Harris †

* Temporary for the
2025/2026 season
+ Resident

† In Memoriam

^ On Leave for the
2025/2026 season



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

MEET THE MUSICIANS

Kipras Mazeika

Bassoon & Contrabassoon

Photo by Jonathan Pendleton



Kipras Mazeika might be the only Seattle Symphony musician who agreed to learn his instrument before he'd ever even seen it.

He started on trombone in sixth grade but there were four trombone players in his middle school band. Halfway through the year, the music director asked if anyone wanted to try bassoon to fill out the orchestra's wind section. "I volunteered not even knowing what it was. But I was up for a new challenge."

Kipras says part of the reason he became hooked was his bassoon teacher, Francine Peterson. "She really inspired me to dedicate myself to improving. And she encouraged me to join the Seattle Youth Symphony Orchestra very early on, and that was also a big factor in convincing me that I wanted to stick with it for the long haul." He experienced the joy of playing and really felt things coming together with this exposure to other serious orchestra students, playing music with them and working together and getting those very specific shivers prompted by beautifully performed music. He won a Seattle Symphony Young Artist audition in 2017, which found him performing the first movement of the Hummel Bassoon Concerto with the orchestra in a 2018 Community Concert, also an impactful moment.

He started playing contrabassoon in high school, drawn to its deep, rumbling sound and untroubled by its unwieldiness and difficulty. But he really honed and improved upon his playing after landing at Rice University's Sheperd School of Music in Houston, where he studied under his other influential mentor, Benjamin Kamins, and put more time into practicing it.

Like Peterson, Kamins imparted the fundamentals, skills and technique Kipras needed to become a great bassoonist, but he was even more inspirational in his devotion to sharing and spreading his knowledge and passion for music. Kamins was also an incredible player. "Seeing his connection to bringing his own emotions into the music but in a way that is practicable and teachable, and kind of coaching us through that, was really helpful showing us how to make our own decisions in music and becoming our own teachers eventually." Or, in the case of Kipras, spreading his own wisdom and love of bassoon to younger generations. Not only does Kipras give private bassoon lessons, but he has also appeared in every Tiny Tots woodwinds quintet since starting at the Symphony as Bassoon and Contrabassoon in the 2022/2023 season.

He really enjoyed his work at Rice in the Just for You Music Program, "playing for kids and answering questions and seeing how excited they were to learn more. So, I really wanted to continue that when I got here." He played a lot of sports when he was in high school and his love of teaching has extended to coaching track and field part-time at his old school, UPrep, specifically javelin, which he used to throw. "I get the same enjoyment from coaching as teaching music. It's instilling practice and beliefs, it's inspiring and it's applicable to everything. You make a big impact on students at that age."

Outside of the Symphony and teaching, he spends his time in search of the city's best dumplings with his girlfriend, Rachel — Dumpling the Noodle has taken the lead — and going on nature hikes at Discovery Park and Deception Pass with his family. He's also picked up accordion. He says he's always loved it, especially growing up and dancing polka in Seattle's Lithuanian community. He traveled to Lithuania a few years ago with Lietutis Lithuanian Folk Dance Ensemble to take part in the International Song and Dance Festival that happens there every four years, and says much of the traditional Baltic dance music is accordion based. He's enjoying figuring out how to play it but admits "it's like a whole different language to learn, to become proficient at it."

See Kipras in two bassoon trios in the final Chamber Series concert of the season on May 12. Read more about the program on page 19.

BELLINGHAM
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JULY 3-25
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JUNE 26 & 27

**INDIANA JONES AND THE
RAIDERS OF THE LOST ARK™**
LIVE IN CONCERT WITH THE
SEATTLE SYMPHONY

Experience Steven Spielberg's iconic 1981 film on the big screen while the Seattle Symphony performs John Williams' GRAMMY-winning score live at Benaroya Hall, bringing to life the thrilling exploits of the intrepid archaeologist, Indiana Jones.

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JULY 8

TOP GUN: MAVERICK
IN CONCERT WITH THE SEATTLE
SYMPHONY

Top Gun: Maverick in Concert will feature the Seattle Symphony performing the original music score composed by Harold Faltermeyer, Lady Gaga, and Hans Zimmer and produced by Lorne Balfe, conducted by Lawrence Loh.

Royal Albert Hall production
with thanks to esk film

JULY 10-12

HOW TO TRAIN YOUR DRAGON
IN CONCERT WITH THE SEATTLE
SYMPHONY

The beloved DreamWorks animated feature *How To Train Your Dragon* comes to Benaroya Hall for a special summer presentation. The Seattle Symphony performs John Powell's thrilling Oscar®-nominated score live in the concert hall as the film plays overhead on the big screen.

**GET
YOUR
TICKETS
TODAY!**

COMMUNITY CONNECTIONS

Filipino Community Village



Photo Credit: Myrna Crisanto

Filipino Community Village residents enjoying a night of music with tickets available through Community Connections.

nonprofit in senior living, HumanGood exists to inspire people's best lives and is fully invested in the health, happiness and personal fulfillment of its residents and team members. HumanGood communities are as richly varied as the people who live and work in them, with offerings designed to support those HumanGood serves, its families and the team members who provide those services in the pursuit of an engaged, purposeful life. The development of FCV was shaped through close collaboration with the Filipino Community Center, located just across the plaza from the community. While rooted in the warmth and vibrancy of the Filipino culture, FCV is open to people of all backgrounds and reflects the diversity of the surrounding Rainier Valley neighborhood.

Community Partner Testimony: "Filipino Community Village is grateful for its partnership with the Seattle Symphony, and for the opportunity to provide our residents with complimentary tickets and access to world-class performances. This collaboration connects residents with enriching, memorable experiences that support health, wellbeing and social connection. For some residents, reconnecting with the Symphony was long overdue, as they had not been back to Benaroya Hall since grade school. One highlight was a group of residents attending the Lea Salonga show in October 2025. They enjoyed the opportunity to experience one of the greatest Filipino singers in person."

Filipino Community Village is one of more than 70 partners in the Seattle Symphony's Community Connections program, which provides complimentary tickets to nonprofit organizations across the Puget Sound region.

In the **2025/2026 season**, the Community Connections program, overseen by the Seattle Symphony's Education and Community Engagement team, served a wide variety of organizations. Over nine months, **more than 46 community partners** visited Benaroya Hall for Symphony concert programs, including **Stravinsky The Firebird** and **Coraline in Concert with the Seattle Symphony**. The program provided free tickets to **more than 100 Seattle Symphony and Benaroya Hall performances**, and over **3,332 tickets** were reserved by our Community Connections partners.

Join us in June for two free concerts at Benaroya Hall! On **Wednesday, June 3, 2026, at 7:30pm**, there's a Community Concert in S. Mark Taper Foundation Auditorium featuring the **Chief Sealth High School Orchestra and Choir** sharing the stage with the Symphony for an evening of side-by-side performances! The **Merriman-Ross Family Young Composers Workshop Concert** follows the week after on **Monday, June 8, at 7:30pm**, in the Illsley Ball Nordstrom Recital Hall. Audiences will be treated to an evening of electro-acoustic world premieres performed by Seattle Symphony musicians. This performance features works composed by the students in the workshop, and is the capstone of a 15-week composition course led by acclaimed composer and electronic music specialist, Marcin Pączkowski. For more information, visit seattlesymphony.org.

Located in the heart of South Seattle, Filipino Community Village (FCV) is a thoughtfully designed affordable housing community for adults age 55 and older, offering independent, pet-friendly apartments in a community centered on dignity, wellness and meaningful connection. Residents at FCV enjoy access to a wealth of programs, amenities and supportive services including a cozy lounge with a fireplace, bistro, fitness center, library and rooftop garden. Residents also have access to the community's Innovation Learning Center — a state-of-the-art computer lab built as an education center for multi-generational groups to grow together. FCV includes onsite support from administrative, maintenance and resident service team members, and it's centrally located, in close proximity to the Columbia City and Othello transit stations, local restaurants, shopping and city parks.

FCV is owned and operated by HumanGood, one of the nation's largest and most reputable nonprofit senior living providers in the nation. As a leading

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ABOUT THE SEATTLE SYMPHONY

Photo by Jonathan Pendleton



Under the leadership of Music Director Xian Zhang, the Seattle Symphony is recognized as one of the “most vital American orchestras” (NPR) and 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, 27 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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ON A HIGH NOTE

NEWS FROM THE SYMPHONY

Photo by Carlin Ma



My first season as Music Director of the Seattle Symphony has been such a meaningful experience, not to mention fun and thrilling as I have gotten better acquainted with this incredible orchestra, which is filled with so many tremendously talented players, and the city of Seattle, which has welcomed me with such enthusiasm and warmth. I have enjoyed conducting beloved works from the classical canon while spotlighting some of today's most exciting contemporary composers, including Qigang Chen. Debuting his full-length symphonic work that bridges Eastern and Western musical cultures, *Iris Dévoilée* (Iris Unveiled), was one of my favorite highlights here so far.

I have so much more in store for you in these last few months of the 2025/2026 season. First, to close May, it's an all-Gershwin program that opens with

Hélène Grimaud, a technically brilliant and deeply emotive pianist who I am very much looking forward to reuniting with on stage for the Concerto in F. Then it's *Porgy and Bess: A Symphonic Picture*, an orchestral synthesis of Gershwin's beloved opera arranged with much care by Robert Russell Bennett. I close the program with Gershwin's lively musical take on a stroll through the City of Light, *An American in Paris*.

Next, I am honored to bring Mahler's Symphony No. 7 back to the Benaroya Hall stage. This will only be the second time the Seattle Symphony has performed this stunning concert-length work and the first time was way back in 2006. I think 20 years is long enough to wait for a reprise!

Finally, I close the season with Beethoven's Ninth Symphony, a glorious, joyful, profound choral work and the pinnacle of Romantic-Classical expression. Opening the program is a work I originally commissioned for the New Jersey Symphony that feels as if it was meant to be paired with the Beethoven: *R!OT*, with its composer, 2025/2026 Artist in Focus Steven Mackey, playing electric guitar. He will be joined by magnificent mezzo-soprano Alicia Olutuja and bolstered by our own Seattle Symphony Chorale.

Since joining the orchestra, I have made so many new friends. One of the first was Becky Benaroya, who we sadly lost in February. Becky welcomed me into her home not long after my appointment as Music Director. She made me feel like a part of this Symphony family from the very beginning. Becky was a pillar of our community and her legacy will forever be woven into the fabric of this city and of our Symphony. Becky shared her light with everyone she encountered, just as we share the joy of music with all who join us here, in the concert hall that bears her name. I am honored to have known her.

My first season in Seattle has been one that I will never forget, and I feel so blessed to be a part of this community. With a bright future ahead, a new season of music on the horizon and the transformation of Benaroya Hall through Amplify well underway, we have so much to look forward to. Thank you for being here and I can't wait to continue this musical journey with you. Enjoy the concert!

Xian Zhang
Harriet Overton Stimson Music Director

NOTA BENE

XIAN'S MOCHI LATTE Did you know that our Music Director has her own flavor of cultured gelato by Hellenika Cultured Creamery? Xian's Mochi Latte collaboration with Hellenika — a mix of mochi, coffee and black sesame — will only be available through the rest of the season. Plus on Xian's concert days, if you show your ticket at the Pike Place Market retail store location, before or after the concerts, you can get a tasting cup of her signature flavor for FREE. This special promotion is active May 28–31 for the Gershwin program and June 11–21 for the Mahler 7 and Beethoven 9 programs. Take advantage of this sweet offer while it lasts!

INDIGENOUS STRINGS



Jerod Impichchachaaha' Tate

A Chickasaw Nation classical composer from Oklahoma, Jerod Impichchachaaha' Tate has dedicated his career to the development of Indigenous classical music. He's been commissioned by the New York Philharmonic and American Composers Orchestra, among others, and has earned a range of accolades, including a Wise-Hinrichsen Award in Music from the American Academy of Arts and Letters in 2025. Tate has been programmed in our Family Concerts Series (most recently, *Spirit Chief Names the Animal People*). We present three of his chamber works for strings in the season's final Octave 9 Series program, **The Music of Jerod Impichchachaaha' Tate**.

A Seattle Symphony chamber group — Emerson Millar and Jacqueline Audas (violins), Ursula Steele (viola) and Katherine Audas (cello) — will be joined by classically trained violinist, native storyteller and friend of Tate's Swil Kanim (Lummi Nation), who serves as narrator in the opening and closing pieces. First, *Abitahánta: The Hunter Who Was Not So Great*, based on one of the Chickasaw's many ancient legends teaching lessons about life, relationships and humility; the beginning overture is a transcription of a Warrior Dance Song that provides the basis for all musical material in the work.

Next is *Pisachi* (Chickasaw for "reveal"), an homage to the American Indian Southwest inspired by Tate's time mentoring Diné and Hopi youth and influenced by Pueblo and Hopi styles. "The spirit of *Pisachi* is nested in this dynamic and joyous time ... *Pisachi* was composed to honor my Southwest Indian cousins through expressive classical repertoire." Accompanying artwork for this piece, curated by the composer, will be projected as part of the performance.

The evening closes with the 25-minute *MoonStrike*. Originally composed for the Apollo Chamber Players to commemorate the 50th anniversary of the Apollo 11 moon landing, the work draws inspiration from trickster characters and competitions for lunar ownership via three diverse American Indian legends. It is bookended with an arrangement of a Calusa Corn Dance; for Southeast Indians, the Green Corn Dance took place during the fall Harvest Moon. (Fri., June 12, at 7 & 9pm, Octave 9: Raisbeck Music Center.)



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FROM WORKSHOP TO WORLD PREMIERE

The students of this season's Merriman-Ross Family Young Composers Workshop premiere their works with Seattle Symphony musicians on June 8.

By Leilani Polk

For the past 33 years, a group of pre-college-age youths have been selected to participate in the 15-week tuition-free Merriman-Ross Family Young Composers Workshop, which allows these budding artists to develop their compositional skills and work on all aspects of composing, including writing themes, collaborating with orchestra musicians and preparing a final score with parts. Recently, the focus shifted to electroacoustic composition, with students learning how to combine electronic sounds with acoustic instruments, coordinate electronic sounds with live musicians and explore new sonic possibilities through electroacoustic techniques as helpfully mentored by acclaimed composer and electronic music specialist, Marcin Pączkowski.

"Working with young composers is such a gratifying experience," says Pączkowski. "I can see how the returning folks hone their musicianship and craft, while the ones participating for the first time surprise me with their musical language and aesthetic influences."

Electroacoustic music may incorporate any sounds generated or recorded and transformed using a computer with appropriate software or an electronic musical instrument. The combination of acoustic and electronic instrumentation is an incredibly diverse space in composition, speaking to the way music is composed now and will be composed in the future, and how other musical aesthetics and approaches cross-pollinate and inform contemporary classical music.

"It's important that the next generation of music makers can develop their skills in a wide range of musical styles," Pączkowski points out. "By including the electroacoustic component in the Young Composers Workshop, we received applicants who



Above: Students participating in the current season's workshop.



Left: Marcin introducing the premieres at the first electroacoustic concert in 2024
Photo by Brandon Patoc

come from various musical paths, not only classical, but also jazz or music production. Their participation not only allows them to engage with 'classical' and 'electroacoustic' music, but also exposes other workshop participants to a variety of styles and approaches. They learn from each other as much — if not more — as they learn from the feedback they receive from me or the orchestra musicians who play their music. I believe that such a stylistically varied educational opportunity is immensely valuable to young composers' development on their artistic path."

Some students return to the workshop many times, for consecutive years, like fifth-year program participant Brannon Warn-Johnston, who was in seventh grade when she started, and wrote and premiered her first full-orchestra piece in the workshop's 30th anniversary edition. Her compositions have since been programmed by Northwest Symphony Orchestra and Seattle Festival Orchestra, among others, and her first electroacoustic work, *A Year with Cancer*, has been performed nearly a dozen times with support from multiple grants, in community spaces and venues around the Seattle region and across the country. She says the program has helped her grow as a composer, "with each season offering something new to learn."

The workshop culminates in a chamber concert at Benaroya Hall featuring the world premieres of these young composers' works performed by Seattle Symphony musicians. This year's participants include Warn-Jonston, Ethan Eglip, Mason Piette, Nina Iorik, Avery Pun, Calder Staley, Karis Huang, Edson James, Beckett Van Dyck and Aiden Ramirez. Inspirations range from dream states to the perception of time, to representations of various soundscapes and explorations of different musical structures. The composers have written for flute, clarinet, two violins, viola, cello and piano. Some wrote for smaller ensembles, like a piano trio (violin, cello, piano), while others used all of the instruments available to them. All of the pieces feature electroacoustic sounds in some form.

RSVPs are requested for the free concert, which is held in the Illsley Ball Nordstrom Recital Hall on **Monday, June 8, at 7:30pm** — but walk-ups are welcome! For more info, visit seattlesymphony.org/youngcomposers. To watch a documentary about the workshop, check out youtube.com/seattlesymphony.

The Merriman-Ross Family Young Composers Workshop is generously underwritten by Pamela Merriman, Sonja Ross, and Kelley Ross. Additional support is provided by Patricia M. Davis, Ann Holbrook, and Michel and Christine Suignard.

The Arakawa Foundation proudly supports the Seattle Symphony's Youth Education Partnerships. Additional support is provided by Delta Air Lines.



Left: Alicia Olatuja
Photo by Harrison Weinstein

Below: Steven Mackey
Photo by Kah Poon

A RIOT OF GUITAR AND VOICES

The Seattle Symphony debuts *RIOT* by composer and Seattle Symphony Artist in Focus Steven Mackey.

By Leilani Polk

Great art is sometimes spurred by great turmoil, and the summer of 2020 was a deep, dark well of such inspiration. So much so that it completely shifted the focus of a composition Steven Mackey had started working on for the New Jersey Symphony (NJSO)'s centennial concerts.

The work was commissioned by the NJSO to be conducted by our own Music Director, Xian Zhang, who has held the same role in New Jersey since 2016 and will serve both orchestras concurrently until 2028. Mackey had the idea to compose a big chorus and orchestra piece, and reached out to Tracy K. Smith — the 22nd Poet Laureate of the United States (2017–2019) and his then-colleague at Princeton University — to collaborate on the text. “We’d always talked about writing something together and then this opportunity arose,” he said. Their kids were also video game buddies during the COVID shutdowns, so they’d established a friendship outside of Princeton.

But the celebratory nature of the piece shifted after videos of George Floyd’s murder went viral and the Black Lives Matter

movement started gaining momentum. “I really need to write my response to this,” Smith told Mackey when they met that summer to talk about it and start planning over coffee. “And I said, ‘Well, what’s your feeling about a white guy setting this?’ And she said, ‘That’s the way it should be, right? We gotta work together, we *should* be working together on this. I mean, not just you and me, Steve, but, throughout the university, throughout the state, throughout the country, white people and Black people need to be

working together.” The thing most important to Smith was that her lyrical contributions be performed by a Black female soloist. Mackey talked it over with Xian and she agreed, but she added her own condition: “Let’s also have you on the guitar, so the two of you are front and center — a duo working together.”

Xian had originally reached out to Mackey after she’d seen him perform *Four Iconoclastic Episodes*, his double concerto for guitar and violin, and was keen to see a new work that incorporated his guitar. With Smith’s choral poetry, it was transformed into a work that foregrounds race and resilience. According to Mackey’s program note, the first line by Smith is a personal statement that Mackey describes as setting up “the interplay between the personal and communal, the soloist and the chorus”: “Sometimes I feel / the Black in my heart / like a map / made of tar. You need / only part your lips / to mar what isn’t yours.” A series of six texts follow, tracing “a trajectory that culminates in positive affirmation and a celebration of hope, perseverance, commitment and community. The music aspires to honor that trajectory.”

Mackey said what happens between the vocalist and guitarist is like a conversation, which ultimately brings the orchestra and chorus into the dialogue. “There’s a sense that, we’re in it together,” Mackey said.

RIOT was premiered by Xian with the NJSO in April of 2023, featuring Mackey, mezzo-soprano Alicia Olatuja and the Princeton University Glee Club. That program was paired with Mozart. When Xian debuts the work with the Seattle Symphony to close the season, Mackey and Olatuja will reunite on stage, this time joined by the Seattle Symphony Chorale, and *RIOT* will be paired with Beethoven’s own epic choral work, the Ninth Symphony. See those concerts at Benaroya Hall from June 18–21. Read more about *RIOT* and the Ninth in the program notes on page 41.

Xian Zhang’s position is generously underwritten as the Harriet Overton Stimson Music Director.

Music Director Xian Zhang is generously sponsored by Dr. and Mrs. Charles and Lisa Simonyi and an anonymous donor.

Steven Mackey’s performances are generously sponsored by the James D. and Sherry Raisbeck Foundation.

Performances of Xian Conducts Beethoven 9 are generously sponsored by the Nesholm Family Foundation.



WEDNESDAY, MAY 6, 2026, AT 7:30PM

Rick Ross with the Seattle Symphony

Stuart Chafetz, conductor

Rick Ross, rapper

Seattle Symphony

Rick Ross will perform a set heavy on selections from his 2006 debut album, *Port of Miami*, in honor of its 20th anniversary, along with other surprise selections that will be revealed from the stage during the concert.

STUART CHAFETZ

Conductor



Photo credit: Pat Johnson

Stuart Chafetz is the Principal Pops Conductor of the Columbus Symphony and Principal Pops Conductor of the Chautauqua and Marin symphonies. A conductor celebrated for his dynamic and engaging

podium presence, Chafetz is increasingly in demand with orchestras across the continent. This season, Chafetz will be on the podium in Atlanta, Naples, Kansas City and Vancouver. He enjoys a special relationship with The Phoenix Symphony, where he leads multiple programs annually. Chafetz is well regarded for his experience working with a wide array of artists across many genres, leading concerts with renowned artists like Rick Ross, Ne-Yo, Leslie Odom, Jr., Kenny G, David Foster with Catherine McPhee, Chris Botti, Michael Bolton, Kool & The Gang, John Denver, Marvin Hamlisch and Bernadette Peters. He was recently invited by Nas to conduct his residency at the Wynn Casino in Las Vegas in addition to conducting his show with multiple orchestras across the country.

RICK ROSS

Rapper



While Atlanta and Houston artists were establishing their cities as Southern strongholds, superstar rapper Rick Ross put Miami back in rap's national spotlight with the platinum-certified 2006 hit

"Hustlin'." The rapper became not only a hip-hop fixture but an unlikely pop star as well. His debut smash *Port of Miami*, and all nine of his subsequent studio albums, including the GRAMMY-nominated *God Forgives, I Don't* (2012) and *Port of Miami 2* (2019), entered the Billboard 200's Top Ten. Through his own label, Maybach Music — the name of which has been imprinted on virtually every Ross recording since 2009 — he has boosted the careers of fellow artists like Wale and Meek Mill. His wide range of guest verses have likewise supported hits by the likes of DJ Khaled (beginning with "We Takin' Over"), Kanye West ("Monster"), Maybach's French Montana ("Pop That") and Ace Hood ("Bugatti"). Ross carried his success into the next decade with 2021's *Richer Than I Ever Been* and collaborations with the likes of Dr. Dre and Freddie Gibbs, while his 2025 album, *Set in Stone*, featured Pharrell Williams in first single, "For the Money."



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Meadow (detail), 2017, DRIFT, Dutch, est. 2007, aluminum, stainless steel, printed fabric, LEDs, dimensions variable, photo: Chloe Collyer.

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3. *Creatures of Impulse*

4. *At Twilight (with Wood Thrush)*

KIPRAS MAZEIKA, BASSOON

DANIELLE KUHLMANN, HORN

ASTA VAIČEKONIS, PIANO

ERIC EWAZEN

Trio for Bassoon, Horn and Piano

18'

KIPRAS MAZEIKA, BASSOON

DANIELLE KUHLMANN, HORN

ASTA VAIČEKONIS, PIANO

INTERMISSION

20'

JOHANNES BRAHMS

String Quartet No. 2 in A minor

36'

I. *Allegro non troppo*

II. *Andante moderato*

III. *Quasi Minuetto, moderato*

IV. *Finale. Allegro non assai*

JACQUELINE AUDAS, VIOLIN

JI YEON LEE, VIOLIN

DANIEL STONE, VIOLA

KATHERINE AUDAS, CELLO

To read the biographies of Seattle Symphony musicians, please visit seattlesymphony.org/musicians.

PROGRAM NOTES

In our Chamber Series, the Seattle Symphony's musicians curate the programming. In the series' season finale, two contemporary bassoon trios are paired with a string quartet from a major composer of the 19th century.

Kicking off the program are selections from Bassoon & Contrabassoon Kipras Mazeika. First, it's **Amanda Harberg's *Impulsive Nature* for Bassoon, Horn and Piano**.

A New York City-based composer, pianist and educator, Harberg combines classical Western tradition with contemporary influences, and composes solo, chamber and orchestra works for an array of instruments, though her works for woodwinds have earned the highest praise.

Kipras first encountered her Suite for Wind Quintet while attending Rice University; he and his group were seeking repertoire outside of the standard offerings. "We found this work and we fell in love with the lush harmonic landscape, coupled with a virtuosic writing that was challenging and rewarding to work on. I could tell she was a fantastic composer and understood the capabilities of woodwind instruments superbly well."

When she published a Bassoon Sonata, he learned to play it and says he felt a similar deep appreciation of her writing for the bassoon. In late 2023, when he was contacted by former Rice student and Met Opera Principal Bassoon Billy Short about a consortium to commission a new work by Harberg for bassoon, horn and piano, "I was excited to support the project and be a part of her next contribution to our repertoire."

The resulting piece, *Impulsive Nature*, written for Short and his wife, New Jersey Symphony horn player Katie Jordan, was premiered in November of 2025 at the Manhattan School of Music.

Among the natural sounds that she used as inspiration were the staccato chirps of the Puerto Rican coquí frog and the wood thrush, whose multiple sets of vocal cords give it a complex call and phrasing. "I imagine the piece to take place in the forest at night," says Kipras, "as the nocturnal animals are becoming active and the coquí frogs ascend into the treetops. Over the course of the piece, the three instruments, and especially the horn and bassoon, trade bird and frog calls with one another, in constant conversation and then more and more in unison as the piece develops. I think something interesting to listen for in this

PROGRAM NOTES

small ensemble of such varied instrumental timbres is the individuality of each instrument and how their voices respond to each other in this jungle soundscape.”

“As a general guideline, the piece was written for a bassoon in the high register, and a horn in the lower register,” Kipras explains, “so I immediately thought of my friend and colleague Danielle [Kuhlman], who plays low horn in the symphony.” They both grew up in Seattle and Danielle’s brother is a bassoonist, so Kipras knew she had a special connection with the instrument. “I admire her musicianship and collegiality. We have also been frequent colleagues playing in woodwind quintets together for Tiny Tots and outreach programs, so I’m very excited to work with her on these trios.”

He discovered **Eric Ewazen’s Trio for Bassoon, Horn and Piano** while searching for another piece to perform. The Cleveland-born Ewazen has been on the music faculty at Juilliard since 1980 and is a composer with a wide, varied and rather vast repertoire.

“Similarly to Harberg, I love his writing for wind instruments, and I also revel in the unexpected, beautiful harmonies in which his music exists. When I first contacted Danielle about the new Harberg trio, we decided together that the Ewazen would be the perfect companion piece, especially since Ewazen was Danielle’s theory professor at Juilliard!” It felt especially fitting because both Harberg and Ewazen are NYC-based composers. But Ewazen’s Trio, according to Kipras, has slightly more edgy harmonic language, creating a big contrast with lots of open intervals interspersed with some more stark dissonance. “The horn and bassoon are often a team, playing together or supporting each other. And the energy of the piece is also contrasted greatly, from the calm, almost still slow sections, to the driving energy and syncopated articulation of the fast sections.”

Asta Vaičekonis will join them for both pieces. She’s an acclaimed pianist and educator at Seattle Pacific University and frequently performs solo and chamber recitals in Seattle and around the world. She has been playing with Kipras since he started bassoon in middle school. “Our families have long been close as we are both a part of the Seattle Lithuanian community.” Asta has collaborated with Kipras in countless competitions and auditions, including his concerto competition win for the Seattle Symphony’s Young Artists

program. “Having colleagues to whom I feel such a strong connection and whom I deeply admire makes the whole process of preparing and performing so special and meaningful.”

After intermission, Seattle Symphony Viola Daniel Stone offers the **String Quartet No. 2 in A minor by Johannes Brahms** (1833–1897). For this piece, Dan approached a group of musicians he hadn’t played chamber music with yet and who’d all joined the orchestra within the past few years: Jacqueline Audas (violin), Katherine Audas (cello) and Ji Yeon Lee (violin). “I was really impressed that both Jacqueline and Ji Yeon successfully joined the orchestra soon after their family members. Jacqueline followed her sister, Kathy, and Ji Yeon followed her husband, SuengHoon.”

When selecting the piece, he says, it was important for he and Kathy to have interesting and challenging parts. “Ji Yeon proposed the Brahms Second String Quartet. I hadn’t played it and wasn’t familiar with it, but Brahms is one of my favorite composers, so it seemed like a good choice!”

Brahms didn’t complete his first two string quartets until 1873, although many versions apparently existed much earlier. The A-minor Quartet premiered two months before No. 1, though both had been sent to Brahms’ publisher at the same time. It is the more expansive and lyrical of the two, and contains a personal, extra-musical element in the themes of the opening movement. The piece was first performed by the quartet of Hungarian violinist Joseph Joachim, a good friend of Brahms’ whose motto was “*Frei, aber einsam*” (Free, but lonely). Brahms countered that with “*Frei, aber froh*” (Free, but glad), and used the pitches F-A-E and F-A-F prominently.

“Brahms’ music often has very long and sustained phrases, a rich and warm timbre, and is driven by lyricism,” Dan says. “As a string player, this can be difficult to accomplish technically with things like string crossings and bow changes, and that was one of the things I noticed when I started working on the piece.”

He says the quartet is largely motivic, with melodies that are often more elusive and intertwined with the inner voices, “and could almost be an accompanying inner voice themselves. I think that is one of the major challenges, but also one of the most rewarding aspects of this piece, and what makes it so different from other chamber music I’ve played by Brahms.”

ASTA VAIČEKONIS

Piano



Photo credit: Sian Richards

Asta Vaičekonis holds a Master of Music degree in Piano Performance from the University of Washington and a bachelor’s degree from the Lithuanian Academy of Music and Theatre.

She was awarded a

diploma for Best Collaborator at the International Competition of Chamber Music in Kaliningrad. Vaičekonis has performed numerous recital and chamber music programs in cities across the United States, Lithuania, Latvia, Germany, Russia, Israel and Indonesia. Together with her husband, Dainius, she performs as a piano duo. They have released CDs featuring four-hand piano works by French and American composers. Vaičekonis has also made several recordings for Lithuanian National Radio and Television and Classical KING FM. In 1998, she became the first solo pianist to perform in the Open House Series at Benaroya Hall. Vaičekonis has served as a collaborative pianist at the Lithuanian Academy of Music and Theatre, Bowling Green State University, University of Washington and Western Washington University. She is currently a member of the piano faculty at Seattle Pacific University.

FRIDAY, MAY 15, 2026, AT 8PM

The Music of Jane Austen with the Seattle Symphony

Sunny Xia, conductor
Susannah Harker, narrator
Jane Eaglen, soprano
Seattle Symphony

ACT I.

Prologue (Susannah Harker)

CARL DAVIS *Meet the Family* (from *Pride and Prejudice*, 1995)

Chapter 1: The Joys of Steventon (Susannah Harker)

Suite from *Jane Austen's Songbook* (Orch. by Martha Agostini & Roman Gottwald)*

CHARLES DIBDIN I. *The Joys of Country*

GEORGIANA CAVENDISH
SPENCER & R.B. SHERIDAN II. *I Have a Silent Sorrow Here.*

JOSEPH HAYDN III. *William*
JANE EAGLEN, SOPRANO

Chapter 2: By a Lady Elinor and Marianne (Susannah Harker)

PATRICK DOYLE Suite from *Sense and Sensibility* (1995)**
I. *Steam Engine*
II. *My Father's Favorite*
III. *Willoughby*
IV. *Patience*
V. *Weep You No More Sad Fountains*
JANE EAGLEN, SOPRANO

Chapter 3: Uncertain Fates (Susannah Harker)

LESLEY BARBER Theme from *Mansfield Park* (1999)*

LUDWIG VAN BEETHOVEN *Adagio Sostenuto* from Piano Sonata No. 14 (Excerpt from *Persuasion*, 2007)*
/orch. Martha Agostini

ILAN ESHKERI *Rondo* (from *Austenland*, 2013)*

INTERMISSION

ACT II.

RACHEL PORTMAN

End Title (from *Emma*, 1996) - Part 1

Chapter 4. Variations of Emma (Susannah Harker)

RACHEL PORTMAN

End Title (from *Emma*, 1996) - Part 2

ISOBEL WALLER-BRIDGE &
DAVID SCHWEITZER

Two Pieces from *Emma* (2020)**
I. Emma is Lost
JANE EAGLEN, SOPRANO
II. *Emma* - Suite

Chapter 5. Jane and Tom LeFroy (Susannah Harker)

ANON./ROBERT MERRY
/orch. Roman Gottwald

The Irishman (from *Jane Austen's Songbook*)*
JANE EAGLEN, SOPRANO

HENRY PURCELL/ANON.
/orch. Roman Gottwald

Rondeau from *Abdelazer* (*Emma*, 1996) /
Mr. Beveridge's Maggot (*Pride & Prejudice*, 2005)*

Chapter 6. Elizabeth, Mr. Darcy & Finale (Susannah Harker)

DARIO MARIANELLI

Suite from *Pride & Prejudice* (2005)
I. Dawn
II. *Leaving Netherfield*
III. *Georgiana*
IV. *The Living Sculptures*
V. *Liz on Top of the World*
VI. *The Secret of Daydreams*
VII. *Darcy's Letter*

CARL DAVIS

Elizabeth and Mr. Darcy (from *Pride and Prejudice*, 1995)

* World premiere in concert

** Featuring selections never performed in concert

(The performance is approximately 87 minutes long including one 20-minute intermission.)

Sunny Xia's position is generously underwritten as the Douglas F. King Associate Conductor.

The Music of Jane Austen Credits:

In cooperation with Europäische FilmPhilharmonie – EFPI

Program Curation and Dramaturgy: Fernando Carmenta

Texts: Fernando Carmenta and Manfred Callsen, incorporating excerpts from Jane Austen's novels and letters

Managing Director — FilmPhilharmonie: Ekkehard Jung

Original Music Arrangements: Martha Agostini and Roman Gottwald

Music Preparation — FilmPhilharmonie Edition: Alexander Duca De Tey, Corina Ciuplea and Philipp Grobe.

Music Rights: Threefold Music Limited, Anthem New Colorful Picture Music, WC Music Corp, Anthem

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Universal Pictures Music

Special Thanks: Lesley Barber, Patrick Doyle, Ilan Eshkeri, Rachel Portman and David Schweitzer.

In Search of Jane Austen's Sound

"Music is, of all subjects, my delight," declares Lady Catherine de Bourgh — the most imperious character in *Pride and Prejudice*. Yet even from one of Jane Austen's most arrogant ladies, we are reminded that music and society were inseparable in her world, as they remain in ours. The quest for a distinct Jane Austen "sound" — then as now — is very much the starting point of this program.

For those who, in 1995, spent six weeks immersed in the BBC's *Pride and Prejudice*, directed by Andrew Davies and starring Jennifer Ehle, Colin Firth, and our concert host, Susannah Harker, that sound materialized as a 6/8 urgent piano figure, punctuated by hunting horns — an indelible musical signature of the modern Austen experience. That unforgettable score by the late composer Carl Davis evoked not only the refinement of Mozart and Haydn, but also smuggled in a subtle scherzo: a cat-and-mouse playfulness marrying wit, romance and social critique — the very hallmarks of Austen's style.

Austen's own literary marriages granted nuptials to the heroines of all six of her novels, yet she herself chose not to marry. Her truest union was with literature. There, women emerge fully capable of shaping their own destinies and asserting their choices, even within the confines of patriarchal structures and laws.

This concert opens a door into this world through two complementary musical dimensions: the scores of iconic Jane Austen film and television adaptations, and the music she herself collected and heard in Hampshire, England, at the turn of the 19th century.

Jane Austen's Songbook

Although our author seldom names specific musical pieces in her novels, her life was deeply immersed in well-documented music. Eighteen volumes from her family's collection survive, containing over 600 pieces, more than 150 copied by Austen herself. Preserved at Jane Austen's House in Chawton, they range from opera piano transcriptions to popular songs and country dances.

Drawing on this archive, our program presents the first orchestral arrangements of a curated musical triptych — a portrait of Jane Austen in sound. It includes Charles Dibdin's *The Joys of the Country* (1790);

Silent Sorrow (1798), a ruminative song by Georgiana Cavendish; and Thomas Billington's *William* (1788), a lively ballad of a young woman awaiting her sailor's return, based on a Haydn sonata. These are not merely historical artifacts but living echoes: pieces once heard in drawing rooms and at balls, copied in her own hand, and — perhaps — sung in her own voice.

Sense and Sensibility

In her hilarious Golden Globe acceptance speech for *Sense and Sensibility* (Ang Lee, 1995), Emma Thompson described composer Patrick Doyle as “a Scot who displayed the kind of wild behavior one has come to expect of that race.” Yet Doyle's music, far from untamed, marries Mozart's elegance with Elgar's panache. On screen, Marianne Dashwood (Kate Winslet) brings Doyle's airs vividly to life, singing and performing at the piano as if they were authentic Regency-period pieces.

In our concert, we present a new five-movement suite, culminating in the haunting *Weep You No More, Sad Fountains*, performed by the exquisite soprano Jane Eaglen — the very voice heard in Doyle's Oscar-nominated score.

Friendly Persuasions

Two introspective Austen heroines, Fanny Price and Anne Elliot, inspire the next musical triptych. Lesley Barber's *Theme from Mansfield Park* (Patricia Rozema, 1999) captures Price's (Frances O'Connor) integrity through angular, bouncing strings, woodwinds, harp and vibraphone — a modern inflection that aligns with a film re-examining Austen through the lens of colonial and slave-owning wealth.

Ilan Eshkeri's furious *Rondo* from *Austenland* (Jerusha Hess, 2013) exemplifies a composer inspired more by Austen's literary soul than by the film canvas: “I explored traditional classical structures within a post-minimal context, allowing emotional meaning to emerge gradually — closely aligned with Austen's writing, where deep emotion contrasts with social constraint.”

Intersecting with these visions, composer Martha Agostini and I developed *Andante Persuasivo*, a meditation on a pivotal scene from the BBC's *Persuasion* (Adrian Shergold, 2007), in which Anne Elliot (Sally Hawkins) performs Beethoven's *Moonlight Sonata* before Captain Wentworth. Agostini reimagines Beethoven and interweaves it with the musicality of Wentworth's famous confession letter, creating an emotional



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PROGRAM NOTES

tension comparable to a controlled explosion — a silent earthquake that only Austen could inspire.

Variations on Emma

Two portraits of the same lady — handsome, clever and rich — continue our Austen journey. Rachel Portman's Academy Award-winning score for *Emma* (Douglas McGrath, 1996) distills the title character's world into four minutes of sheer elegance, highlighted by Portman's unmistakable string writing and crowned by a bold piccolo trumpet that evokes Emma's (Gwyneth Paltrow) spirited personality. Not to be forgotten, Portman's achievement also paved the way for more female composers to reach the Oscars podium.

The 2020 adaptation, directed by Autumn de Wilde and scored by Isobel Waller-Bridge and David Schweitzer, radiates light opera and folk charm around Emma's (Anya Taylor-Joy) matchmaking deeds. Schweitzer notes: "There's a lot of humor in the film, and Autumn really wanted the music to emphasize the comic timing. She sometimes described the characters as behaving like clockwork figures in a carefully choreographed world."

Dancing with Jane Austen

A rambunctious song, *The Irishman* (ca. 1791), brings us back to Austen's own music library and, perhaps, to her sentimental biography. Did she copy or sing such a tune with Tom Lefroy in mind — her first documented flirt? Letters to her sister Cassandra from winter 1796 hint at playful sparks: "I am almost afraid to tell you how my Irish friend and I behaved." A paraphrase on two dances heard in *Emma* (1996) and *Pride & Prejudice* (2005) helps us imagine such encounters.

Roman Gottwald's "double dance" explores two late-17th-century pieces still popular a century later: the Rondeau from Purcell's *Abdelazer* and Mr. Beveridge's *Maggot* from *The Dancing Master*. As Catherine Morland and Henry Tilney observe in *Northanger Abbey*, there is much to be said about parallels between dancing — and marriage.

Pride & Prejudice & Finale

Dario Marianelli's Oscar-nominated score for *Pride & Prejudice* (Joe Wright, 2005) places the piano once again at the center. Echoing the style of Beethoven's juvenilia, his music becomes inseparable from Elizabeth Bennet (Keira Knightley) wandering Longbourn at dawn, reading *First Impressions* (the working title of Austen's own *Pride and Prejudice*), capturing intimacy, spirit and longing. Marianelli's subtle work, like Portman's, Doyle's or Davis', remains etched in the hearts of Austen lovers — nearly as much as her own words.

"Of all great writers she is the most difficult to catch in the act of greatness," Virginia Woolf wrote of Austen — and it is precisely that subtle mastery, that elusive brilliance, which continues to captivate us — through her words and, we hope, now through this musical tribute in search of Austen's "sound," performed by the Seattle Symphony under the baton of Sunny Xia. Austen's world is consciously domestic and deceptively small, yet it resonates universally and profoundly. Perhaps this is because, as Woolf also observed, Austen wrote "without hate, without bitterness, without fear" — qualities that feel especially vital in our own time.

Fernando Carmenta © 2026

Creative Director – Europäische FilmPhilharmonie

SUNNY XIA Conductor



Recognized for her innate musicality, compelling presence and technical precision, conductor Sunny Xia's ability to forge an immediate and captivating connection with orchestras and

audiences alike has led to engagements around the country. Appointed the Seattle Symphony's Douglas F. King Assistant Conductor in September 2022, she began her position as the Associate Conductor with the Symphony in the 2023/2024 season and continues this role in the 2025/2026 season. She also takes on three new positions in the 2025/2026 season: Associate Conductor of the Seattle Opera, Principal Conductor of the Ozark Music Festival and Conducting Fellow of the San Diego Symphony. Recent engagements include performances with the San Diego Symphony, Phoenix Symphony, Seattle Opera, Baltimore Symphony, New Jersey Symphony and Chandler Opera Theater. A dynamic advocate for contemporary music, Sunny led the Seattle Symphony in works by Samuel Adams, Quinn Mason, Reena Esmail, Jerod Impichchachaaha' Tate, Bruce Ruddell, Gabriela Ortiz, Gabriella Smith, Paul Chihara, Tan Dun and others, as well as the world premiere of former Composer in Residence Angelique Poteat's climate change-inspired *Dear Humanity* for Youth Chorus and Orchestra. Next season, Xia bids adieu to the Seattle Symphony and makes her way to France to assume a new role, that of Assistant Conductor of the Opéra national du Rhin in Strasbourg.

SUSANNAH HARKER
Narrator



English film, television and theatre actress Susannah Harker was nominated for a BAFTA TV Award in 1990 for her role as journalist Mattie Storin in *House of Cards*. She appeared alongside Clive Owen in *Chancer*

(1991), played Jane Bennet in the 1995 TV adaptation of *Pride and Prejudice*, and was featured as Emma Fitzgerald, the love interest of Superintendent Tyburn (Trevor Eve) in the BBC TV series, *Heat of the Sun* (1998). On stage, she appeared in Simon Stephens' play *On the Shore of the Wide World* (2005); and in 2008, she was "in beautifully crisp form as Gwendoline" (*Evening Standard*) in Charles Wood's *Jingo*. In 2011, she appeared in the BBC drama *Young James Herriot*, then returned to the stage in 2012 to play Sue in a London production of Mike Leigh's *Abigail's Party*. In 2014, she starred in the Gate Theatre, Dublin production of *The Vortex* by Noël Coward. She has also worked in radio; in 2015, she played Miss Ella Rentheim in a BBC Radio 4 production of Ibsen's *John Gabriel Borkman* and she played Kris in Radio 4's 2021 drama *Barred*.

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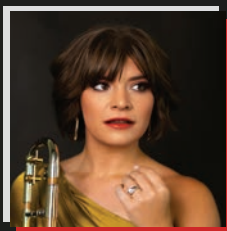
JUNE 5-7

LET'S MISBEHAVE

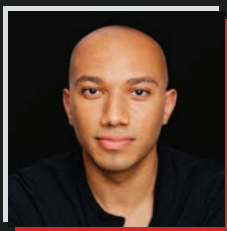
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JANE EAGLEN

Soprano



Soprano Jane Eaglen has led a distinguished career as one of opera's leading artists, particularly known for her interpretations of Wagner roles such as Brünnhilde and Isolde. She's equal success with Bellini's

Norma, Mozart's Donna Anna and Puccini's Turandot. She has sung with major opera companies around the world, including the Metropolitan Opera, San Francisco Opera, La Scala and the Vienna State Opera. Conductor collaborations include Ricardo Muti, Zubin Mehta, James Levine and Daniel Barenboim. In addition to her operatic career, Eaglen has performed with most of the world's great orchestras, in repertoire encompassing Mahler's Eighth Symphony, Verdi's Requiem, Berg's *Seven Early Songs* and Strauss' *Four Last Songs*. Her extensive discography includes several solo albums for Sony Classical, among them, Wagner's *Tannhäuser*, for which she won a GRAMMY, and the soundtrack of the 1995 film, *Sense and Sensibility*. She was honored by Congress in the United States House of Representatives, and is the recipient of a Licea Albanese-Puccini Foundation lifetime achievement award. She was also awarded honorary doctorates by McGill University and Bishop Grosseteste University in Lincoln, England. She is an honorary member of the North California Wagner Society and received the Reginald Goodall Award from the Wagner Society of London. Eaglen is currently on the voice faculty at the New England Conservatory in Boston and is artistic director of the Boston Wagner Institute.

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THURSDAY, MAY 28, 2026, AT 7:30PM

FRIDAY, MAY 29, 2026, AT 12 NOON

SATURDAY, MAY 30, 2026, AT 8PM

SUNDAY, MAY 31, 2026, AT 2PM

Xian Conducts Gershwin

SYMPHONIC SERIES

Xian Zhang, conductor

Hélène Grimaud, piano

Seattle Symphony

GEORGE GERSHWIN /ed. Frank Campbell-Watson	Concerto in F <i>Allegro</i> <i>Adagio—Andante con moto</i> <i>Allegro agitato</i> HÉLÈNE GRIMAUD, PIANO	31'
	INTERMISSION	20'
GEORGE GERSHWIN /arr. Robert Russell Bennett	<i>Porgy and Bess: A Symphonic Picture</i>	23'
GEORGE GERSHWIN /ed. & rev. Frank Campbell-Watson	<i>An American in Paris</i>	17'

A Pre-Concert Talk is presented one hour prior to the performance by Myah Rose Paden, mezzo-soprano and host of Evening Jazz on KNKX.

To read the biography of Music Director Xian Zhang, please see page 6.

Xian Zhang's position is generously underwritten as the Harriet Overton Stimson Music Director.

SEATTLE **SYMPHONY**

XIAN ZHANG | MUSIC DIRECTOR

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Hélène Grimaud's performances are generously sponsored by **Muriel van Housen**.

Performances of Xian Conducts Gershwin are generously sponsored by **Grant and Dorrit Saviers**.

PROGRAM NOTES

GEORGE GERSHWIN

Concerto in F

BORN: September 26, 1898, in Brooklyn, New York City

DIED: July 11, 1937, in Beverly Hills, California

COMPOSED: July–November, 1925

PREMIERED: December 3, 1925, in Carnegie Hall, New York, by the New York Symphony, with conductor Walter Damrosch and Gershwin on piano.

George Gershwin didn't just straddle the worlds of popular and classical music; he flourished within them. Based in the New York City music scene, he developed a skill set that was topically alert and distinct yet malleable. This malleability was useful not only in musical theater and popular song, but also classical music. Despite his untimely death in 1937, Gershwin joined American contemporaries like William Grant Still (who also cut his teeth in musical theater), Aaron Copland, Florence Price and others in bringing classical, folk and popular idioms into innovative conversation.

Although Gershwin wrote several works for piano and orchestra, the Concerto in F is his only composition that (semi) adhered to the concerto form in title and content. It was born out of his always growing creative interests and desire to show the true breadth of his skills to audiences and critics. "Many persons had thought that the *Rhapsody* was only a happy accident," he wrote. "I went out to show them that there was plenty more where that came from. I made up my mind to compose a piece of 'absolute' music. The *Rhapsody*, as its title implied, was a *blues* impression. The Concerto would be unrelated to any program. And that is exactly how I wrote it. I learned a great deal from that experience. Particularly in the handling of the instruments in combination."

The *Allegro* is split into three sections. The first is built on a solemn melody first heard in the solo part. The cantabile section is rhapsodic and virtuosic, suddenly shifting to the dark and pokey scherzando section, leading up to the main theme's return and a rousing conclusion. While the first movement leaned more into the modernisms of jazz and harmonies, the second movement *Adagio—Andante con moto* leans more into the blues roots of jazz, present in the brass slides and solos, heightened lyricism, gorgeous melodies, and use of call-and-response texture. The *Allegro agitato* is a quick and agitated third movement. It is

also cyclical, as melodies from the previous movement appear in new contexts: the melody from the second movement makes a surprise re-appearance and the first movement's main theme makes a majestic, bombastic return, leading to the concerto's exuberant conclusion.

A. Kori Hill © 2022, revised 2026

GEORGE GERSHWIN

Porgy and Bess: A Symphonic Picture

COMPOSED: Gershwin composed the opera in 1934 and 1935; Robert Russell Bennett arranged this Symphonic Picture in 1942.

WORLD PREMIERE: *A Symphonic Picture* premiered March 1943 in Pittsburgh; Fritz Reiner conducted the Pittsburgh Symphony Orchestra.

One of the great ironies of American music is that George Gershwin's *Porgy and Bess* was a failure when it was first performed at New York's Alvin Theatre in October 1935. The critics panned it and the production was commercially unsuccessful. Today, *Porgy and Bess* is widely regarded as Gershwin's masterpiece, and a half dozen of its songs have become part of the American canon. Indeed, "Summertime" is the quintessential American ballad.

The opera occupied Gershwin for years, with the most intensive work occurring between February 1934 and September 1935. *Porgy and Bess* was the culmination of his consuming interest in the African-American experience. The story is based on Dubose Heyward's 1925 novel *Porgy* about life among the locals in Charleston's Catfish Row neighborhood. Gershwin called upon Heyward to collaborate with his brother (and longtime lyricist) Ira Gershwin in adapting the tale as a libretto.

From the start, it was an ambitious and risky undertaking. The subject matter — focused not only on a disadvantaged subculture within American society but also addressing disability, drug addiction and drunken violence — was a far cry from traditional opera. (Gershwin attempted to dodge that pitfall by labeling it a "folk opera.") Furthermore, Gershwin was a highly sought-after songwriter, but he had little experience writing through-composed music. Another issue was his lack of orchestration skill. Gershwin grew up playing Tin Pan Alley and did not have formal conservatory training. He often enlisted assistance when adapting his shows for Broadway.

The year after the premiere, Gershwin compiled a symphonic suite based on *Porgy's* music; however, the score fell into obscurity and was not rediscovered until 1958. At that point, Ira Gershwin retitled it *Catfish Row Suite*.

Gershwin died in 1937. Five years later, in 1942, Fritz Reiner asked Robert Russell Bennett to compile a symphonic suite from *Porgy and Bess*. A composer, conductor and orchestrator, Bennett had been a friend of Gershwin's and had assisted with the orchestration of some of his shows. The *Symphonic Picture* he crafted for Reiner and the Pittsburgh Symphony has since become the standard concert hall version of Gershwin's score.

Far more than a medley or pastiche, Bennett's score captures the sultry atmosphere of Catfish Row in summer, with ample solos for non-conventional orchestral instruments like saxophones for added color. Not until more than six minutes into the Suite do we hear more familiar music from the Overture and the first big tune, "Summertime." From there, Bennett moves seamlessly and skillfully through the opera's other celebrated songs, also borrowing from the "Storm Music" and the "Picnic Party."

Bennett wrote a synopsis for the 1943 premiere of *Porgy and Bess: A Symphonic Picture* in Pittsburgh. The sections below are played without pause.

1. Scene in Catfish Row (with peddlers' calls; Strawberry Woman; Crab Man)
2. Opening Act III "Clara, Clara" (Requiem)
3. Opening Act I (Introduction)
4. Summertime
5. I Got Plenty O' Nuttin'
6. Storm Music (Hurricane)
7. Bess, You Is My Woman Now
8. The Picnic Party (Oh, I Can't Sit Down)
9. There's a Boat Dat's Leavin' Soon for New York
10. It Ain't Necessarily So

Laurie Shulman © 2024 for New Jersey Symphony, reprinted in 2026 for the Seattle Symphony

GEORGE GERSHWIN

An American in Paris

COMPOSED: Spring 1928

WORLD PREMIERE: December 13, 1928, at Carnegie Hall in New York City, with the New York Philharmonic conducted by Walter Damrosch

If there is one city that loomed larger than life in the consciousness of early to mid-20th century America, it was Paris, a city of culture; of love; of magic; of possibility; of inspiration. Whether they were authors like James Baldwin looking for a place to write and live a little more freely, or performers like Josephine Baker, who took the Parisian dance and film scenes by storm, Paris was a place to hone one's craft, and for several major American cultural figures of the time to make a career, and thus a home.

Gershwin never made Paris his home. But he did visit it in 1926 and 1928; and the sights, sounds, smells and experiences inspired one of his best known and most performed works for orchestra (and saxophones, and celesta, and automobile horns): *An American in Paris*. It would go on to inspire (in theme, in soundtrack and in content) the 1951 film of the same name starring Gene Kelly and Leslie Caron while capturing the imaginations of many listeners — whether Paris was home, a former vacation spot or a place to visit one day.

An American in Paris is melodically distinct and episodic. A tone poem of stunning evocation, it opens with a jaunty theme interspersed with car horns and tinkling percussion. The excitement and organized chaos of the busy street builds steadily until it reaches its apex and has only one place to go: down. Maybe the American has found a quiet alley, a section of the city that doesn't attract too many tourists, represented by a solo oboe that leads the lyricism back to the excitement and verve of the city. This segues into what is arguably the most famous episode of the entire work: a romantic, sensuous melody growing in intensity and texture, moving from solo trumpet to a full orchestral texture. More episodes follow, adventurous, mischievous and eager to see more of what makes Paris so special. The final segment is a mad dash to the return of the work's main theme and its emotional heart: the romantic theme of the middle section. And so the piece ends, an expression of one man's wonderful, enchanting experience in a city that is part magic and myth and all creative inspiration.

A. Kori Hill © 2022, revised 2026

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Photo: Carlin Ma

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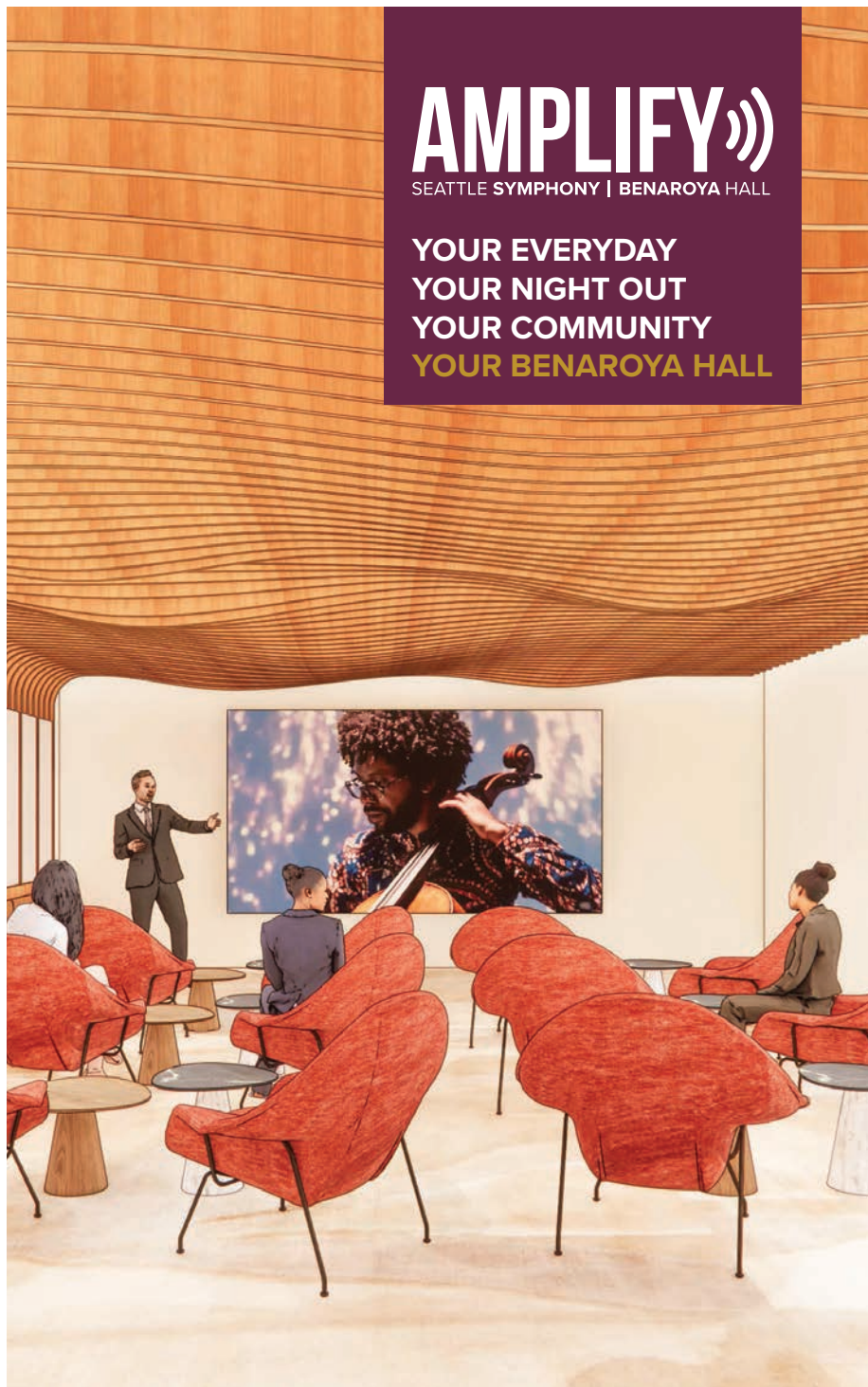
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HÉLÈNE GRIMAUD

Piano



Photo credit: Mar Hennek

Renaissance woman Hélène Grimaud is not just a deeply passionate and committed musical artist whose pianistic accomplishments play a central role in her life. Her multiple talents extend far beyond the

instrument she plays with such poetic expression and technical control: Grimaud has established herself as a wildlife conservationist, a human rights activist and a writer, her deep dedication to her musical career reflected in and amplified by the scope and depth of her environmental, literary and artistic interests.

Grimaud was born in 1969 in Aix-en-Provence and began her piano studies at the local conservatory with Jacqueline Courtin before going on to work with Pierre Barbizet in Marseille. She was accepted into the Paris Conservatoire at just 13. A few years later, in 1987, she gave her well-received debut recital in Tokyo. That same year, renowned conductor Daniel Barenboim invited her to perform with the Orchestre de Paris: this marked the launch of Grimaud's musical career, characterized ever since by concerts with most of the world's major orchestras and many celebrated conductors.

Grimaud's recordings have been critically acclaimed and awarded numerous accolades, among them, the Cannes Classical Recording of the Year, Choc du Monde de la musique, Diapason d'or, Grand Prix du disque, Record Academy Prize (Tokyo), Midem Classic Award and ECHO Klassik.

Her prodigious contribution to the world of classical music was recognized by the French government, who appointed her "Chevalier de la Légion d'Honneur."

WEDNESDAY, JUNE 3, 2026, AT 7:30PM

Community Concert at Benaroya Hall Featuring the Chief Sealth High School Orchestra & Choir

Sunny Xia, conductor
Jorge Morales, conductor
Nurwin Keopadapsy, viola
Ethan Novak, cello
Chief Sealth High School Orchestra
Chief Sealth High School Choir
Seattle Symphony

ANTONIO VIVALDI Concerto for Two Cellos in G minor, RV 531
CHIEF SEALTH HIGH SCHOOL ORCHESTRA
NURWIN KEOPADAPSY, VIOLA
ETHAN NOVAK, CELLO

ALAN MENKIN &
STEPHEN SCHWARTZ "Colors of the Wind" from Disney's *Pocahontas*
CHIEF SEALTH HIGH SCHOOL ORCHESTRA

STEPHEN SCHWARTZ When You Believe
/arr. Aubrey Snyder &
John Moss CHIEF SEALTH HIGH SCHOOL ORCHESTRA
CHIEF SEALTH HIGH SCHOOL CHOIR

AARON COPLAND *El Salón México*
SEATTLE SYMPHONY

JIMMY LÓPEZ *Aino*
SEATTLE SYMPHONY

DMITRI SHOSTAKOVICH *Festive Overture*, Op. 96
SEATTLE SYMPHONY

PYOTR ILYICH TCHAIKOVSKY *Waltz of the Flowers* from *The Nutcracker Suite*
/arr. Merle Isaac CHIEF SEALTH HIGH SCHOOL ORCHESTRA
SEATTLE SYMPHONY

KLAUS BADELT *Pirates of the Caribbean Medley*
/arr. Ted Ricketts CHIEF SEALTH HIGH SCHOOL ORCHESTRA
SEATTLE SYMPHONY

(The performance is approximately 62 minutes with no intermission)

To read the biography of Douglas F. King Associate Conductor Sunny Xia, please see page 24.

Sunny Xia's position is generously underwritten as the Douglas F. King Associate Conductor.
In-kind support is provided by Gold Coast Ghal Kitchen and Hellenika Cultured Creamery.

SEATTLE **SYMPHONY**
XIAN ZHANG | MUSIC DIRECTOR

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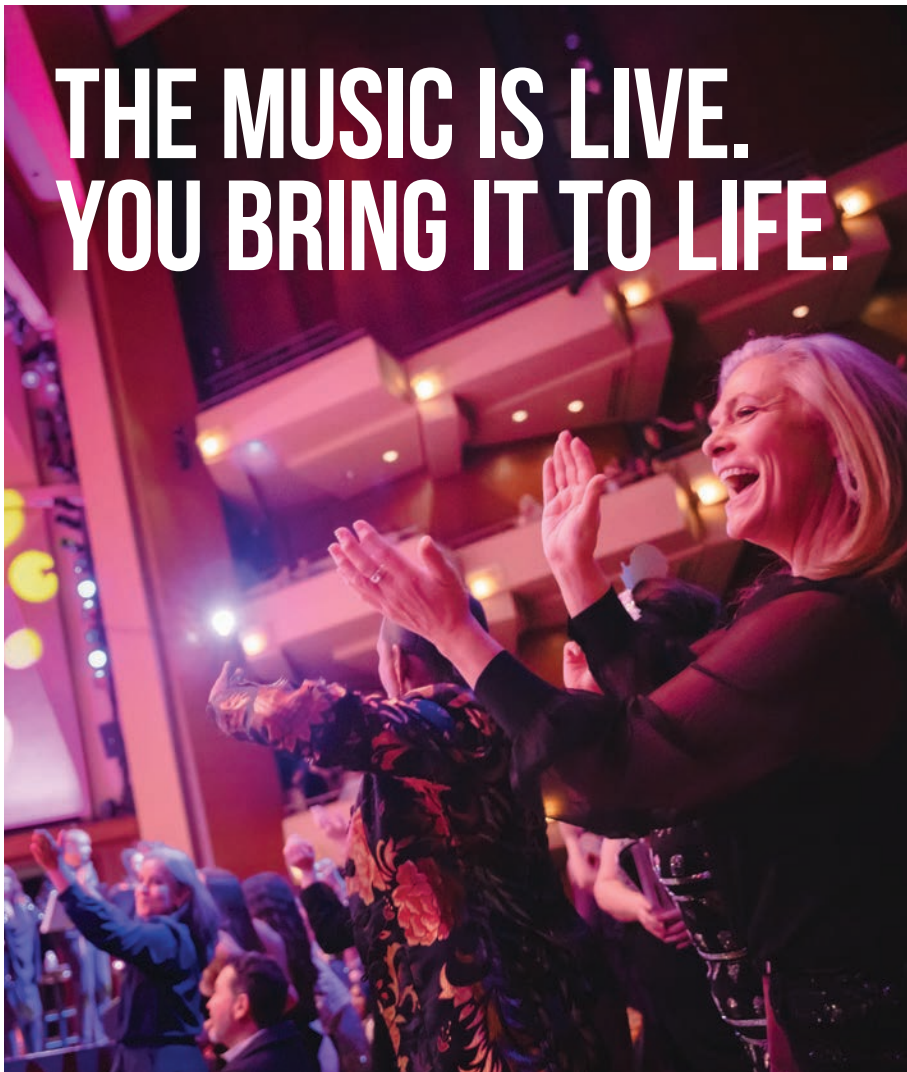


Photo: Carlin Ma

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JORGE MORALES Conductor



Jorge Morales is a Bolivian-born American educator, conductor and composer. He has served as Director of Orchestras at Denny International Middle School and Chief Sealth High School for 20 years.

He is a member of the Board of Directors of the Seattle Youth Symphony, where he supports initiatives that expand youth engagement in classical music. As a composer, his music combines elements of classical, popular and Latin American traditions. His work *Vistas* was commissioned and premiered by the Seattle Youth Symphony in 2025.

NURWIN KEOPADAPSY Viola



Nurwin Keopadapsy began playing in orchestra in sixth grade and focused on the viola in eighth grade. He is principal violist at Chief Sealth International High School, and also plays in the Chamber Ensemble

as well as the school's official string quartet. He also enjoys performing dance in a local group. He plans to attend the University of Washington to study chemistry while continuing to play music.

ETHAN NOVAK Cello



Ethan Novak began playing in sixth grade and has since developed a strong passion for both orchestral and chamber music. He is currently a student at Chief Sealth International High School, where he serves

as principal cellist, performs in the school's string quartet and leads as a teacher for the chamber ensemble. Through these experiences, Ethan continues to refine his musicianship while growing as a collaborative artist and leader. Ethan plans to pursue his musical studies in college.

CHIEF SEALTH HIGH SCHOOL ORCHESTRA



The students you will hear tonight are part of a sixth–12th grade music pathway serving hundreds of young musicians from Denny International Middle School and Chief Sealth International High School. The two schools share a connected campus and music facilities, creating a cohesive and collaborative learning environment. Throughout their musical journey, students work with a team of dedicated educators and participate in choir, band and string orchestra. The programs are closely aligned, with a shared commitment to repertoire that reflects a global perspective and honors the rich cultural diversity of the community — one of the most ethnically and culturally diverse in Washington State. Students regularly participate in concerts, community performances, workshops and collaborative projects. In addition to local events, members of the Chief Sealth music program will travel to Disneyland to perform in the park, take part in a film scoring workshop and experience music-making in a unique and inspiring setting.

Chief Sealth's music programs are supported by Denny Sealth Performing Arts (DSPA), a dedicated booster organization that provides vital financial support for instruments, music coaches, events and student scholarships — helping ensure that all students have access to meaningful musical opportunities. More info at dspaboosters.org.

ROSTER

FIRST VIOLINS

Reachany Oung*
Emilia Dougherty
Uyen Le
James Monahan
Emma Null
Abbigail Asiro
Zoe Ayuson
Violet Butler

SECOND VIOLINS

Olive Taylor-Babcock*
Noah Griffin
Marco Cendejas
Zane Deweese
Oliver Evans
Riley Galbraith
August Hansen
Kailer Khan-Jones
Emmelia Williamson

VIOLAS

Nurwin Keopadapsy*
Elsa Elton
Aurora Sparks
Chloe Bonnici
Bayler Olive
Mauricio Salvador

CELLOS

Ethan Novak*
Colin Curtin
Dorothy Farnsworth
Rose Griffin
June Maxwell
Railay Keokitvon
Calder Staley
Amaya Jauregui
Carter Bernier

STRING BASSES

Will Kinney*
Ellie Matthews*
Joy Leah Baker-Rodrigues
Amelia Dooley
Destiny Woldemicael

HARP

Leo Sewel

FLUTE

Coral Dixon
Kalina Ahndan
Ella Thien Sloan

CLARINET

Calder Stone
Abel Mills
Connor McDonough

BASS CLARINET

Pandora Clement

FRENCH HORN

Katie Ackers
Joseph Hudson
Satomi Giedeman

TRUMPET

Hazel Simper
James Ennis

TROMBONE

Theodore Franzen
Spencer Litzenberger
Salma Abin

BARITONE SAX

Roan LaFlamme

TUBA

Skyler Giedemen

TENOR SAX

Ella Ward

ALTO SAX

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FRIDAY, JUNE 5, 2026, AT 8PM
SATURDAY, JUNE 6, 2026, AT 8PM
SUNDAY, JUNE 7, 2026, AT 2PM

Let's Misbehave: The Songs of Cole Porter



Stuart Chafetz, conductor
Tony DeSare, piano & vocals
Aubrey Logan, trombone & vocals
John Manzari, tap dance & vocals
Seattle Symphony

COLE PORTER	Let's Misbehave: The Songs of Cole Porter	
	First Half	36'
	INTERMISSION	20'
	Second Half	41'

Program selections will be announced from the stage.

To read the biography of conductor Stuart Chafetz, please see page 16.

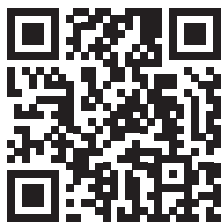
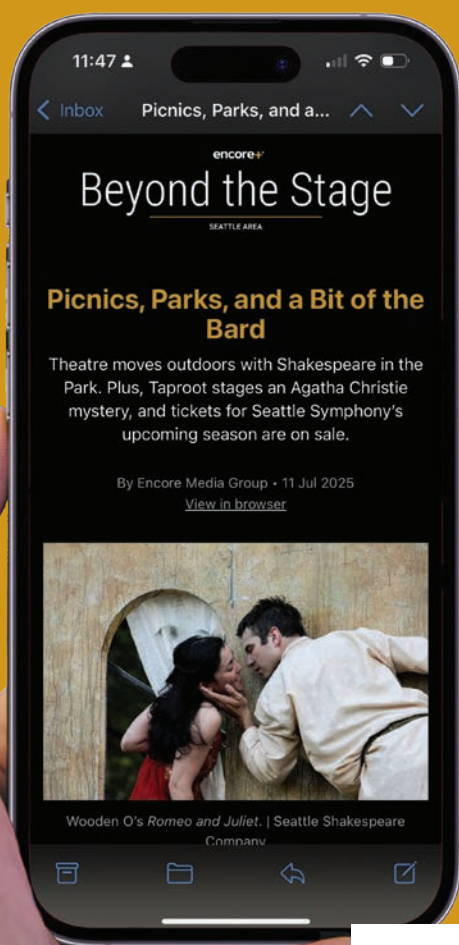
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TONY DESARE

Vocals & piano



Photo credit: Matt Baker

Tony DeSare performs with infectious joy, wry playfulness and robust musicality. Named a "Rising Star Male Vocalist" in *DownBeat* magazine, DeSare has garnered critical and popular acclaim for his concert performances throughout North America and abroad. From jazz clubs to Carnegie Hall to Las Vegas headlining with Don Rickles and major symphony orchestras, DeSare brings his fresh take on old-school class. DeSare has four top 10 *Billboard* jazz albums, has been featured on the *CBS Early Show*, NPR, *A Prairie Home Companion* and *The Today Show*, and has collaborated with YouTube icons Postmodern Jukebox. DeSare can be seen on Hulu's *Godfather of Harlem* performing the Sinatra classic "That's Life." DeSare is also an accomplished and award-winning composer, winning first place in the USA Songwriting Contest as well as writing the theme song for the 2004 documentary *My Date with Drew*, several broadcast commercials, and has composed the full soundtracks for the Hallmark Channel's *Love Always, Santa* (2016) and Lifetime's *A Welcome Home Christmas* (2020). Recent appearances include The Cleveland Orchestra, Toronto Symphony Orchestra, Houston Symphony, Columbus Symphony, The Phoenix Symphony, Grand Teton Music Festival and Rockport Music. DeSare is a Yamaha Artist.

AUBREY LOGAN

Trombone & vocals

Photo credit: Amy Cavlick



Aubrey Logan has been called “the Queen of Sass,” but her artistry goes far deeper than charm: she’s a world-class jazz trombonist and powerhouse vocalist whose dazzling musicianship and

engaging stage presence makes every performance unforgettable. From her earliest days of winning the Jury and Audience Awards at the prestigious Shure Montreux Jazz Festival Voice Competition, Logan has been charting her own course through the worlds of jazz, pop, soul and funk. She landed multiple Top 10 *Billboard* jazz albums, and 2024’s *Aubrey Logan and Her Bigger Than Average Band* spotlights the qualities that have always set her apart — jazz vocals brimming with personality, a balance of technical brilliance and sheer joy, and arrangements that breathe new life into the art form. She has shared the stage with artists ranging from Alabama Shakes and The Commodores to Meghan Trainor, Gerald Albright, Rick Braun and Kenny Lattimore. She’s also been featured in two nationally televised PBS Specials, toured internationally with Postmodern Jukebox and Dave Koz, and brought her music to legendary stages like Radio City Music Hall, the Sydney Opera House and the Hollywood Bowl.

JOHN MANZARI

Tap dance & vocals

Photo credit: J. Demetrie Photography



John Manzari is an Ovation Award and Helen Hayes Award-nominated dancer, singer, choreographer and teacher. Stage credits include the Broadway revival of *Funny Girl*; TUTS’ *White*

Christmas; MUNY’s *Anything Goes*; Encores!’s *The Tap Dance Kid*; Off Broadway’s *Maurice Hines: Tappin’ Thru Life*; Caleb Teicher’s *Bzzz*; the Bessie Award-winning production of *Chasing Magic*; *42nd Street*; *The Wiz is 40: A Celebration in Dance and Music*; and *Sophisticated Ladies*. Television credits include *Law & Order SVU*; PBS specials *Black Broadway: A Proud History*, *A Limitless Future*, *ROOTED*, *The Kennedy Center at 50* and *Michael Feinstein at the Rainbow Room*; *Good Morning America*; *The View*; and *So You Think You Can Dance*. Concerts include one man shows *RECENTER* and *The First Set*; guest appearances with orchestras in New York, Edmonton, Houston and D.C., with bands like The Hot Sardines, and at dance events such as Fall for Dance, Canada’s Fall for Dance North, Amelia Island Dance Festival and Gold Coast Dance Festival. Film credits include *I Get Knocked Down* and award-winning short films *To: Everything I Love*, *Slip* and *Leonard Soloway’s Broadway*. His short film *Ghost* was an official selection in Dance North’s 8-Count Short Film Festival 2024.

Charlotte

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David Gordon's performances are generously sponsored by **Suzanne Kalish in memory of her husband, Stephen E. Kalish**.

Performances of Xian Conducts Mahler 7 are generously sponsored by **an anonymous donor in memory of Becky Benaroya**.

THURSDAY, JUNE 11, 2026, AT 7:30PM
SATURDAY, JUNE 13, 2026, AT 8PM

Xian Conducts Mahler 7

SYMPHONIC SERIES

Xian Zhang, conductor
Seattle Symphony

GUSTAV MAHLER

Symphony No. 7 in E minor

84'

I. *Langsam—Allegro*

II. *Nachtmusik*

III. *Scherzo: Schattenhaft (Fließend, aber nicht schell)*

IV. *Nachtmusik*

V. *Rondo—Finale: Tempo I (Allegro ordinario)*

Tempo II (Allegro moderato ma energico)

A Pre-Concert Talk is presented one hour prior to the performance by Joshua Gailey, Seattle Opera Communications and Public Engagement Manager.

To read the biography of Music Director Xian Zhang, please see page 6.

Xian Zhang's position is generously underwritten as the Harriet Overton Stimson Music Director. Tonight's concert is dedicated in memory of Rebecca "Becky" Benaroya.

PROGRAM NOTES

GUSTAV MAHLER

Symphony No. 7 in B minor

BORN: July 7 1860, in Kaliště, Bohemia (Czech Republic)

DIED: May 18, 1911, in Vienna, Austria

WORK COMPOSED: 1904–1905

WORLD PREMIERE: September 19, 1908, in Prague with the Czech Philharmonic at the festival marking the Diamond Jubilee of Emperor Franz Joseph.

In 1904, within weeks of completing the Sixth Symphony, which concludes with the cataclysmic strokes of an axe and music of anguished disintegration, Gustav Mahler was busily sketching his new symphony, and had soon made what he called “architectural drawings” of the two *Nachtmusik* (night music) movements. Given his heavy conducting schedule in Vienna, Mahler had, as ever, to wait until the following summer’s vacation before he could return to serious composition. He then experienced a “composer’s block” that he tried to exorcise through vigorous physical activity such as hiking in the Dolomite mountains. As so often happens in the creative process, Mahler found that once he ceased concentrating on the work, the ideas started to flow: Mahler got into a boat on the lake near his holiday retreat at Maiernigg and, as he wrote to his wife, Alma, “at the first stroke of the oars, the theme (or rather the rhythm and character) of the introduction to the first movement came into my head — and in four weeks the first, third and fifth movements were written.”

The even-numbered movements had to wait until the following summer, but, once they were complete, Mahler turned to orchestrating his longest and most detailed score. The instrumentation requires an expansion of the conventional orchestra, particularly the wind and percussion sections, which require a huge increase in personnel, and two very unusual instrumental visitors.

Some critics have treated the work with suspicion, suggesting that the long gap between the composition of the two groups of movements have compromised the work’s unity. Moreover, after the existential bleakness of the Sixth, the Seventh seems to represent a retreat into a more conventional, and therefore unconvincing, optimism and, in doing so, resorts to gimmickry such as the inclusion of guitar and mandolin in the orchestra. But it could equally be seen as representing a spiritual recovery, a bridge from the pessimism and despair of the Sixth to the joyful paean to divine, and human, creativity in the Eighth. (Or it could just be

music.) The work contains material that recalls the anguished mood of the Sixth, but its trajectory passes through various nocturnal worlds, finally to reach a world of light. And it is significant that Mahler’s description of that opening theme was “Here Nature roars!” In that respect, the Seventh Symphony forms one of two symmetrically placed pillars in Mahler’s completed symphonic output, the other being the Third Symphony (to which this symphony makes thematic allusion) with its sense of Pan, the nature God, awakening.

The Seventh Symphony is in five movements (like the Fifth) and has a symmetrical design, with two massive outer movements, and the two *Nachtmusik* movements flanking a scherzo.

Nature’s “roar” is given to solo tenor horn, which establishes a sense of expectation in the movement’s “official” tonic key, B-minor. (The symphony is, however, an example of “progressive tonality,” its movements being in B-minor, C-minor, D-minor, F-major and C-major, respectively.) The body of the movement is familiar Mahler, with its mixture of march-rhythms and impassioned, “Romantic” themes, and a massive climax undermined by a descent into darkness. The use of a slow introduction to generate suspense before a sonata-allegro is a practice perfected by Haydn; here, however, Mahler follows Beethoven’s lead in reintroducing the introductory music of the work at a structurally significant moment. The effect, as in the *Pathétique* Sonata, for instance, is to bring about the collapse of the tremendous momentum that the music has gained from its implacable march rhythms and those contrasting flights of breathtaking lyricism. The rupture brings it back to earth and signals the beginning of the recapitulation of the movement’s thematic material. The movement has, after all — for all its extremity of manner — a sonata-allegro design.

British musicologist Deryck Cooke noted that the three central movements are “superbly poetic stylizations of romantic genre pieces, which draw continually on the style of the period’s popular music in the most subtly creative way ... opening magical windows on imagined worlds behind the visible world.”

Michael Kennedy compares the first *Nachtmusik* to the “moonlit Romanticism of Mozart’s *Don Giovanni* and *Marriage of Figaro*” and notes the use of a distinctly Spanish rhythm. But what is also striking is that way in which Mahler deploys small groups of instruments rather than marshalling the full force of his huge orchestra. The opening of this movement contains magical

textures for solo winds, including the brilliant stroke of muted and unmuted horns for echo effect. Thanks to the over-interpretation of a remark of Mahler’s by Dutch conductor Willem Mengelberg, the movement is sometimes said to represent Rembrandt’s masterpiece, *The Night Watch*, of which Mahler was certainly fond; the horn calls and cow bells, however, suggest, if anything, a more rustic scene.

The “shadowy” scherzo has been described variously as “horrific” or an image of “a child’s fear of the dark”; there is certainly something slightly unnerving about its mechanical, and occasionally distorted dance rhythms (notably those of the waltz) that might suggest unnerving dreams or fairy tales. There is, however, some comfort in the slow waltz that forms the trio. This section occurs only once, a departure from Mahler’s usual practice of returning to the trio after an intervening statement of the thematic material.

The second *Nachtmusik* (marked *amoroso*) overtly channels Mozart (specifically *Don Giovanni*, which the great philosopher Kierkegaard regarded as the most erotic music ever written) with the use of guitar and mandolin (backed up by a pair of harps), prominent lyrical solos from violin and horn, and what Theodor Adorno simply called its “Viennese tenderness.”

However tender was the night, the final movement represents, in Mahler’s words, “broad daylight.” In rondo form, it breaks the nocturnal spell right away with a cannonade of timpani answered by artfully confused alarms from the brass. It then elaborates a series of eight episodes notable for their noisy extroversion and wide excursions through possible keys. The movement makes light-hearted references to Wagner’s *The Mastersingers of Nuremberg*, Lehár’s *The Merry Widow*, a venerable Lutheran chorale, and, as if to underline the eternal return of night and day, a march theme from the first movement.

Several innovations balance the pastiche: the orchestration, as noted, provides a huge palette of new, delicate sounds, as well as moments of glowing splendor, and the harmony explores chords a third apart (a staple effect of sci-fi film scores) and chords based on the interval of the fourth, rather than the conventional thirds of diatonic harmony. The latter would inspire Schoenberg’s First Chamber Symphony a year later, and all that followed from it.

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SEATTLE SYMPHONY

XIAN ZHANG | MUSIC DIRECTOR

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Performances of Xian Conducts Beethoven 9 are generously sponsored by the **Nesholm Family Foundation**.

THURSDAY, JUNE 18, 2026, AT 7:30PM

FRIDAY, JUNE 19, 2026, AT 8PM

SATURDAY, JUNE 20, 2026, AT 8PM

SUNDAY, JUNE 21, 2026, AT 2PM

Xian Conducts Beethoven 9

SYMPHONIC SERIES

Xian Zhang, conductor

Alicia Olatuja, mezzo-soprano

Steven Mackey, electric guitar

Toni Marie Palmertree, soprano

Jennifer Johnson Cano, mezzo-soprano

SeokJong Baek, tenor

Robert Pomakov, bass

Seattle Symphony Chorale

Seattle Symphony

STEVEN MACKEY

RIOT

25'

ALICIA OLATUJA, MEZZO-SOPRANO

STEVEN MACKEY, ELECTRIC GUITAR

SEATTLE SYMPHONY CHORALE

INTERMISSION

20'

LUDWIG VAN BEETHOVEN

Symphony No. 9 in D minor, Op. 125, "Choral" 65'

*Allegro ma non troppo**e un poco maestoso**Molto vivace**Adagio molto e cantabile—**Andante moderato**Finale: Presto—Allegro assai—**Allegro assai vivace*

TONI MARIE PALMERTREE, SOPRANO

JENNIFER JOHNSON CANO,

MEZZO-SOPRANO

SEOKJONG BAEK, TENOR

ROBERT POMAKOV, BASS

SEATTLE SYMPHONY CHORALE

A Pre-Concert Talk is presented one hour prior to the performance by Myah Rose Paden, mezzo-soprano and host of Evening Jazz on KNKX.

To read the biography of Music Director Xian Zhang, please see page 6.

Xian Zhang's position is generously underwritten as the Harriet Overton Stimson Music Director.

PROGRAM NOTES

STEVEN MACKEY

RIOT

BORN: February 14, 1956, to American parents stationed in Frankfurt, Germany

WORK COMPOSED: 2020

WORLD PREMIERE: April 21, 2023, in Princeton, New Jersey, with Mackey on electric guitar, mezzo-soprano Alicia Olatuja, the Princeton University Glee Club and the New Jersey Symphony conducted by Xian Zhang.

American composer Steven Mackey started out as a rock musician whose career path was forever changed at age 19 after hearing a Beethoven quartet that had one of the most psychedelic notes he'd ever experienced up to that point.

Mackey is currently a Professor of Music at Princeton University, part of the composition faculty at the Curtis Institute of Music and director of the New Jersey Symphony's Edward T. Cone Composition Institute; a composer of more than 80 works for chamber ensemble, orchestra, dance and opera, including his 2011 GRAMMY-winning *Lonely Motel: Music from Slide*; and winner of multiple awards from the American Academy of Arts and Letters, the Kennedy Center Friedheim Award and so many others.

Mackey has said his creative voice merges his academic training with the free-spirited physicality of his mother-tongue rock guitar music, which finds him incorporating rock vernacular into traditional classical ensembles. Earlier this season, he presented his new work and Seattle Symphony co-commission, *Anemology*, a Concerto for Saxophone and Orchestra. To close the season, our Music Director is pairing RIOT — his work for electric guitar, mezzo-soprano and chorus — with Beethoven's mighty Ninth Symphony.

Mackey wrote the piece for his hometown orchestra, the New Jersey Symphony, where Xian is also music director (she holds the same position here at the Seattle Symphony concurrently until her NJSO tenure concludes in 2028). It was originally commissioned as a musical tribute to the orchestra to commemorate its 100th year.

In his program note, Mackey wrote, "My daydreams, about what I might do for such an auspicious occasion were grand: my friends in the NJSO joined on a packed stage by a vocal soloist, a chorus and myself on guitar, all singing and playing with abandon. I wasn't hearing a song cycle, a series of independent songs, but rather a continuous flow of music

that occasionally coalesced around the explicit images of a text, like a river lapping around a chain of islands.

"I asked the poet and (at the time) my Princeton University colleague, Tracy K. Smith, to help define the work by providing a text. Tracy also writes opera libretti, so she knows how to make words sing. I had a good feeling about the idea of collaborating with her based not only on her work but also on the positive energy she radiated as we got acquainted over the years (plus, her daughter and my son were video game buddies). I was happy to finally have a project worthy of her partnership and the New Jersey Symphony was delighted to commission her for a text.

"We met and discussed the parameters of the commission, leading with the celebratory occasion, but it was the summer of 2020 and George Floyd had been murdered only a few months prior and that fact could not be ignored.

"Soon after our meeting, Tracy sent me *Riot*, which foregrounds race and resilience. The first line —

*Sometimes I feel
the Black in my heart
like a map*

*made of tar. You need
'only part your lips
to mar what isn't yours*

"— emanates from a black woman in first person but there is also the subtle presence of ancestors in the reference to the old spiritual 'Sometimes I feel... (like a motherless child)' and the uppercase 'B' in *Black*, which suggests the race as well as the color. From the outset Tracy deftly sets up the interplay between personal and communal, the soloist and the chorus.

"From this dark and personal utterance, the series of six separate but related texts trace a trajectory that culminates in positive affirmation and a celebration of hope, perseverance, commitment and community:

*We live—
gold hot bright
the line of us
never tiring
We live—
We live—*

"The music aspires to honor that trajectory."

Seattle Symphony © 2026

LUDWIG VAN BEETHOVEN

Symphony No. 9 in D Minor, Opus 125

BORN: December 16, 1770, in Bonn

DIED: March 26, 1827, in Vienna

WORK COMPOSED: 1822–1824

WORLD PREMIERE: May 7, 1824, in Vienna.

Between 1800 and 1812, Beethoven transformed the symphony as no other composer had up until that point (or arguably has done since). His first two works of this kind, written in 1800 and 1802, summarized the Classical-period symphony, which had been his inheritance from Mozart and Haydn, considered the great symphonists of the late 18th century. With his Third Symphony, the epochal *Sinfonia Eroica* of 1804, Beethoven expanded both the musical and emotional scope of the genre, imparting to it the heroic spirit that would become a hallmark of 19th-century Romanticism.

The works that followed proved Beethoven's symphonic style was capable of expression that ranged from desperate struggle to the purifying beauty he found in nature. Equally important, they revealed the imposing command of form and development that places these compositions among the great intellectual achievements of Western culture.

Then, beginning in 1813, no symphony came from Beethoven's pen for more than a decade. Much of this period saw a marked decrease in the composer's output and his progressive withdrawal from most social contact. He was, during this time, embroiled in emotional and legal turmoil engendered by the custody of his troubled nephew. Moreover, he was now almost completely deaf and struggling to accept the impossibility of intimate companionship, something he had long hoped for, but that finally seemed unattainable in view of his failed hearing and single-minded devotion to music.

These difficult personal circumstances might alone have explained the relative silence of the formerly prolific composer. But the work of Beethoven's final years suggests that he was passing through a creative crisis as well; for when the flow of compositions at last resumed, the results were distinct from anything their author had produced before.

PROGRAM NOTES

In his late compositions, Beethoven seems to be reaching in opposite directions at once. His tone is more intimate, more personal, yet the scale on which his ideas take form has once again expanded. There is a greater feeling of maturity and a sense of profound spirituality in his musical utterances, but his melodies often have the simplicity of folk tunes. And while boldly formulating new concepts of musical design and harmonic language, he takes pains to incorporate such anachronisms as fugal counterpoint in his compositions.

Nowhere are the contradictions that inform Beethoven's late music more evident than in his Ninth Symphony, completed in 1824. And nowhere, in either his own earlier symphonies or those of other composers, are there precedents for the grandeur and almost terrifying fervor of this work, nor for the remarkable conception of the symphony's choral finale.

But while the Ninth Symphony seems in many ways *sui generis*, it also represents an extension and culmination of certain concerns that had preoccupied Beethoven throughout his career. The triumph of the spirit, the psychological progression from pathos to joy that had been the theme of the Third and Fifth symphonies, the opera *Fidelio* and the *Egmont* Overture, finds its greatest expression in Beethoven's final symphonic essay. In each of the aforementioned works, the victory of love, heroism or both is celebrated in strong, simple melodies and straightforward harmonies, and Beethoven extends that rhetorical device magnificently in the Ninth Symphony's closing movement.

Even the use of Friedrich Schiller's ode "An die Freude," the "Ode to Joy," as the basis of the finale stems from Beethoven's youth. As a young man, he had sketched a setting of these verses, and the idea of completing it never left him. Thus, the Ninth Symphony was as much fulfillment as breakthrough, a work that crowned Beethoven's efforts to articulate in music the 19th century's great humanist vision, even while it opened new vistas in the field of symphonic composition.

If the finale is the triumphant goal of the Ninth Symphony, the significance of this movement, its cathartic power and seeming necessity stem from the sense of conflict presented at the outset of the composition. The initial movement seems like a work of elemental force and it grows out of the most elemental musical materials. Its initial moments suggest a shapeless, formless primordial void: static harmonies from which fragments of melody tentatively emerge, the music slowly gathering momentum until it erupts to launch what is still the most tumultuous and compelling drama in the symphonic literature.

The second movement presents a robust *scherzo*, one in which Beethoven offers a remarkable display of compositional skill. Successive statements of its principal motif, punctuated by startling exclamations from the timpani, are woven into intricate contrapuntal passages suggesting a great cosmic dance.

In contrast to the vigor of this second movement, the third gives us music of heavenly sweetness, a sense of deep and serene spirituality. The tranquility of this *Adagio molto e cantabile—Andante moderato* might lead us to believe that the turmoil of the opening movement has been resolved. But as the finale begins, we find that a sense of agitation, conveyed by a harsh fanfare, still lingers over the symphony.

The disturbing fanfare is answered at once by a more tempered statement from the deep orchestral voices of the cellos and basses. A second outburst is similarly answered. Beethoven now recounts the progress of the symphony thus far, presenting fragments of music from the three preceding movements in turn. Like the fanfares, each of these recollections is interrupted by the low strings. Their declamatory statements seem more like speech than music, as if the notes are groping for words.

At last, a bit of melody emerges, growing more confident as it is taken up by additional instruments. This is the famous principal theme of the movement, and with its bright announcement by the full orchestra, the symphony seems assured of a joyous conclusion. But victory is not so easily won. Again, the dissonant fanfare sounds, casting the work once more into shadow.

And then, something quite extraordinary occurs. The declamatory music presented earlier by the cellos and basses again rises up in protest, but now it has a new voice, a human one, and has found the words for which it has been searching: "O friends, not these sounds, but let us raise our voices in *joyful* song!" The lines are Beethoven's, and as if in obedience to his call, the symphony bursts into song. The remainder of the movement is an elaborate setting of Schiller's ode. During the course of this presentation, the composer employs, in varying configurations, the full range of instrumental and vocal resources at his disposal, and the "Ode to Joy" theme, which seemed so modest at its first appearance, becomes a soaring anthem for joy, for brotherhood, for all Beethoven hoped mankind might be.

Paul Schiavo © 2022, revised 2026

ALICIA OLATUJA

Mezzo-soprano



Vocalist, composer and educator Alicia Olatuja's aural artistry is a wondrous weave of jazz, blues, gospel, classical, pop and Afropop musical genres, and she's worked with a wide variety of musicians, from

jazz superstar Chris Botti to R&B and gospel legends Chaka Khan and BeBe Winans.

Career highlights include singing "The Battle Hymn of the Republic" with the Brooklyn Tabernacle Choir at President Obama's Second Inauguration in 2013; touring with Billy Childs' ensemble performing music from 2014's *Map to the Treasure*;

Reimagining Laura Nyro; and recording with Gregory Porter on his GRAMMY-winning 2016 album, *Take Me to the Alley* and with Christian McBride on 2020's *The Movement Revisited: A Portrait of Four Icons*. Olatuja has also worked with Hammond B-3 organist Dr. Lonnie Smith, drummer Ulysses Owens, Jr. and Carnegie Hall's NYO Jazz Orchestra, led by trumpeter Sean Jones. Olatuja released her debut recording, *Timeless*, in 2014, and a follow-up in 2019, *Intuition: Songs from the Minds of Women*. In 2023, she recorded *The Parsonage: True Tales of Love and Anarchy at 64 East 7th St.*, featuring vocalist Theo Bleckmann. Her most recent recording project found her reuniting with Michael Olatuja: *Olatuja*, which was released in 2024.

SEATTLE SYMPHONY
XIAN ZHANG | MUSIC DIRECTOR

SAVE THE DATE

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SEPTEMBER 19, 2026

Celebrate a new season of music and the grand reopening of Benaroya Hall with Music Director Xian Zhang and acclaimed pianist Yuja Wang.



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STEVEN MACKEY

Guitar & composer

Photo credit: Kah Poon



As a teenager obsessed with blues-rock guitar, Steven Mackey was in search of the “right wrong notes” (Thelonius Monk). His life was changed when he heard the second movement of Beethoven’s last string

quartet, an unexpected unison E-flat note that wielded the power to explode assumptions he had about classical music. He later described it as the most psychedelic rock music he’d ever heard. Mackey cites this as the moment he decided to become a composer in addition to guitarist, setting him on a path that has defined his music to this day: colorful notes (including blue) creating vivid topographies that serve as landmarks on fantastical journeys. Today, Mackey is a GRAMMY-winning composer of more than 80 works for chamber ensemble, orchestra, dance and opera — commissioned by the greatest orchestras around the world — and winner of several awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, and a Kennedy Center Friedheim Award. He has been a member of the faculty of Princeton University since 1985, and is part of the composition faculty at the Curtis Institute of Music and director of the New Jersey Symphony’s Edward T. Cone Composition Institute.

TONI MARIE PALMERTREE

Soprano



Soprano Toni Marie Palmertree has become recognized as one of America’s most riveting performers of Puccini and Verdi heroines. She has been heard on the stage of San Francisco Opera in the title role of *Madama*

Butterfly, called “among the finest vocal interpreters of the role heard here recently” by the *San Francisco Classical Voice*. Other roles at San Francisco Opera include Nedda in *I Pagliacci* and Liù in *Turandot*. She also made her Lyric Opera of Chicago debut during the 2019/2020 season, stepping into the title role of *Luisa Miller* for an indisposed colleague. Engagements for the 2025/2026 season include a recital for Gradus ad Parnassum, a Valentine’s Day Concert with the Reading Symphony Orchestra, a return to OperaDelaware for a role debut of Maddalena in *Andrea Chénier*, and a return to The Metropolitan Opera to sing the role of Cio-Cio-San in *Madama Butterfly*.

JENNIFER JOHNSON CANO

Mezzo-soprano

Photo credit: Grant Legan



A “matchless interpreter of contemporary opera” (*Opera News*), Jennifer Johnson Cano’s 2025/2026 season includes engagements with The Apollo Orchestra and the symphonies of Chicago, San Francisco

and Colorado, and repertoire by a wide variety of composers. The Philadelphia Chamber Music Society presents Cano in recital with pianist Christopher Cano and violist Beth Guterman Chu. Tours include a project with Simone Dinnerstein and her ensemble Baroklyn as well as a week at the National Symphony Orchestra of Taiwan’s festival in January. Cano returns to the MET Opera in her role debut as Suzuki in *Madama Butterfly* in what is her overall 150th performance at the MET. And she premieres a new song cycle by Gregory Spears at the Tucson Desert Song Festival. Cano balances orchestral, opera and chamber music performances each season. Recent highlights include the role of Hermia in Britten’s *A Midsummer Night’s Dream* with Opera Theater of St. Louis, Mistress Quickly in *Falstaff* at Houston Grand Opera, and a critically acclaimed Michele in the premiere of Gregory Spears’ *The Righteous* at Santa Fe Opera, which invited her back to sing Mrs. Grose in Britten’s *The Turn of the Screw* and Schwertleite in Wagner’s *Die Walküre*.

SEOKJONG BAEK

Tenor



Following his Royal Opera House debut as Samson in Richard Jones' new production of Saint-Saëns' *Samson et Dalila*, SeokJong Baek is fast establishing himself as an artist of note, winning widespread

praise for his arresting lirico/spinto sound and refined technical accomplishment. It was also Baek's professional debut as a tenor, having transitioned from baritone during the COVID-19 lockdown. As a baritone, he was an Adler Fellow and a member of the Merola Programme at the San Francisco Opera, as well as a former resident artist of the Lyric Opera of Kansas and an alumnus of the Manhattan School of Music. In the 2025/2026 season, Baek returns to the Metropolitan Opera as Pinkerton in Puccini's *Madama Butterfly*. Other highlights include a house debut as Turiddu in Mascagni's *Cavalleria Rusticana* for the Lyric Opera of Chicago, a role and house debut as Macduff *Macbeth* with the Bayerische Staatsoper, as well as a return to the Deutsche Oper Berlin as Radamès *Aida* and Calaf *Turandot*. Baek reprises the title role in *Samson et Dalila* with the Royal Ballet & Opera, Covent Garden. This season he also debuts with the Los Angeles Philharmonic in Beethoven's *Missa Solemnis*.

THE REBECCA & JACK BENAROYA — LEGACY CIRCLE —

“ I saw a beautiful album cover with ballerinas and snowflakes ... I purchased that record having absolutely no knowledge of what it was about. It turned out to be Tchaikovsky's *Nutcracker*! I fell in love with the music. ”



Janet Beckmann discovered symphonic music as a child when she received a record player for her birthday. Purchasing her first record with allowance she had saved, she was drawn to the artwork on the cover but fell in love with the music inside. Janet has been attending the Seattle Symphony since 1971, when she moved to Seattle to pursue a PhD at the University of Washington. She was inspired to give after admiring the impact of other supporters.

Learn more about making the Seattle Symphony part of your legacy.

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SEATTLE SYMPHONY
XIAN ZHANG | MUSIC DIRECTOR



Photo: Brandon Patoc

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ROBERT POMAKOV Bass

Photo credit: Savert Photography



Canadian bass Robert Pomakov brings commanding presence to the world's leading stages. In the 2025/2026 season, he returns to the Metropolitan Opera as Bonze (*Madama Butterfly*), the Canadian Opera Company as Frère Laurent (*Roméo et Juliette*) and Le Bailli (*Werther*), and sings the title role in *Attila* at Opernfestspiele Heidenheim. Recent highlights include Hagen (*Götterdämmerung*) and Fasolt (*Das Rheingold*) at Tiroler Festspiele and Fifth Jew in the Met's *Salome*. Pomakov has appeared in over 20 productions at the Met and is regularly engaged at the Canadian Opera Company. He has performed extensively across the U.S. and Europe, with San Francisco Opera, Oper Frankfurt, Opernhaus Zürich, Opéra national de Paris, Houston Grand Opera and Lyric Opera of Chicago, among others. Signature roles include Leporello, Méphistophélès, Monterone, Vodnik and Alberich. On the concert stage, he has collaborated with Yannick Nézet-Séguin, James Conlon and Christoph Eschenbach, performing with the Toronto Symphony, National Arts Centre Orchestra, Orchestre Métropolitain and at the Ravinia Festival in works including Beethoven's Symphony No. 9, Mahler's Symphony No. 8, Verdi's Requiem and Mozart's Requiem.

JOSEPH CRNKO

Seattle Symphony Associate
Conductor for Choral Activities

Photo credit: Carlin Ma



Joseph Crnko has been Associate Conductor for Choral Activities for Seattle Symphony since 2007. Crnko brings a wealth of choral conducting, arranging, recording and education experience to his position. He

has prepared the Seattle Symphony Chorale for numerous critically acclaimed performances, including Bach's *St. Matthew Passion*, Britten's *War Requiem*, Handel's *Messiah* and Verdi's *Requiem*. Crnko served as Music Director of the Northwest Boychoir for 38 years before his retirement in 2022. Under his directorship, the Northwest Boychoir produced four top-selling Christmas recordings. In addition to that work, Crnko regularly conducts orchestral and choral recording sessions for movie and video game soundtracks, including those for the video games *Halo*, *Medal of Honor* and *World of Warcraft*. Some of his recent film projects include *Boondock Saints*, *The Celestine Prophecy*, *The Last Stand* and *Let Me In*.

SEATTLE SYMPHONY CHORALE

Photo credit: Brandon Paroc



The Seattle Symphony Chorale serves as the official chorus of the Seattle Symphony. Over the past nearly five decades, the Chorale has grown in artistry and stature, establishing itself as a highly respected ensemble. Critics have described the Chorale's work as "beautiful, prayerful, expressive," "superb" and "robust," and have praised it for its "impressive clarity and precision." The Chorale's volunteer members are professionals from all fields – teachers, doctors, attorneys, musicians, students, bankers and more – and bring not only musical excellence, but a sheer love of music and performance to their endeavor. Directed by Joseph Crnko, Associate Conductor for Choral Activities, the Chorale performs with the Seattle Symphony both onstage and in recorded performances.

SOPRANO

Taylor Adams
Lynn Anderson
Laura Ash
Cheyenne Brown
Kiana Burt
Jillian Churchill
Luziana Cohen
Katie Conley
Kathryn Costello
Emma Crew
Erin Ellis
Kaitlyn Gervais
Teryl Hawk
Sarah Hayes
Kaethe Henning
Clarissa Ingalls
Angélica Jiménez
Elizabeth Johnson
Seung Hee Kim
Margeret Kramer
Erica Leiserowitz
Kori Loomis
Katherine Lu
Frances Merenda
Geraldine Morris
Jenny Nathans
Aili Niimura
Lara Papadakis
Kat Park
Blythe Quelin
Kaitlin Rosen
Ana Ryker
Elizabeth Sachtleben
Barbara Scheel*
Laura Shepherd
Ana Vergara

ALTO

Sofie Aaron
Monica Bowen
Sandra Brown
Rebecca
Burke-Aguero
Carol Burleson
Kathryn Cannon Miller
Claire Catania
Terri Chan
Rachel Cherem
Aurora de la Cruz
Britni Duwii
Catherine Haddon*
Amanda Horne
Inger Kirkman
Alexia Mattson
Audrey Morin
Beth Puryear
Claire Puryear
Valerie Rice
Laura Marie Rivera
Maike Scharp
Darcy Schmidt
Audrey Stevenson
Shelley Withee
Mindy Yardy
Alison Zerbe

TENOR

Paul Alasagas
Grant Barton
Matthew Blinstrub
Silas Chapman
James Clarke
Sebastian Dooley
Samuel Dorchak
Nitai Fluchel
Jacob Garcia
Frank Klingbeil
Michael Ko
Kevin Kralman*
Akshay Kulkarni
Andy Magee
David Magidson
Ian McKinley
Ed Morris
J. Patrick Ostrander
Martin Puryear
Jonathan Rosoff
Alan Sheaffer
Spencer Small
Joseph Tsai
Ulrik Wallin
Ben Wells
Forrest Wu

BASS

John Allwright
Darrel Ede
Morgan Elliott
Jamie Ersbak
David Gary
Glenn Goodfellow
Erik Gustafson
Ted Hunter
David Keller
Rabi Lahiri
Bryan Lung
Mislav Magerl
Anders Pohlman
Carlos Ramirez
Ori Ravid
Martin Rothwell*
Eric Seifert
Christopher Smith
Garrett Smith
Jim Snyder
Macaulay Szymanski
Michael Tran
Michael Uyyek
Steven Vandor

*section leader

WEDNESDAY, JUNE 24, 2026, AT 7:30PM

Ben Rector: Symphonies Across America

Wesley Schulz, conductor

Ben Rector, vocals & guitar

Jon McLaughlin, vocals & piano

Seattle Symphony

Ben Rector will announce the selections he'll be performing when he takes the stage for his Symphonies Across America concert.

WESLEY SCHULZ

Conductor



Wesley Schulz is Music Director and Conductor of Auburn Symphony Orchestra and recently completed four successful seasons as the Associate Conductor of the North Carolina Symphony, where he led

over 200 performances in all genres, including Masterworks, Pops and Holiday concerts. Prior to this, Schulz was a Conducting Fellow at the Seattle Symphony, Assistant Conductor of the Britt Festival Orchestra and Education and Family Conductor for the Austin Symphony Orchestra. At the core of Schulz's artistry is the desire to unite people through thought-provoking performances. In 2010, Schulz won the American Prize for a singular performance of Stravinsky's *The Rite of Spring* that gathered together orchestral musicians, pianists, dancers and academics. Schulz has commissioned composers such as Tania León, Jennifer Higdon, Alan Lee Silva and Christopher Theofanidis and collaborated with Leslie Odom Jr., Pink Martini, Cirque de la Symphonie, Blind Boys of Alabama and Michael Cavanaugh, among others. As Music Director of the Auburn Symphony Orchestra, Schulz is committed to deepening the relationship between the symphony and the community, which has included visual art projects with local elementary schools, multiple commissioning projects and the presentation of Sphinx Competition winner, Randall Goosby.

BEN RECTOR

Vocals & guitar



Singer-songwriter Ben Rector has independently released seven studio albums, including *Brand New* (2015) and *Magic* (2018), which both charted No. 1 on the U.S. Folk/Americana chart and No.

2 on the U.S. Rock and U.S. Indie *Billboard* charts. His songs have received both RIAA Gold and RIAA Platinum certifications, amassing more than a billion streams, and have been licensed in more than 100 ad campaigns, television shows and movies. Rector released his ninth studio album, *The Richest Man in the World*, in 2025. In his 2026 Symphonies Across America tour, audiences will experience a new dimension to Rector's music as only experienced at the symphony. Pulling from more than 15 years of cross-country travel as a touring artist, Rector masterfully delivers anthem sing-alongs, quippy humor and deep, meaningful lyrics — all beautifully backed by orchestra arrangements. Joining Rector on this tour is good friend and fellow singer-songwriter Jon McLaughlin.

JON MCLAUGHLIN

Vocals & piano



Photo credit: Ashlin Paige

Indiana-born singer-songwriter and pianist Jon McLaughlin first broke out with his 2007 debut *Indiana*, earning fans through heartfelt songwriting, virtuosic piano work and unforgettable live shows.

Since then, he's toured with Billy Joel, Kelly Clarkson and Adele, collaborated with Sara Bareilles and Demi Lovato, and even performed at the Academy Awards. His newest album, *SCENARIOS* (October 2025), marks a bold new chapter, featuring brand-new songs that showcase both his storytelling and signature piano-driven sound. This holiday season, McLaughlin brings his beloved Home for the Holidays tour — featuring Morgan James, Kris Allen, David Davis and T.3 — to 13 U.S. cities after two sold-out years in Carmel, Indiana.

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KEEP CLIMBING
 DELTA

FRIDAY, JUNE 26, 2026, AT 8PM
SATURDAY, JUNE 27, 2026, AT 2 & 8PM

Raiders of the Lost Ark™ in Concert with the Seattle Symphony

Julian Pellicano, conductor
Seattle Symphony

JOHN WILLIAMS	<i>Raiders of the Lost Ark™</i> in Concert	
	ACT 1	60'
	INTERMISSION	20'
	ACT 2	59'

JULIAN PELLICANO

Conductor



Photo credit: Travis Campbell

Known for his versatility across a broad spectrum of genres, dynamic interpretations and meticulous technique, American Canadian conductor Julian Pellicano is on the conducting staff of the National Ballet of Canada, Music Director of Canada's Royal Winnipeg Ballet and is the newly appointed Music Director of the Okanagan Symphony Orchestra. Bringing an incisive musicality and collaborative spirit to every performance, he has built a wide-ranging international career, leading the *Winnipeg Free Press* to proclaim that "his versatility is truly astonishing." Associate conductor of the Winnipeg Symphony Orchestra (2013–2024), Pellicano led hundreds of performances on all of the orchestra's various series, contributed to the development of the orchestra's programming and established himself in the community as an ambassador for the WSO. As a guest, he has conducted orchestras and ballet companies across North America and abroad. Highly experienced with live-to-film performances, Pellicano's film project credits encompass more than 35 titles, including films scored by John Williams, recent blockbusters and classics from "Golden Age" of Hollywood.

WEDNESDAY, JULY 8, 2026, AT 7:30PM

Top Gun: Maverick in Concert with the Seattle Symphony

Lawrence Loh, conductor
Seattle Symphony

HAROLD FALTERMEYER, LADY GAGA, HANS ZIMMER & LORNE BALFE	<i>Top Gun: Maverick</i> in Concert	
	Pre-show video & Act I	78'
	INTERMISSION	20'
	Act II	57'

LAWRENCE LOH

Conductor



Photo credit: Perry Bennett

Lawrence Loh enjoys a dynamic career as a conductor all over the world. He was appointed Music Director of the Waco Symphony Orchestra in 2024 and was named Conductor Laureate of the Syracuse Orchestra after serving as Music Director from 2015–2025. Previously, he was Assistant and then Associate and Resident Conductor of the Pittsburgh Symphony Orchestra (2005–2015), and returns frequently to conduct the PSO in a variety of concerts. Other previous roles include Music Director of the West Virginia Symphony Orchestra, Music Director of the Northeastern Pennsylvania Philharmonic, Artistic Director and Principal Conductor of the Syracuse Opera and Music Director of the Denver Young Artists Orchestra. Recent guest conducting engagements include the Florida Orchestra, the Rochester Philharmonic, and the symphonies of San Francisco, Dallas, North Carolina, Baltimore, Detroit, Atlanta, Utah and San Diego, among many others. Loh has conducted numerous sold-out John Williams and film music tribute concerts, having assisted Williams on multiple occasions. He has also worked with a wide range of pops artists, from Chris Botti to Idina Menzel, and has conducted a range of films in concert, including *Black Panther*, *Star Wars* (Episodes 4–6), *Jaws*, *Nightmare Before Christmas*, *Jurassic Park*, *Casablanca*, *The Wizard of Oz* and more.

TOP GUN: Maverick is licensed by PARAMOUNT PICTURES. This program is licensed by PARAMOUNT PICTURES.
A Royal Albert Hall Production.

Original music score by Harold Faltermeyer, Lady Gaga and Hans Zimmer. Score produced by Lorne Balfe.

7/10–12

FRIDAY, JULY 10, 2026, AT 8PM

SATURDAY, JULY 11, 2026, AT 8PM

SUNDAY, JULY 12, 2026, AT 2PM

How to Train Your Dragon in Concert with the Seattle Symphony

Seattle Symphony

JOHN POWELL

How to Train Your Dragon in Concert

ACT 1

48'

INTERMISSION

20'

ACT 2

46'

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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

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

LOBBY BAR SERVICE Beverages and light snacks will be available for Seattle Symphony performances before concerts and during intermission.

To place an order for pick up during intermission, use the QR code below.



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 1–6pm Tuesday–Saturday.

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THE LIS(Z)T

SEEN & HEARD AT THE SEATTLE SYMPHONY



A BOLD NEW YEAR OF THE FIRE HORSE

On February 13, the Seattle Symphony presented our second annual Lunar New Year Gala, welcoming the Year of the Horse. The evening was a celebration of music and connection, benefiting the Symphony's community and education programs.

Associate Concertmaster Kim and Associate Principal Trumpet Alexander White hosted the evening's proceedings, introducing stunning performances throughout the night. The International Lion Dance & Martial Arts Team opened the festivities, delighting guests as lion dancers weaved throughout the crowd. Soloists from performances of *Iris Unveiled* — Cathy Yang, Jin Yang, Lucina Yue and Meng Meng — gave special performances of "Horse Racing" by Huang Haihui, "Ode to the Land of Qin" by Zhou Zhan and a song from the Peking opera *The Drunken Concubine*. The Gala also featured a delectable family-style meal created by Vivienne's Bistro and wine from Mark Ryan Winery.

Thank you to our dedicated Lunar New Year Gala committee, as well as the many attendees, donors, musicians and sponsors for making this event a resounding success. Your involvement provides crucial support for the Symphony's community and education programs, which make the magic of live music available to all.

Bookended by the week's *Iris Unveiled* program with Xian at the helm, this was a momentous weekend celebrating our diverse community — and the impact of your support!

Music Director Xian Zhang is generously sponsored by Dr. and Mrs. Charles and Lisa Simonyi and an anonymous donor.

Xian Zhang's position is generously underwritten as the Harriet Overton Stimson Music Director.

Helen Kim's position is generously underwritten as the Clowes Family Associate Concertmaster.

Lunar New Year Gala Committee: Lillian Ai, Susan Coughlin, Jody Li, Noriko Okada, Rhonda Sinwell, Joanne Wang, Connie Wong and Alexander White



- 1 / Music Director Xian Zhang expressing what the Lunar New Year means to her.
- 2 / Attendees sharing a family-style meal by Vivienne's Bistro.
- 3 / The International Lion Dance & Martial Arts Team opening the evening's festivities with flair.
- 4 / Zheng player Lucina Yue giving an enchanting performance of "Ode to the Land of Qin" by Zhou Zhan.
- 5 / Peking opera singer Meng Meng performing a selection from *The Drunken Concubine* for Gala attendees.





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SKIN IS A SCENT

