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Leo Saul Berk Structure and Ornament

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Leo Saul Berk: Structure and Ornament is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors, 4Culture, and the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by *Seattle Met*.



Leo Saul Berk. *Structure and Ornament* (detail), 2014. Plywood and Acrylic. 120 x 213 x 59 in. Photo: Leo Saul Berk

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Seattle Symphony 2014-2015 Season

JUNE/JULY 2015

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Seen and heard at the Seattle Symphony



ON THE COVER: Ludovic Morlot by Sussie Ahlburg

AT LEFT: March of the Penguins

EDITOR: Heidi Staub

COVER DESIGN: Helen Hodges





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CALENDAR

June & July

SPOTLIGHT: Tune in to Classical KING FM 98.1 every Wednesday at 8pm for a Seattle Symphony spotlight

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
JUNE	7:30pm Young Composers Workshop Concert	7:30pm Seattle Arts & Lectures presents The Moth MainStage			8pm A Tribute to Ray Charles with Ellis Hall	11am Family Concert: The Pied Piper 8pm A Tribute to Ray Charles with Ellis Hall 8pm Club Ludo*
	1	2	3	4	5	6
2pm A Tribute to Ray Charles with Ellis Hall 7:30pm World Doctors Orchestra: Shostakovich, Dvořák, Jones				7:30pm Brahms Symphony No. 1	10:30am Tiny Tots: Teddy Bear's Musical Picnic 7:30pm Beethoven & Brahms Untuxed	9:30, 10:30 & 11:30am Tiny Tots: Teddy Bear's Musical Picnic 8pm Brahms Symphony No. 1
7			10	11	12	13
2pm Brahms Symphony No. 1	ELLIS HALL		10am Onstage Rehearsal*	7:30pm Mahler Symphony No. 3 Founders Circle Celebration*		7:30pm Seattle Repertory Jazz Orchestra 8pm Mahler Symphony No. 3
14			17	18	19	20
			7:30pm Seattle Symphony at Marymoor Park		8pm Disney Fantasia Live in Concert with the Seattle Symphony	8pm Disney Fantasia Live in Concert with the Seattle Symphony
21	22	23	24		26	27
28	29	30				
JULY				Benefit Show at Foster/White Gallery Opens*	7:30pm Ensign Symphony & Chorus	
				1	2	3
		7:30pm March of the Penguins with the Seattle Symphony			8pm Distant Worlds: music from FINAL FANTASY® with the Seattle Symphony	8pm Distant Worlds: music from FINAL FANTASY® with the Seattle Symphony 8pm Square Peg presents Russell Howard
5	6	MARCH OF THE PENGUINS	8	9	10	11
8pm Live @ Benaroya Hall: Brian Wilson with special guest Rodriguez						
12	13	14	15	16	17	18
7:30pm AEG Live presents John Mellencamp		7:30pm STG presents Morrissey				Benefit Show at Foster/White Gallery Closes*
19	20	21		23	24	25
26	27	28	MORRISSEY	30	31	AUG
8pm Live Nation presents Move Live on Tour						1
2						

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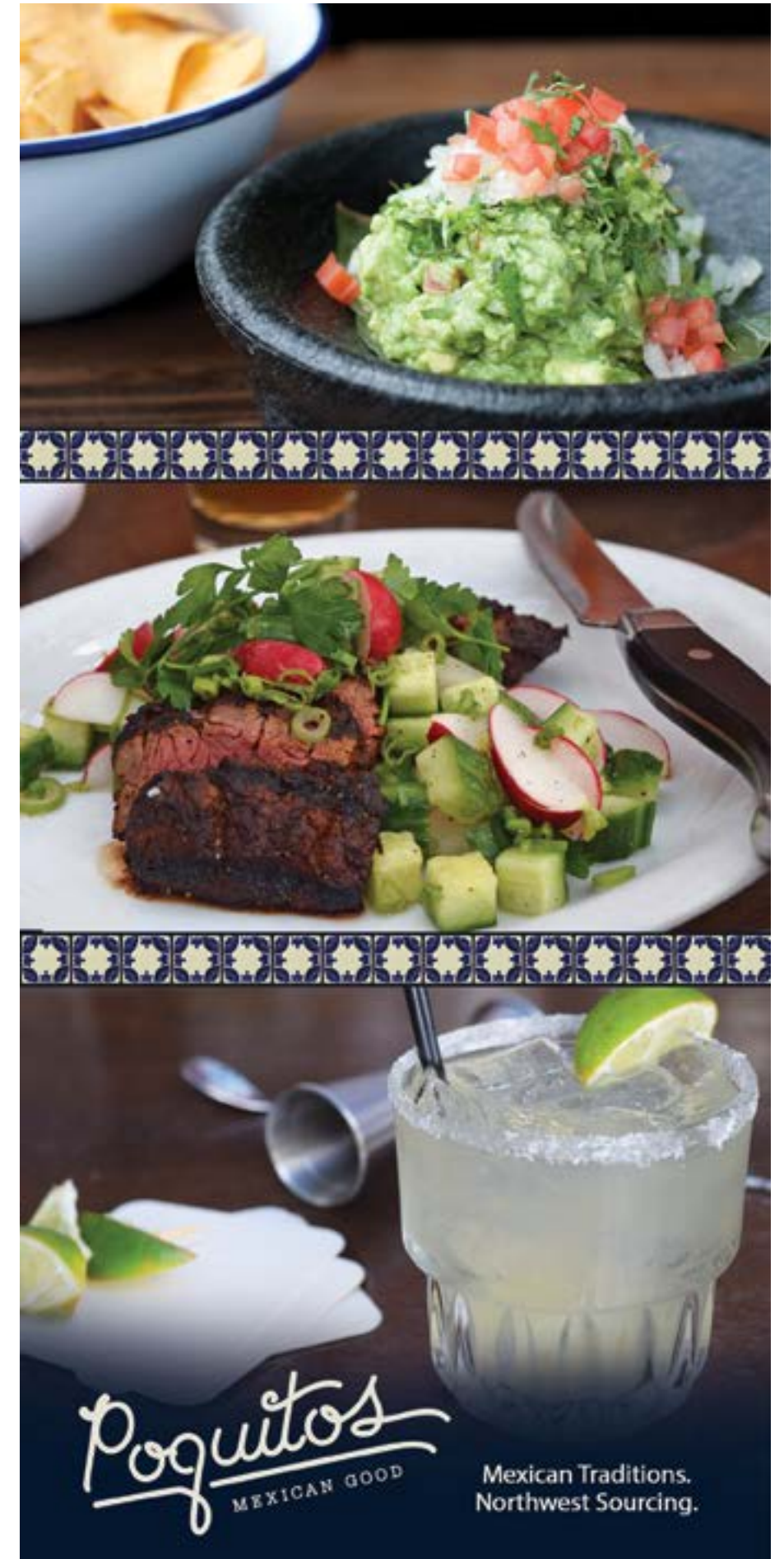
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Stefan Farkas

ENGLISH HORN

Stefan Farkas

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LUDOVIC MORLOT

SEATTLE SYMPHONY MUSIC DIRECTOR



Photo: Susie Ahlburg

French conductor Ludovic Morlot is now in his fourth season as Music Director of the Seattle Symphony.

During the 2014–2015 season he leads the Seattle Symphony in performances of works ranging from Dvořák's final three symphonies, the Mozart Requiem, Berlioz's *Roméo et Juliette* and Mahler's Symphony No. 3, to pieces by Ives, Dutilleux and

Esa-Pekka Salonen, to world premieres by Sebastian Currier, Julian Anderson and Trimpin.

From 2011 to 2014 Morlot was also Chief Conductor of La Monnaie, one of Europe's most prestigious opera houses. This season saw him conduct a new production of *Don Giovanni*, as well as a concert performance of Berlioz's *L'enfance du Christ*.

Morlot's orchestral engagements this season include returns to the Chicago Symphony Orchestra and Los Angeles

Philharmonic. He also has a strong connection with the Boston Symphony Orchestra, which he conducts regularly in Boston and Tanglewood, and which he recently led on a West Coast tour. This relationship began when he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center and was subsequently appointed Assistant Conductor to the orchestra and Music Director James Levine (2004–2007).

Morlot has also conducted the New York Philharmonic and the symphony orchestras of Cleveland, Philadelphia and Pittsburgh. Elsewhere, his engagements have included the Budapest Festival, Czech Philharmonic, Danish National Symphony Orchestra, Dresden Staatskapelle, London Philharmonic, Orchestre National de France, Royal Concertgebouw, Rundfunk-Sinfonieorchester Berlin and Tokyo Philharmonic.

Trained as a violinist, Morlot studied conducting in London and was Conductor in Residence with the Orchestre National de Lyon (2002–2004). He was elected a Fellow of the Royal Academy of Music in 2014. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music and lives in Seattle with his wife, Ghizlane, and their two children.

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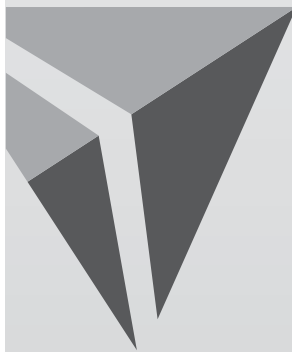


Photo: Susie Ahlberg

NEWS FROM:

LUDOVIC MORLOT, MUSIC DIRECTOR

Thank you for joining us this season — there has been much to celebrate!

As I write this, we're anticipating our next CD release from our own label, Seattle Symphony Media. This is a unique compilation of two composers' impressions of America — Dvořák Symphony No. 9, "From the New World" and Varèse *Amériques*, both recorded right here

in Benaroya Hall. Both pieces are special to me because the Varèse recording was one of the first concerts I conducted here as Music Director, and the Dvořák is part of the repertoire we will be taking on tour to Asia in 2016.

This season we commissioned nine new works, and the ninth and final of these is Julian Anderson's poem for violin and orchestra, *In lieblicher Bläue*. I studied with Julian in London, and he has created a compelling new work with lots of surprises. I hope you can join us for this June 11, 13 and 14.

This season will come to a triumphant close with a piece we love, the emotionally gripping and inspirational Mahler Symphony No. 3, presented along with the Northwest Boychoir and the women of the Seattle Symphony Chorale. At the Saturday, June 20 Mahler concert we will remember the life of our longtime percussionist Ron Johnson, who after a long and courageous battle with cancer, passed away on March 3, 2015.

As the season comes to a close, I invite you to come to one or all of our many summer concerts. The orchestra is even going to head outdoors to play the Movie Music of John Williams at Marymoor Park on June 24.

I hope you enjoy today's concert and I look forward to seeing you back next season!

Ludovic Morlot
Music Director

NOTA BENE

DONALD ISLE FOSTER, who died in 2012, was a board member and supporter of the Seattle Symphony for over 50 years. In honor of what would have been his 90th birthday 40 artists have enthusiastically agreed to participate in a month-long show at his eponymous gallery. Proceeds benefit the Seattle Symphony. Foster/White Gallery, July 2-25. Tuesday-Saturday, 10am-6pm.

MUSICAL CHAIRS. This June we bid farewell to two retiring musicians, Assistant Principal Cello Theresa Benshoof and Bass Nancy Page Griffin (see their biographies on page 24), and to our Concertmaster, Alexander Velinzon, who is returning to the Boston Symphony Orchestra. We also welcome Second Violin Natasha Bazhanov, who joined the orchestra in May.

Two Musical Impressions of America on Latest CD Release



On June 9 Ludovic Morlot and the Seattle Symphony release the sixth disc on the Grammy-nominated in-house label, Seattle Symphony Media. This album features a pairing of works that represent two European composers' first impressions of the New World: Antonín Dvořák's beloved Symphony No. 9 in E minor, "From the New World" and Edgard Varèse's lesser known yet defining statement for the orchestra, *Amériques*.

The juxtaposition of these two works is an exciting example of Morlot's concert programming style, contrasting repertoire masterpieces with lesser-known sounds of modernism and beyond. Dvořák's Symphony No. 9 was composed in 1893 while the composer lived in New York City, and is inspired by spirituals and Native American music. Varèse's *Amériques* is influenced by the sounds of urban life while displaying the composer at his most primal. Written only 30 years apart, Symphony No. 9 looks back at the Romantic era, while *Amériques* is an incisive statement looking forward to the era of modernism.

The album captures Seattle Symphony's electrifying live performances of both composers' works at Benaroya Hall.

CDs may be purchased at *Symphonica*, The Symphony Store at Benaroya Hall. Digital downloads and CDs are available through iTunes and Amazon.

There will be a CD signing in the Samuel & Althea Stroum Grand Lobby with Ludovic Morlot following the Beethoven & Brahms Untuxed concert on June 12 and the Brahms Symphony No. 1 concerts on June 13 and 14.

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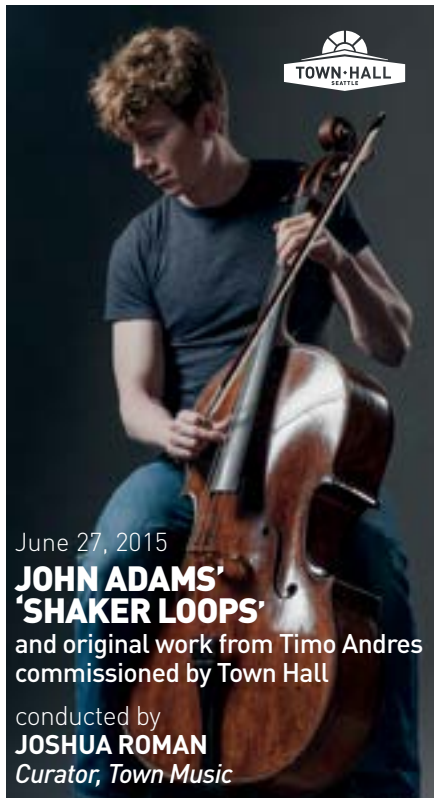
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I AM SO EXCITED!

By Norm Hollingshead, Seattle Symphony subscriber and donor

I attended my first Seattle Symphony concert in 1967 when I was in graduate school at the University of Washington. I enjoyed the concert but seldom attended the Symphony for many years thereafter because I was a middle-school teacher raising two kids and money was scarce. After the orchestra moved to Benaroya Hall I began to attend more frequently, even becoming a subscriber to the Distinguished Artists series.

When Maestro Ludovic Morlot arrived, I was excited by some of his innovations and subscribed to his [untitled] series of late-night concerts of contemporary music held in the Grand Lobby of Benaroya Hall. The first concert was in October of 2012, and I didn't know what to expect. I'd never even heard of any of the composers.

The show started at 10pm with three different performance areas, and you could sit anywhere you wanted. People filled the tiers overlooking the lobby, gathered along the railing of the promenade, even sat on the floor. I took a chair and sat next to Seattle Symphony timpanist Michael Crusoe, one of my all-time Symphony idols. For lots of reasons this became the most exciting evening I'd ever had at the Seattle Symphony.

When I got home, after midnight, I couldn't sleep. I was so excited by the music, the setting, the whole concept of [untitled]. The next week

I couldn't stop thinking about my experience, so I sent Maestro Morlot a check for \$100 thanking him and the Symphony for [untitled].

Since then, I have sent \$100 to the Symphony whenever I have been especially moved, as I was by Britten's "War Requiem" at the end of the 2012-2013 season; or excited, as I was by the Symphony's recent performance of Sibelius' Violin Concerto.

In addition, I have sent donations for non-musical moments when I have been touched, such as Laura DeLuca's moving farewell speech to retiring clarinetist Larey McDaniel.

If you are reading this, I urge you to do the same. Every time you are excited, touched, moved or inspired by a Seattle Symphony performance, send the Symphony a check for \$100 and a note telling them why you are donating. This act will make you feel good and the Symphony will love you for it.

Thank you, Norm, and thank you to every member of the Seattle Symphony donor family.

At any given performance, Benaroya Hall is filled with concertgoers of every age, some attending for the first time, and others who have attended for a lifetime.

Your gifts, large and small, make everything we do possible.



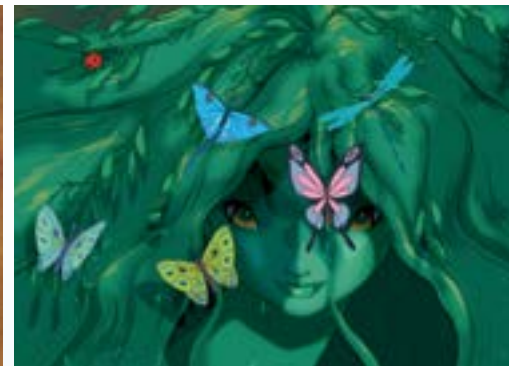
"This became the most exciting evening I'd ever had at the Seattle Symphony."



"EVERY TIME YOU ARE EXCITED, TOUCHED, MOVED OR INSPIRED BY A SEATTLE SYMPHONY PERFORMANCE, SEND THE SYMPHONY A CHECK FOR \$100 AND A NOTE TELLING THEM WHY YOU ARE DONATING."

OPPOSITE PAGE: Norm Hollingshead at a recent Seattle Symphony concert. (Photo by Brandon Patoc Photography) CLOCKWISE FROM TOP: (1) Music Director Ludovic Morlot conducting the inaugural [untitled] concert in October 2012. (Photo by Ben VanHouten) (2) Principal Guest Conductor Thomas Dausgaard conducts the orchestra during the Seattle Symphony's three-week Sibelius festival in March. (Photo by Brandon Patoc Photography) (3) Clarinetists Larey McDaniel, Laura DeLuca and Benjamin Lulich together on stage at Benaroya Hall before Larey's retirement in December 2014. (Photo courtesy of Larey McDaniel)

A FANTASIA FOR THE AGES



75 YEARS AFTER THE RELEASE OF FANTASIA, ITS ORIGINALITY IS MORE STUNNING THAN EVER.

BY AARON GRAD

The feature film began as a short cartoon meant to reboot the Disney Studio's flagship character, Mickey Mouse, when his popularity was waning. Mickey, with his ears sticking out from his pointed hat and his gloved hands emerging from an oversized red robe, was cast as *The Sorcerer's Apprentice*, a mischievous character depicted in the tone poem of the same name by Paul Dukas. When costs soared, Disney saw an opportunity to assemble a whole evening's worth of entertainment around the original short. His creative team fleshed out a fanciful array of stories, and the animators refined new techniques to make the colors pop. To capture the lush orchestral palette produced by superstar conductor Leopold Stokowski, the team engineered an entirely novel way of recording and reproducing the soundtrack.

With a splashy debut on Broadway in 1940, the legend of *Fantasia* was born. It was not the first pairing of animated stories and classical music – Disney began its *Silly Symphony* series in 1929, in the early days of “talking pictures” – but the breadth of *Fantasia* was like nothing audiences had seen. Even critics of the

day recognized it as much more than a children's cartoon; *The New York Times* critic wrote, “*Fantasia* dumps conventional formulas overboard and reveals the scope of films for imaginative excursion.”

The magic of *Fantasia* began with its bold storytelling. *The Sorcerer's Apprentice* was an outlier, in that it followed the existing storyline of an old legend, as rendered in music by Dukas. Elsewhere, Disney sensed new stories within the familiar music. Tchaikovsky's *Nutcracker* Suite became a psychedelic scene of fairies, flowers, dancing mushrooms and a seductive lady-fish; instead of Beethoven's *Symphony No. 6* (“Pastoral”) depicting a country gathering interrupted by a storm, it became a frolic on mythical Mount Olympus, complete with adorable Pegasus foals, flirtations between Centaurs and “Centaurettes,” a plump and jolly Bacchus drunk on wine, and an angry Zeus lashing out with thunderbolts. Ponchielli's *Dance of the Hours* turned into a ballet for ostriches, hippos, elephants and alligators – all of which, in the hands of the Disney animators, danced with the verve and precision of a professional ballet troupe. Walt Disney wanted *Fantasia* to remain

EVEN CRITICS OF THE DAY RECOGNIZED IT AS MUCH MORE THAN A CHILDREN'S CARTOON; **THE NEW YORK TIMES CRITIC WROTE, “FANTASIA DUMPS CONVENTIONAL FORMULAS OVERBOARD AND REVEALS THE SCOPE OF FILMS FOR IMAGINATIVE EXCURSION.”**



an ongoing project, but it was not until the 1990's that his nephew, Roy Disney, was able to start production on a sequel. *Fantasia 2000* rekindled the same spirit of adventure, using breakthrough technologies such as computer-generated imagery (CGI), as seen in the flying humpback whales accompanied by Respighi's *Pines of Rome*.

The Seattle Symphony's presentation of *Fantasia Live in Concert* unites classic selections from the 1940 original with highlights from the modern edition. Certainly it is delightful family fare, with its vivid animation and familiar characters. But discerning connoisseurs will also recognize the underlying sophistication of *Fantasia*, especially when the iconic images are paired with the richness of live orchestra. Maybe *Fantasia* is new to you, or maybe you have lived with it for a lifetime – either way, this concert experience with the Seattle Symphony reveals more than meets the eye.

Disney *Fantasia Live in Concert* with the Seattle Symphony on June 26 & 27.

See concert details and program notes on pages 32-35.

Visit seattlesymphony.org to learn more about the program and to purchase tickets.

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June/July 2015
Volume 28, No. 10

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June 5-July 11, 2015

CONCERTS



Ellis Hall, p. 19

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Friday, June 5, at 8pm
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A TRIBUTE TO RAY CHARLES WITH ELLIS HALL

SEATTLE POPS SERIES



Carolyn Widmann, p. 23

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Sunday, June 14, at 2pm

BRAHMS SYMPHONY NO. 1

DELTA AIR LINES
MASTERWORKS SEASON



March of the Penguins, p. 36

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BEETHOVEN & BRAHMS

SYMPHONY UNTUXED SERIES



Final Fantasy, p. 38

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MAHLER SYMPHONY NO. 3

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DISNEY FANTASIA LIVE IN CONCERT WITH THE SEATTLE SYMPHONY

SPECIAL PERFORMANCES

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MARCH OF THE PENGUINS WITH THE SEATTLE SYMPHONY

SPECIAL PERFORMANCES

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Friday, July 10, at 8pm
Saturday, July 11, at 8pm

DISTANT WORLDS: MUSIC FROM FINAL FANTASY® WITH THE SEATTLE SYMPHONY

SPECIAL PERFORMANCES

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Friday, June 5, 2015, at 8pm
Saturday, June 6, 2015, at 8pm
Sunday, June 7, 2015, at 2pm

A TRIBUTE TO RAY CHARLES WITH ELLIS HALL

SEATTLE POPS SERIES

Jeff Tyzik, conductor
Ellis Hall, piano & vocals
Sandy Simmons, vocals
Wendissue Hall, vocals
Cristi Black, vocals
Seattle Symphony

LUDWIG VAN BEETHOVEN
/adapted by Walter Murphy
/arr. Jeff Tyzik

A Fifth of Beethoven

Arr. Ellis Hall/Jeff Tyzik
Arr. Ellis Hall/Jeff Tyzik
Arr. Ellis Hall/Jeff Tyzik
Arr. Ellis Hall/Jeff Tyzik

"Ain't No Mountain High Enough"
"Some Days Were Meant for Rain"
"My Cherie Amour"
"I Heard it Through the Grapevine"

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"Let the Good Times Roll"
"Hit the Road, Jack"
"Unchain My Heart"
"Georgia on My Mind"
"Girl, You're Not In Kansas Anymore"
"You Don't Know Me"
"Hallelujah I Just Love Her So"
"I Can't Stop Loving You"
"What'd I Say?"

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We invite you to sit back, relax and enjoy the cool sounds of Ray Charles with the Seattle Symphony.

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JEFF TYZIK

Conductor



Photo: Sean Turi

POSTS: The 2013-2014 season marked the beginning of Jeff Tyzik's tenure as the Seattle Symphony's Principal Pops Conductor. Known for his brilliant arrangements, original programming and engaging rapport with audiences of all ages, Tyzik is also in his 21st season as Principal Pops Conductor at the Rochester Philharmonic Orchestra, and holds the same title at the Detroit, Florida and Oregon symphony orchestras. In August 2013 Tyzik was named to The Dot and Paul Mason Principal Pops Conductor's Podium at the Dallas Symphony Orchestra.

HIGHLIGHTS: Tyzik has appeared with the Boston Pops, the Cincinnati Pops, the New York Pops, The Philadelphia Orchestra at the Saratoga Performing Arts Center, the Los Angeles Philharmonic at the Hollywood Bowl and the orchestras of Pittsburgh, St. Louis, Milwaukee, Houston, Toronto and Vancouver, B.C. In June 2010 Tyzik made his UK debut in Edinburgh and Glasgow with the Royal Scottish National Orchestra, and in June of 2013 he was invited to conduct the Malaysia Philharmonic in Kuala Lumpur.

COLLABORATIONS: Tyzik has collaborated with such diverse artists as Tony Bennett, The Chieftains, Art Garfunkel, Marilyn Horne, Wynonna Judd, Mark O'Connor, John Pizzarelli, Lou Rawls, Arturo Sandoval, Doc Severinsen, Billy Taylor and Dawn Upshaw. He has recently conducted several orchestra programs for jazz superstar Chris Botti and *Glee* star Matthew Morrison.

EDUCATION: Tyzik earned both his bachelor's and master's degrees from the Eastman School of Music, where he studied composition and arranging with Radio City Music Hall's Ray Wright and jazz studies with the great band leader Chuck Mangione. Tyzik also studied composition with American composer Samuel Adler. He received the Distinguished Alumni Award from the Eastman School of Music and was elected to the first-ever class of the Rochester Musicians Hall of Fame in 2012.

ELLIS HALL

Piano & vocals



Photo: Lou Raimondi Photography

FORTE: Ellis Hall, accomplished and prolific performer, multi-instrumentalist and vocalist with a five-octave range, is entertainment's best-kept secret. In a career spanning over four decades, Hall has solidified a reputation for soul-searing Rhythm & Blues, and has electrified audiences throughout the world. A master of the guitar, bass, piano, keyboards and drums, Hall has also made a mark as an incredible songwriter, arranger and producer.

BACKGROUND: Diagnosed with glaucoma as an infant, Hall began losing his sight at an early age. He attended the Perkins School for the Blind, where he studied the bass, guitar, keyboards, piano and drums. As his sight continued to deteriorate, Hall readied himself for the inevitable by practicing his instruments in the dark.

RAY CHARLES' PROTÉGÉ: In 2001 Hall met the legendary musical icon Ray Charles, who was so taken with Hall's performance power that he took the artist under his wing. Hall's time with Charles, whom he fondly called Papa Ray, left an indelible impression. Following the icon's death in 2004, he created a show in honor of The Master called "Ellis Hall Presents: Ray, Motown, and Beyond." He envisioned it as homage to his mentor that would celebrate their shared R&B roots and deep passion for the heart and soul of music. Since then Hall has entertained thousands of music lovers performing with various symphonies throughout the U.S and Canada.

FILM: Hall is a star of numerous film soundtracks, including *The Lion King 2*, *Chicken Run*, *Shrek 2*, *A Bug's Life*, *Bruce Almighty*, *Beneath the Darkness* and *Invincible*. He has even had acting roles in the box office hits *Big Momma's House* and *Catch Me If You Can*. He also served as advisor to Jamie Foxx on the set of the movie *Ray*.

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BRAHMS SYMPHONY NO. 1

DELTA AIR LINES MASTERWORKS SEASON

Ludovic Morlot, conductor
 Carolin Widmann, violin
 Seattle Symphony

LUDWIG VAN BEETHOVEN	<i>Egmont</i> Overture, Op. 84	8'
JULIAN ANDERSON	<i>In lieblicher Bläue</i> for Violin and Orchestra (U.S. Premiere) CAROLIN WIDMANN, VIOLIN	21'
INTERMISSION		
JOHANNES BRAHMS	Symphony No. 1 in C minor, Op. 68 <i>Un poco sostenuto–Allegro</i> <i>Andante sostenuto</i> <i>Un poco allegretto e grazioso</i> <i>Adagio–Più andante–Allegro non troppo, ma con brio</i>	44'

Pre-concert Talk one hour prior to performance.
 Speaker: Bryce Ingmire, Seattle Symphony Teaching Artist

Julian Anderson's *In lieblicher Bläue* is co-commissioned by the Seattle Symphony, the London Philharmonic Orchestra and the Deutsches Symphonie-Orchester Berlin.

Seattle Symphony's premiere performances of *In lieblicher Bläue* received funding from the National Endowment for the Arts.

At the June 11 performance, the Seattle Symphony will recognize two retiring musicians, Assistant Principal Cello Theresa Benschhof and Bass Nancy Page Griffin. See page 24 for more about these musicians.

Ask the Artist on Thursday, June 11, in the Samuel & Althea Stroum Grand Lobby following the concert.

There will be a CD signing in the Samuel & Althea Stroum Grand Lobby with Ludovic Morlot following the concerts on June 13 and 14.

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

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PROGRAM NOTES

by Paul Schiavo

Beethoven's Legacy

No composer exerted more influence on subsequent generations of musicians than Ludwig van Beethoven. Beethoven's output was what today we would call "a game changer." Its expanded formal designs, rich harmonic palette and imaginative extensions of thematic ideas became a legacy that composers mined throughout the 19th century. Even more than this, the intense expressive power of Beethoven's musical gestures and the sense of drama he brought to his symphonies, concertos and other works set new standards for those who followed him.

In particular, the scenario of struggle and triumph embodied in some of Beethoven's most popular works — his Fifth and Ninth Symphonies are the most famous instances, but hardly the only ones — was adopted by many composers. Our concert begins with one of Beethoven's works enacting the drama of crisis and overcoming, his *Egmont* Overture. It concludes with Johannes Brahms' First Symphony, written in the heroic mold established by Beethoven. Between these compositions we hear a new work, co-commissioned by Seattle Symphony, which nevertheless is rooted in 19th-century Romanticism.

LUDWIG VAN BEETHOVEN

Egmont Overture, Op. 84

BORN: December 16, 1770, in Bonn

DIED: March 26, 1827, in Vienna

WORK COMPOSED: 1810

WORLD PREMIERE: June 15, 1810, in Vienna

Beethoven's music expresses a wide range of moods: boisterous humor, deep serenity, pathos, joy and more. But as noted above, his most characteristic tone is that of strife leading to ultimate triumph. That emotional transformation is vividly effected in Beethoven's overture to Wolfgang von Goethe's 1788 drama *Egmont*.

Beethoven created this piece for a new production of the play in Vienna, in the spring of 1810. The composer had been acquainted with Goethe's writings since his youth and, like so many of his generation, he regarded the poet as one of the great spirits of the age. "Goethe's poems have tremendous power over me," Beethoven once declared, adding: "I am tuned up and stimulated to composition by his language, which builds itself into higher orders as if through the work of spirits, and already bears in itself the mysteries of harmonies." With *Egmont*, moreover, the composer had two themes which were especially attractive to him: the martyrdom of a hero in the cause of liberty; and the selfless devotion of a woman who loves him. Beethoven was no stranger to these ideas, having already dealt with them at length in his opera *Leonore* (ultimately called *Fidelio*).

The composer's contribution to the 1810 production of *Egmont* was an overture and a series of incidental pieces — songs, entr'actes, etc. — performed at various junctures during the drama. Of these pieces, only the overture is substantial enough to stand alone as a concert work. It begins with an introduction in slow tempo. Here Beethoven's massive initial chords express an unmistakable sense of power and crisis. From these great blocks of sound emerge plaintive woodwind phrases that accelerate into the main body of the work.

There, a certain kinship with the composer's famous Fifth Symphony becomes evident. The music conveys the same sense of elemental struggle encountered in the symphony's first movement, and it even makes use of the famous four-note rhythmic figure which dominates that piece. In the overture's coda, the parallel between the two compositions becomes unmistakable. Like the last movement of the symphony, this concluding passage emerges from a mysterious, dark realm where time and motion seem suspended and soars triumphantly on rising scales, bright harmonies and the tones of trumpets.

WHAT TO LISTEN FOR: The great chords of the opening measures have a volcanic quality that was unprecedented — and must have been shocking — in Beethoven's day. In the faster main

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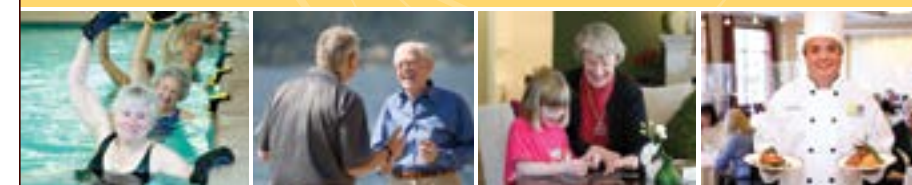


Seattle Symphony Principal Second Violin Elisa Barston sharing a musical moment in Soundbridge

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portion of the work, a repeated four-note motif (dee-dee-dee dah) reprises the rhythm Beethoven had used so effectively in his Fifth Symphony.

Scored for 2 flutes, the second doubling on piccolo; 2 oboes; 2 clarinets and 2 bassoons; 4 horns and 2 trumpets; timpani and strings.

JULIAN ANDERSON

In lieblicher Bläue for Violin and Orchestra (U.S. Premiere)

BORN: April 6, 1967, in London

NOW RESIDES: London

WORK COMPOSED: 2014-15

WORLD PREMIERE: March 16, 2015, in London. Carolin Widmann was the soloist, and Vladimir Jurowski conducted the London Philharmonic Orchestra

"In lovely blue the steeple stands,
Like the stamen inside a flower,
And the day unfolds around its needle;
The flock of swallows circling the steeple
Flies there each day through the same
blue air
That carries their cries from me to you."

So begins *In lieblicher Bläue* ("In Lovely Blue"), a poem attributed to Friedrich Hölderlin (1770-1843). (Whether he wrote it entirely is uncertain.) Though their meaning is not easily grasped, the verses speak of yearning to transcend worldly existence for a life of purity and beauty, one of the great themes of 19th-century Romanticism.

The English composer Julian Anderson happened upon *In lieblicher Bläue* when he was thirteen, and he immediately thought of music for violin and orchestra. "Something to do with the color of the poem suggested this set of colors, musically," Anderson stated with regard to the instrumentation. "I can't explain it." Although he had already begun composing at this time, Anderson did not possess anything like the technique required for such a work. But the idea of a concerto-like piece inspired by *In lieblicher Bläue* never left him. So when a joint commission by the Seattle Symphony, the London Philharmonic Orchestra and Deutsches Symphonie-Orchester Berlin presented an opportunity to write something for violinist Carolin Widmann, the composer knew his course. *In lieblicher Bläue* received its premiere performance on March 16, 2015, in London. Its Benaroya Hall performances this week are the first since then.

Anderson pointedly refrains from calling this work a concerto, describing it instead as a "poem for violin and orchestra," a musical reflection of the poem Hölderlin composed in words. The task of transposing *In lieblicher Bläue* to music prompted some original compositional choices. Hölderlin's work presents changing perspectives on its subject, as well as shifts of tone. Anderson, therefore, has the soloist – who, to some degree, represents the poet – play from different physical positions during the course of the piece, beginning off-stage. Her statements elicit not so much accompaniment as response

from the orchestra. This, Anderson notes, "is not always supportive and is sometimes actively hostile."

At first, the musical discourse seems fractured, at times even grating, and the violin part calls for all manner of pizzicato, harmonics and unconventional bowing. At one point, the soloist plays her instrument with a wood pencil, producing an extremely delicate and brittle sonority. But following a central scherzo-like passage, the music changes. The prevailing tone becomes lyrical, with what Anderson describes as "big soaring arcs of melody." At last the soloist goes her own way, and the piece concludes, as it began, with the violin singing alone.

WHAT TO LISTEN FOR: In this case, it's also what to look for. The soloist begins by playing alone off-stage. As the piece unfolds, she moves toward the usual front-and-center position, but ends with her back turned to us. Apart from that, the music, Anderson observes, "starts out very diffuse, with scraps of material, and it gradually collects them together. And finally, about halfway through, a long line starts up on the violin that is almost unbroken through the rest of the piece."

Scored for 3 flutes, the third doubling on piccolo and alto flute; 3 oboes, the third doubling on English horn; 3 clarinets, the third doubling on bass clarinet; 3 bassoons, the third doubling on contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani and percussion; harp, piano and strings.

JOHANNES BRAHMS

Symphony No. 1 in C minor, Op. 68

*Un poco sostenuto—Allegro Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più andante—Allegro non troppo, ma con brio*

BORN: May 7 1833, in Hamburg,

DIED: April 3, 1897, in Vienna

WORK COMPOSED: 1854-76

WORLD PREMIERE: November 4, 1876, in the German city of Karlsruhe. Otto Dessoff conducted

During his lifetime, Brahms was widely regarded as the principal heir of Beethoven's musical legacy, the composer who, more than any other, carried forward into the middle and late 19th century Beethoven's ideals of heightened musical drama within expanded classical forms. (That opinion remains generally held today.) Comparisons with so great an artist as Beethoven may have been flattering, but they were daunting also. In particular, the precedent of Beethoven's symphonic weighed heavily on the creation of Brahms' First Symphony.

Brahms conceived this work very much in the shadow of Beethoven's Ninth Symphony, which he first heard in 1854. He spent more than two decades completing it, continually revising the score, submitting it to trusted friends for criticism and ignoring their pleas that he bring it before the public. His hesitation was due in no small part to his awareness of the imposing standards set by Beethoven. "A symphony is no laughing matter," he declared. "You cannot imagine what it is like to hear behind you the tramp of a giant like him," referring to Beethoven. Not until 1876 was he sufficiently satisfied with the work, a towering composition in C minor, that he released it for performance.

It is hardly surprising that, as the symphony became known, similarities to Beethoven's Ninth were noted by many musicians. The stormy opening movement, the broad anthem-like theme of the finale and the dramatic progression over the course of the work from struggle to exultation all have obvious precedents in Beethoven's last symphony.

The first movement begins with a dramatic introduction in slow tempo. In its opening measures two melodic lines – one rising, the other descending – pull roughly at each other while timpani and bass instruments toll somberly below. A plaintive melody introduced by the oboe then leads to the main *Allegro* portion of the movement. "This is rather strong," wrote Brahms' friend and confidant Clara Schumann (widow of the composer Robert Schumann and a superb musician in her own right), "but I've grown used to it. The movement is full of beauties, the themes are treated masterfully." They

are indeed. And had she known the complete symphony at that time, Frau Schumann might have added that the sense of turmoil and conflict which fills this movement serves to prepare the composition's exultant finale.

The inner movements are less turbulent but no less moving. A religious serenity pervades the second, while the third is breezy and melodious. Its initial measures provide an example of Brahms' fondness for thematic relationships and symmetries: the second phrase of clarinet melody is precisely an inversion, a mirror image, of the first.

With the onset of the finale, Brahms returns to the drama established in the first movement. Its initial section is shrouded in dark C minor harmonies. Suddenly, however, a clarion horn call dispels the shadows and leads to the movement's broad principal theme. The triumphal character and anthem-like simplicity of this subject inevitably brought comparisons with the "Ode to Joy" melody in Beethoven's Ninth. Brahms dismissed the similarity as incidental and obvious. "Any[one] can see that," he reportedly exclaimed when the resemblance was pointed out. Clearly of greater consequence is how Brahms, in his own way, takes this theme to heights of exultant expression in the symphony's concluding minutes.

What to Listen For: Like Beethoven's *Egmont* Overture, this symphony begins with a moderately paced introduction in which somber harmonies give way to lamenting phrases from woodwind instruments (particularly oboe). A slow introduction also precedes the finale. Here, too, minor-key harmonies shroud the initial moments. The horn call that pieces this darkness seems a call from heaven, and Brahms reinforces that impression with a phrase for trombones harmonized in the manner of a church chorale. A return to the horn-call music and a suspenseful pause leads to the anthem-like theme of the finale proper.

Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon; 4 horns, 2 trumpets and 3 trombones; timpani and strings.

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CAROLIN WIDMANN

Violin



Photo: Marco Borggreve

FORTE: A wonderfully versatile musician, Carolin Widmann's activities span the great classical concertos, new commissions specially written for her, solo recitals, a wide variety of chamber music and, increasingly, period instrument performances including play/conducting from the violin. Widmann plays a G.B. Guadagnini violin from 1782.

SEASON HIGHLIGHTS: The 2014-2015 season sees the world premiere of a new violin concerto written for her by Julian Anderson, commissioned by the Seattle Symphony, the London Philharmonic Orchestra and Deutsche Symphonie-Orchester Berlin, her Royal Stockholm Philharmonic debut with the Anders Hillborg concerto and the Berg concerto with the Philharmonia Orchestra in London. She was honored to be Artist in Residence at the Alte Oper Frankfurt continuing her partnership with the Akademie für Alte Musik Berlin, play/conducting Mozart and Bach concertos on gut strings.

CAREER HIGHLIGHTS: Voted Artist of the Year at the 2013 International Classical Music Awards, Widmann is a keen chamber musician and Artistic Director of Germany's oldest chamber music festival, the Sommerliche Musiktage Hitzacker. She regularly appears at London's Wigmore Hall and as guest artist at such widely known festivals as the Festival d' Automne in Paris, Heimbach, Lucerne, Salzburg and Schleswig-Holstein.

RECORDINGS: She has recorded the Schumann and Mendelssohn concertos with Chamber Orchestra of Europe to be released in 2015. Her discs of Schubert and Schumann sonatas received critical acclaim at home and abroad, including the Diapason d'Or and the German Record Critics' Award. In 2006, Widmann's debut CD, *Reflections I*, was named Critics' Choice by the German Record Critics' Award Association. Her new recording of the Morton Feldman's concerto *Violin and Orchestra* with Frankfurt Radio Symphony Orchestra under Emilio Pomárico was released to great acclaim in 2013.

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THERESA BENSHOOF

Assistant Principal Cello



Photo: Larey McDaniel

Assistant Principal Cello Theresa Benshoof has been a Seattle Symphony musician since 1979. Prior to joining the Seattle Symphony, she was Principal Cellist for the Northwest Chamber Orchestra. Benshoof

studied at the University of Wisconsin-Milwaukee Fine Arts School and the University of Washington. She has taught at Cornish College of the Arts, Pacific Lutheran University and Wenatchee Valley College. Benshoof is passionate about ensemble work and takes any opportunity to be involved in chamber music. She won the Coleman Competition, an international ensemble competition, and has played the New Hampshire Summer Music Festival over the years.

NANCY PAGE GRIFFIN

Bass



Photo: Yuen Lui Studio

Bassist Nancy Page Griffin has played in the Seattle Symphony since 1961. She has performed with the Chicago Chamber Orchestra and the Northwest Chamber Orchestra, and at festivals including the

Cabrillo Festival, Carmel Bach Festival, Grand Teton Music Festival and in the Tanglewood Festival Orchestra. Her teachers were James Vrhel, Principal Bass of the Chicago Symphony and Georges Moleux, Principal Bass of the Boston Symphony. She was the Secretary of the International Conference of Symphony and Opera Musicians and Chairperson of Seattle Symphony and Opera Players' Organization. She graduated magna cum laude with a BA from University of Redlands.

The Seattle Symphony honors retiring musicians Theresa Benshoof and Nancy Page Griffin, who will be leaving the orchestra at the end of the 2014-2015 season.

Friday, June 12, 2015, at 7pm

BEETHOVEN & BRAHMS

SYMPHONY UNTUXED SERIES

Ludovic Morlot, conductor
Jonathan Green, host
Seattle Symphony

LUDWIG VAN BEETHOVEN	<i>Egmont Overture, Op. 84</i>	8'
JOHANNES BRAHMS	Symphony No. 1 in C minor, Op. 68 <i>Un poco sostenuto-Allegro</i> <i>Andante sostenuto</i> <i>Un poco allegretto e grazioso</i> <i>Adagio-Più andante-Allegro non troppo,</i> <i>ma con brio</i>	44'

Program notes for Beethoven's *Egmont Overture, Op. 84* and Brahms' *Symphony No. 1 in C minor, Op. 68* may be found on pages 20-23.

There will be a CD signing in the Samuel & Althea Stroum Grand Lobby with Ludovic Morlot following the concert.

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

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Thursday, June 18, 2015, at 7:30pm
Saturday, June 20, 2015, at 8pm

MAHLER SYMPHONY NO. 3

DELTA AIR LINES MASTERWORKS SEASON

Ludovic Morlot, conductor
Christianne Stotijn, mezzo-soprano
Northwest Boychoir
Women of the Seattle Symphony Chorale
Seattle Symphony

GUSTAV MAHLER	Symphony No. 3 in D minor	1:32'
	<i>Kräftig, Entschieden</i>	
	<i>Tempo di menuetto: Sehr mässig</i>	
	<i>Comodo, scherzando, ohne Hast</i>	
	<i>Sehr langsam, misterioso</i>	
	<i>Lustig im Tempo und keck im Ausdruck</i>	
	<i>Sehr langsam und durchaus mit innigster</i>	
	<i>Empfindung</i>	
	CHRISTIANNE STOTIJN, MEZZO-SOPRANO	
	NORTHWEST BOYCHOIR	
	WOMEN OF THE SEATTLE SYMPHONY CHORALE	

Tonight's program will run without intermission.

The Saturday, June 20 performance is dedicated to the memory of longtime Seattle Symphony percussionist Ron Johnson, who passed away in March 2015.

Pre-concert Talk one hour prior to performance.
Speaker: Nikolas Caoile, Director of Orchestras, Central Washington University

Thursday's performance is sponsored by **Foster Pepper**.
Saturday's performance is sponsored by **Microsoft**.

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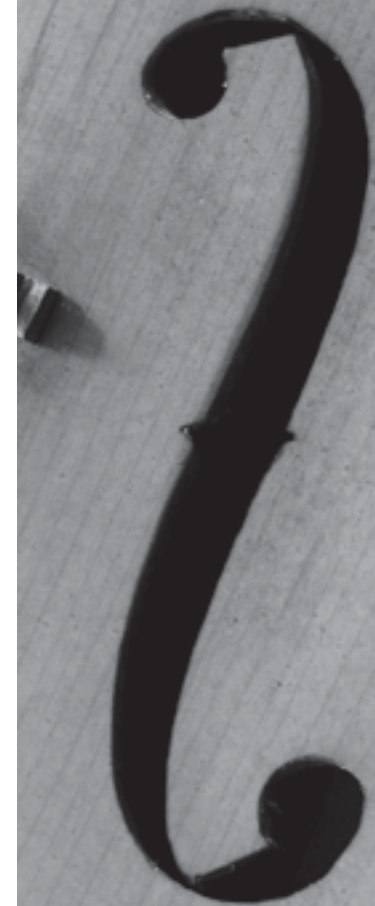
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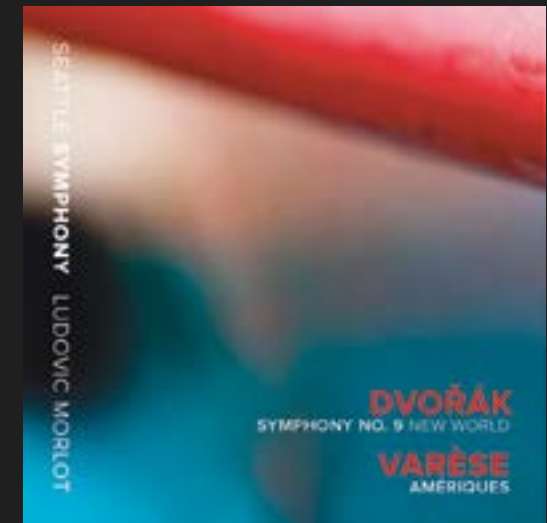
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Nature Resounding

Mahler found the inspiration for his Third Symphony in nature, and the work attempts to convey the composer's experience of the natural world. This does not, however, give rise to the kind of picturesque tone painting typified by Beethoven's "Pastoral" Symphony. Instead, Mahler perceived in nature both terrifying power and deep tenderness, "everything that is frightful, great and also lovely," he said. Moreover, his conception of nature was inextricably linked to his sense of the divine. Accordingly, this nature symphony became a kind of religious testament in music, one that drew on the ancient myth of Pan, the woodland god; on the spiritual humanism of Friedrich Nietzsche; and, finally, on Christian parable.

Such a large theme as Mahler sought to address in this symphony called for a broad compositional canvas and rich palette of musical resources. Mahler was not a composer to shy from either of these. He laid out the Third Symphony in six movements and scored it for a large orchestra augmented by solo alto voice, women's chorus and boys' chorus. He incorporated verses from Nietzsche's philosophical allegory *Also sprach Zarathustra* and the anthology of folk poetry *Des Knaben Wunderhorn*. And he devised music brimming with melodic, harmonic and contrapuntal invention. All these resources served a single purpose. "Everywhere and always, it is only the voice of nature," Mahler said of this symphony, "nature in its totality, which is, so to speak, awakened from fathomless silence that it may ring and resound."

GUSTAV MAHLER

Symphony No. 3 in D minor

Kräftig, Entschieden
Tempo di menuetto: Sehr mässig
Comodo, scherzando, ohne Hast
Sehr langsam, misterioso
Lustig im Tempo und keck im Ausdruck
Sehr langsam und durchaus mit innigster
Empfindung

BORN: July 7, 1860, in Kalište, Bohemia
DIED: May 18, 1911, in Vienna
WORK COMPOSED: 1895-96
WORLD PREMIERE: First complete performance (individual movements had been played in public on several previous occasions) given on June 9, 1902, in the Rhineland city of Krefeld. Luise Geller-Wolter sang the alto solos; Mahler himself conducted.

"My symphony will be something the like of which the world has never yet heard! ... In it all of nature finds a voice."

So wrote Gustav Mahler to a friend shortly before completing his monumental Symphony No. 3 in D minor. His words may seem immodest, but they hardly exaggerate the matter. In its tremendous scale, its unusual formal layout and its great range of expression, Mahler's Third Symphony was indeed an unprecedented compositional achievement, and it has rarely been equaled, even by the composer's own subsequent works. As a musical reflection of nature, it is hardly less unique.

Of course, composers have long been fascinated with the possibility of suggesting various aspects of the natural world through music. Beethoven's "Pastoral" Symphony (No. 6 in F major), with its flowing stream of melody, bird calls, dancing peasants, storm and grateful shepherd, is one famous evocation of nature in the concert repertory. The sonic representations of wind, summer heat, thunder storms, icy cold and other phenomena in Vivaldi's "Four Seasons" concertos also are well known. And the musical tempest of Mendelssohn's *Hebrides* Overture, the storm interlude from Berlioz's opera *Les Troyens*, the magnificent sunrise of Haydn's oratorio *The Creation*, the melodious waterfall in Strauss' *Alpensinfonie* and the billowing waves of Debussy's seascape *La mer* offer tonal impressions of nature hardly less evocative than those in the "Pastoral" Symphony.

Mahler's Third Symphony ranks among these compositions but also stands apart from them. For while the above-mentioned works, and many others, attempt to portray aspects of nature

through the use of suggestive musical figuration – furious scales and sudden timpani strokes in the "Pastoral" Symphony's storm movement, for example – Mahler's music avoids such tone painting in favor of a more encompassing view of its subject. Instead of depicting nature through aural mimicry of wind or water or wildlife, Mahler conveys what might best be described as the soul of nature – or, perhaps more accurately, the response of his own soul to nature.

Indeed, instrumental bird songs, passagework that rustles like leaves in the wind or murmurs like a woodland stream, percussive thunderclaps and other onomatopoeic devices are so generally absent from this composition, and employed so subtly when used at all, that we might not guess the work's intimate connection to the natural world had not Mahler spoken of it on a number of occasions. The statement quoted at the outset of this article is only one of the composer's pronouncements on the subject. Bruno Walter, the great conductor who was Mahler's disciple and later a leading advocate of his music, visited the composer at his summer retreat in the Austrian Alps in 1896 to hear the nearly finished symphony on the piano. When Walter, upon his arrival, stared admiringly at the mountain landscape about him, Mahler told him "You needn't look. I have composed all that already."

Even more significant than these and other anecdotes evincing the connection that Mahler envisioned between his music and nature are the programmatic titles the composer gave to the symphony's six movements. Mahler altered these explanatory headings slightly several times during 1895 and 1896, the years he composed the work, but a letter written in August 1896, when the piece was essentially complete, gives what may be considered their definitive form:

1st Section.

Introduction: Pan awakes.

Movement I: Summer marches in (Bacchanalian cortege).

2nd Section.

Movement II: What the meadow flowers tell me.

Movement III: What the forest creatures tell me.

Movement IV: What man tells me. [In earlier drafts, Mahler titled this movement "What the night tells me."]

Movement V: What the angels tell me.

Movement VI: What love tells me.

As he did with each of his two previous symphonies, Mahler subsequently suppressed these titles, evidently out of concern that his listeners might try to read too much into the music. Yet he did not explicitly renounce them or the programmatic meaning they implied. His reluctance to do so seems understandable; for, taken as general guidelines, the titles serve to clarify not only the poetic foundation of the symphony but also its overall design. Moreover, Mahler could not erase the extra-musical messages of the fourth and fifth movements, with their allusions to man and angels, since these matters are made explicit in words sung during these portions of the symphony.

The importance of the two vocal movements goes beyond their expansion of the musical resources of which Mahler availed himself when composing this work, adding the sounds of the human voice to those of the orchestra. Rather, they bring mankind into the symphony's contemplation of nature, enlarging its consideration of the living universe to include humanity – the first words sung are, in fact, "O Man!" – and, significantly, human spirituality. Mahler was not, Bruno Walter noted, "a 'nature lover' in the usual sense of the expression, a kind of garden friend, a friend to animals." Ever concerned with religious questions, the composer evidently saw nature above all as the handiwork of God. And during the course of the Third Symphony, he presents three perspectives on the divine in nature.

The first is pagan, expressed in the powerful opening movement as a hymn to the woodland god Pan, emblematic of the untamed life force. By the fifth movement, the reverence for nature has been transformed to a Christian viewpoint. (A Jew by birth, Mahler converted to Catholicism, though he never achieved security in his faith.) Finally, Mahler distills his spiritual feelings to their essence. Of the last movement, originally titled "What

love tells me," he told a friend: "I could almost call the movement 'What God tells me.' And truly in the sense that God can only be understood as love." He went on to assert that the entire symphony describes "all stages of evolution in a step-wise ascent. It begins with inanimate nature and ascends to the love of God."

If nature seems inanimate in the quieter moments of the opening movement, the overall impression made by this initial portion of the symphony is anything but still or insensate. This long movement (more than half an hour in all) comprises almost half the symphony's duration and the first of what Mahler conceived as the two major sections of the composition. It begins with an introduction that the composer originally conceived in connection with the rousing of Pan from his slumber. The main portion of the movement is essentially a march, one fit, as Mahler noted, for the Dionysian procession of summer. Perhaps the most remarkable feature of this generally remarkable music is the great number and variety of thematic ideas Mahler employs. Horn calls, shrill woodwind fanfares, march tunes and a good deal more crowd each other in an almost unruly manner. Frequently Mahler sets two or more distinct figures against each other in counterpoint. The result is music of tremendous surging energy, suggesting the earth's primordial power and fertility. "It always strikes me as odd," Mahler wrote while at work on the symphony, "that most people, when they speak of 'nature,' think only of flowers, little birds and woody smells. No one knows the god Dionysius, the great Pan." Mahler reveals him here through music of extraordinary energy and invention.

The ensuing two movements are pastoral interludes: a minuet inspired by the sight of meadow flowers, followed by a robust scherzo that conjures up visions of the unspoiled forest. A setting for alto soloist of Friedrich Nietzsche's "Midnight Song," from *Also sprach Zarathustra*, comprises the deep and quiet fourth movement.

The text for the fifth movement is from *Des Knaben Wunderhorn*, the collection of folk poetry that furnished the verses for so many of Mahler's songs. A children's choir imitates the sound of bells, while a chorus of women, later

joined by the mezzo soloist, relates how Saint Peter repented his sins and found forgiveness and heavenly bliss.

Mahler initially planned to end the symphony with another song movement but opted for an instrumental finale instead. Beginning quietly with a hymn-like theme intoned by the strings, this final portion of the symphony rises through a series of soaring climaxes to an ecstatic conclusion.

WHAT TO LISTEN FOR: Mahler begins the symphony with a thrilling call scored for eight horns. This stirring idea quickly gives way, however, to funereal sounds, affirming the composer's idea that nature encompasses tragedy as well as delight. The composer changes tone again with a delicate, shimmering theme whose initial presentation includes a violin solo. The music eventually becomes a great march that is delirious, joyful, frightening and fantastic by turns. Mahler's orchestration is utterly unlike that of any other composer.

The second movement brings a Mahlerian minuet, which sounds very little like its 18th-century namesake, not least for its spooky, other-worldly digressions. The ensuing scherzo seems full of woodland sounds – bird calls, rustling leaves and more.

In the fourth movement, a song setting of verses by Nietzsche, Mahler surrounds the mezzo voice with extraordinary halos of orchestral sound. In the fifth, he combines the high voices of a boys' choir with metal percussion to create bright chime effects. The final movement, whose scoring emphasizes the string choir, combines the feelings of hymn and love song, for it is both of these.

Scored for 4 flutes doubling on piccolo; 4 oboes, the fourth doubling on English horn; 4 clarinets and E-flat clarinet, the third doubling on bass clarinet, the fourth doubling on second E-flat clarinet; 4 bassoons, the fourth doubling on contrabassoon; 8 horns, 4 trumpets, 4 trombones and tuba; 2 timpani and percussion; 2 harps and strings.

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CHRISTIANNE STOTIJN

Mezzo-Soprano



Photo: Stephan Vanfleteren

FORTE: Mezzo-soprano Christianne Stotijn is a passionate interpreter of art songs.

Accompanied by pianists Joseph Breinl and Julius Drake, with whom she has a longstanding duo partnership, she

performs regularly in the world's leading concert venues, including the Amsterdam Concertgebouw's Main Hall and Recital Hall, Atlanta's Spivey Hall, the Palais de Beaux-Arts in Brussels, the Wigmore Hall in London, Carnegie Hall in New York, Théâtre des Champs-Élysées and Théâtre du Châtelet in Paris, the Salzburg Mozarteum, Vienna's Musikverein and Konzerthaus and the Kennedy Center in Washington. Stotijn made her Berlin Philharmonie debut in a performance of Schoenberg's *Das Buch der Hängenden Gärten*, accompanied by pianist Mitsuko Uchida.

RECORDINGS & AWARDS: Over the years Stotijn has won numerous awards, including the prestigious ECHO Rising Stars Award 2005-2006, the Borletti-Buitoni Trust Award in 2005, and the Nederlands Muziekprijs in 2008. Additionally she was selected as BBC New Generation Artist in 2007. Stotijn has released several recordings on the Onyx label. In 2010 her recording of Tchaikovsky songs received the *BBC Music Magazine Award*. For the MDG label Stotijn recorded a work close to her heart: *Die Weise von Liebe und Tod des Cornets Christoph Rilke* by Frank Martin. This recording earned her an ECHO Klassik Award in 2008. Stotijn recently signed with Warner Classics and released her first album for them, *If the Owl Calls Again*, in November 2014.

BACKGROUND: Stotijn, a native of Delft, completed her solo violin studies in 2000, after which she followed an intensive vocal course with Udo Reinemann at the Amsterdam Conservatory. She furthered her vocal studies with Jard van Nes, Noelle Barker and Dame Janet Baker.

NORTHWEST BOYCHOIR

Joseph Crnko, Music Director



Photo: Ben VanHouten

The singers you hear today join us from the Northwest Boychoir. Perhaps best known in the Puget Sound region for its annual A Festival of Lessons and Carols, the Northwest Boychoir's musical sophistication, rich tonal quality and dedication to exacting perfection have established its reputation as one of the nation's premier boychoirs. The Northwest Boychoir serves as the official "Singing Ambassadors" of Washington State, and has trained thousands of young singers for 40

years, and more significantly, shaped the lives of our region's youth by teaching important lessons in personal commitment and the value of teamwork.

Recent highlights include appearances in Bach's *St Matthew Passion* and Orff's *Carmina Burana* with Seattle Symphony, a collaboration with Seattle chamber music presenter Simple Measures and the opera *Brundibár* with Music of Remembrance. In 2013 they performed in Britten's *War Requiem* and Berlioz's *Damnation of Faust* with the Seattle Symphony and also sang at the Eastern Music Festival Gala under the direction of Gerard Schwarz as part of their North Carolina Concert Tour. The choir closed 2014 with A Festival of Lessons and Carols at Benaroya Hall, presented by the Seattle Symphony in December. Performances this year include Colin Matthews' *Pied Piper* and Mahler's Symphony No. 3 with the Seattle Symphony and a tour to Northern and Southern California in July. The Northwest Boychoir shared a 2009 Grammy nomination with the Seattle Symphony for a recording of Samuel Jones' *The Shoe Bird*.

Northwest Boychoir Roster

Ben Allwright
Fletcher Anderson
John Austin
Ezra Barber
Aimon Benfield-Chand
Donovan Blackham
Benjamin Butler
Oliver Cauble
Aidan Cazeau
Avery Cole
Julian Collins
Nathan Condon
Enrique Garcia
Greg Guettler
Noah Hawley
Juan Hillon
James Kerrigan
Hugh Killalea
Felix Kim
Andrew Kline
Kenan Lauder

Hanri Luo
Lukas Mihm
Joe Miller
Eric Mueser
Cael Mulligan
Shane Persaud
Anders Pohlmann
Caden Pua
Ben Puryear
Jordan Scherr
Gabriel Sharp
Daniel Shin
Liam Sternberg
Alex Tanemura
Xander Uyttendaele
Hayden Wainwright
Robert Waltenbaugh
Alexander Zuniga

SEATTLE SYMPHONY CHORALE



Photo: Ben VanHouten

The Seattle Symphony Chorale serves as the official chorus of the Seattle Symphony. Over the past four decades, the Chorale has grown in artistry and stature, establishing itself as a highly respected ensemble. Critics have described the Chorale's work as "beautiful, prayerful, expressive," "superb" and "robust," and have praised it for its "impressive clarity and precision." The Chorale's 120 volunteer members, who are teachers, doctors, attorneys, musicians, students,

bankers and professionals from all fields, bring not only musical excellence, but a sheer love of music and performance to their endeavor. Directed by Joseph Crnko, Associate Conductor for Choral Activities, the Chorale performs with the Seattle Symphony both onstage and in recorded performances.

Soprano

Laura Ash
Amanda Bender
Caitlin Blankenship
Lolly Brasseur
Bree Brotnov
Emma Crew
Sarah Davis
Erin M. Ellis
Jacquelyn Ernst
Zanne Gerrard
Emily Han
Teryl Hawk
Sharon Jarnigan
Elizabeth Johnson
Seung Hee Kim
Lori Knoebel
Lillian Lahiri
Lucy Lee
Alyssa K. Mendlein
Geraldine Morris
Helen Odom
Margaret Paul
Sasha S. Philip
Karrie Ramsay
Kirsten Ruddy
Ana Ryker
Emily Sana
Barbara Scheel *
Laura A. Shepherd
Joy Chan Tappen
Bonnie L. Thomas
Toby Trachy
Andrea Wells

Alto

Cynthia Beckett
Cyra Valenzuela Benedict
Kate Billings
Carol Burleson
Grace Carlson
Terri Chan
Rachel Cherem

Christi Leigh Corey

Lauren Cree
Paula Corbett Cullinane *
Aurora de la Cruz
Lisa De Luca
Robin Denis
Cindy Funaro
Jessica E. Gibbons
Carla J. Gifford
Kelly Goodin
Erin Rebecca Greenfield
Inger Kirkman
Sara Larson
Amy Lassen
Vanessa B. Maxwell
Monica Namkung
Angela Oberdeck
Kathryn Pedelty
Erica J. Peterson
Alexia Regner
Valerie Rice
Dale Schlotzhauer
Darcy Schmidt
Carreen A. Smith
Kathryn Tewson
Paula Thomas
JoAnn Wuitschick

Tenor

Matthew Blinstrub
Perry L. Chinn
Anton R. du Preez
Matthew D. Dubin
David P. Hoffman
Jim Howeth
Neil Johnson
Kevin Kralman *
Patrick Le Quere
Matthew Lohse
Ian Loney
James H. Lovell
Andrew Magee
Jakub Martisovits

Alexander Oki
Jonathan M. Rosoff
Bert Rutgers
Edward Schneider
Max Willis
Matthew Woods

Bass

Steve Ahrens
John Allwright
Jay Bishop
Hal Bomgardner
Darrel Ede
Morgan Elliott
Steven Franz
Raphael Hadac
Rob Jones
Rob Kline
Ronald Knoebel *
Tim Krivanek
Matthew Kuehnl
KC Lee
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DISNEY FANTASIA LIVE IN CONCERT WITH THE SEATTLE SYMPHONY

SPECIAL PERFORMANCES

Scott Dunn, conductor
 Seattle Symphony

LUDWIG VAN BEETHOVEN *Allegro con brio [mvmt 1] from Symphony No. 5, Op. 67*

LUDWIG VAN BEETHOVEN *Symphony No. 6 in F major, Op. 68, "Pastoral"*
Allegro [mvmt 3]
Allegro [mvmt 4]
Allegretto [mvmt 5]

PIOTR ILYICH TCHAIKOVSKY *The Nutcracker Suite, Op. 71a*

CLAUDE DEBUSSY *Clair de lune from Suite bergamasque*
 /orch. Leopold Stokowski

IGOR STRAVINSKY *Selections from The Firebird Suite (1919 version)*

INTERMISSION

AMILCARE PONCHIELLI *Dance of the Hours from La Gioconda*

PAUL DUKAS *The Sorcerer's Apprentice*

EDWARD ELGAR *Military March No. 1 from Pomp and Circumstance*
 /adapted by Peter Schickele

OTTORINO RESPIGHI *Selections from Pines of Rome*

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PROGRAM NOTES

by Alexander Rannie

FANTASIA (1940) AND FANTASIA 2000 (1999)

In this age of 3D, HD, widescreen, 7.1 surround sound – and that's just in your living room! – it can be hard to fathom how revolutionary *Fantasia* was upon its theatrical release in 1940. Neither symphony hall concertgoers nor families headed to the movies to catch the latest Disney cartoon were prepared for the breadth and depth of color and sound that poured forth from the screen. Walt Disney (1901-1966) and conductor Leopold Stokowski (1882-1977), in collaboration with the talents of 1,000-plus artists; musicians and engineers at the Walt Disney Studio; the RCA Corporation; composer, author and commentator Deems Taylor (1885-1966); dozens of dancers (including Marge Champion and members of the Ballet Russe de Monte Carlo and Ballet Theatre); and the entire Philadelphia Orchestra, created a watershed cinematic experience that remains a visionary milestone to this day. Sadly, the expense of installing the Fantasound audio playback system in theaters, and the loss of the European market because of World War II, nixed Walt's dream of an ongoing "Concert Feature," wherein individual segments would be replaced by new ones. Though the Walt Disney Studio would utilize popular songs in several package films of the '40s and '50s, it would remain until 1999 and the release of *Fantasia 2000*, spearheaded by Walt's nephew, Roy E. Disney, for a Disney-produced feature-length marriage of classical music and animation to once again reach the screen.

LUDWIG VAN BEETHOVEN

Allegro con brio [mvmt 1] from Symphony No. 5, Op. 67 (1804-08)

To begin *Fantasia 2000* with a bang, Disney artists chose the opening movement of Beethoven's Fifth Symphony, its short-short-short-long musical motif immediately grabbing the listener's ear. And it also slyly references

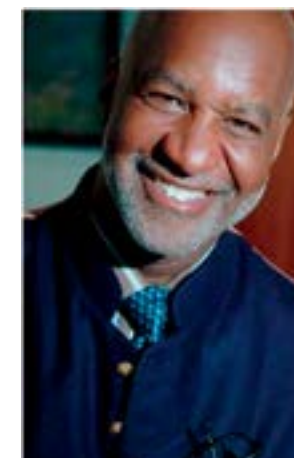
the time period of the original *Fantasia* when this four-note motif, the same rhythm as Morse code for the letter V ("di-di-di-dah"), underscored the "V for Victory!" rallying cry of the Allies in World War II. Computer animation was combined with hand-drawn pastels to create the look of this segment, the abstractions of what might be butterflies and bats paying homage to the abstract animated films of Len Lye and Oskar Fischinger, who had earlier influenced the opening segment of the original *Fantasia*, Bach's Toccata and Fugue in D minor. Here, light battles dark to the repeated rhythm of "di-di-di-dah," suggesting that victory can't be far away.

LUDWIG VAN BEETHOVEN

Symphony No. 6 in F major, Op. 68, "Pastoral" (1808)

Allegro [mvmt 3]
Allegro [mvmt 4]
Allegretto [mvmt 5]

Conceived as an Art Deco interpretation of life in mythological Greece, *Fantasia's* "Pastoral" segment was originally set to "The Entrance of the Little Fauns," a brief episode from Gabriel Pierné's ballet *Cydalise et le Chèvre-pied*. It soon became apparent that the story artists' ideas were too great for such a trifle. In searching for a piece of music to support their vision, the Disney artists came across Beethoven's program for his Sixth Symphony, in which he describes several pastoral episodes (scenes which take place in the country), including, "Happy gathering of country folk; Thunderstorm; Shepherds' song; cheerful and thankful feelings after the storm." Stokowski felt that Beethoven was ill-suited to Disney and Art Deco, but *Fantasia's* onscreen commentator, composer Deems Taylor, was in favor of the match. Walt liked the idea that so many folks who'd never been exposed to classical music would have an opportunity to experience it as never before. As he put it, "Gee, this'll make Beethoven!"



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JULY 7
 Katie Van Kooten
 soprano

JULY 11
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 Arnaldo Cohen
 piano

JULY 19
 Ilana Davidson
 soprano



PYOTR ILYICH TCHAIKOVSKY

The Nutcracker Suite, Op. 71a (1892)

One of the striking features of *Fantasia's Nutcracker Suite* is how memorable the characters are considering how short a time they're on screen. With personality to spare, these often faceless anthropomorphized flora and fauna (and faeries) remain with us long after the last note of music has faded away. One in particular, Hop Low, the smallest of the mushrooms in the "Chinese Dance," always elicits sympathetic laughter from the audience – even though he's onscreen for only a minute! When animating the "Chinese Dance," artist Art Babbitt kept a copy of the music on his desk to help navigate the play of musical counterpoint. He also admitted to being influenced by the antics of one of The Three Stooges. When asked if he received any assistance with the choreography of the mushrooms, Babbitt replied, "The only choreographic suggestion I ever got came from Walt Disney himself. I had animated the little mushroom taking his bow on the last note of music. Walt suggested he take the bow after. Both ways would have worked, depending on one's translation of the little guy's character."

CLAUDE DEBUSSY

Orchestrated by Leopold Stokowski

Clair de lune from *Suite bergamasque* (1890/1905)

Clair de lune was fully recorded, animated and shot before being cut from *Fantasia*, ostensibly to shorten the overall running time of the film. The animation was later edited and released as part of the package film *Make Mine Music* (1946), accompanied by the popular song "Blue Bayou" (not to be confused with Roy Orbison's "Blue Bayou"). Fortunately, a work print of the complete, unedited *Clair de lune*, as well as a copy of Stokowski's original performance, survived and were reunited in a 1996 restoration. Walt saw

Clair de lune as a segment to stand in contrast to the others around it, a moment of reflection and repose. Its sustained, evocative, slightly mysterious mood, enhanced by remarkably fluid camera work following two herons in flight in the moonlight, reveals the work of a studio at the top of its game.

IGOR STRAVINSKY

The Firebird Suite (1919 version)

Igor Stravinsky's ballet *The Firebird* was considered but rejected for use in the original *Fantasia* in favor of another of his ballets, *The Rite of Spring*. (Stravinsky was the only living composer to have heard his composition in *Fantasia*.) But the appeal of *The Firebird's* music held fast to the artists at the Disney studio and over the years, when the idea of revisiting *Fantasia* was brought up, thoughts often returned to this early Stravinsky work. For *Fantasia 2000*, Disney artists crafted a story far removed from the original scenario of Stravinsky's ballet: no longer a benevolent, if capricious being, the Firebird is now a frightening, fiery sprit of destruction who seeks to destroy the forest home of a Spring Sprite and her companion elk. The look of the segment taps into Anime sensibilities as well as the real-life eruption of Mount St. Helens, all to the purpose of illustrating nature's circle of life, death and rebirth.

AMILCARE PONCHIELLI

Dance of the Hours from *La Gioconda* (1876)

Using such diverse touchstones as the animal caricatures of artists T. S. Sullivan and Heinrich Kley, and a George Balanchine ballet for the 1938 film *The Goldwyn Follies* (where ballerina Vera Zorina emerges effulgent from a reflecting pool), director T. Hee's anthropomorphic marriage of high art and low in *Dance of the Hours* never fails to elicit gales of laughter. This loving parody of classical dance, "a pageant of the hours of the day," begins

with Ostrich Ballet: Morning, in which an ostrich *corps de ballet* is awakened by Mlle. Upanova (modeled on Ballet Theatre ballerina Irina Baronova). Next comes Hippo Ballet: Afternoon, where Hyacinth Hippo (modeled on stage, radio and screen actress Hattie Noel, as well as live-action model for Snow White and the Blue Fairy, dancer Marge Champion) makes her first appearance. Elephant Ballet: Evening follows, wherein the *corps* executes an elaborate bubble dance. (Walt suggested that the "elephants' trunks can come up and spray like the Beverly Hills fountain.") Next comes Alligator Ballet: Night. Here, Ben Ali Gator (modeled on Ballet Russe dancer David Lichine) and Hyacinth Hippo (additionally modeled on Lichine's wife, Tatiana Riabouchinska) dance a *pas de deux* unrivalled in the history of ballet. A grand finale brings down the house. Literally! Walt continually added gags to *Dance of the Hours*, but never at the expense of the ballet. "The whole incongruity of the thing," he said, "is the elephants and hippos doing what graceful people do. Of course, they can use natural props like their trunks."

PAUL DUKAS

The Sorcerer's Apprentice (1896-97)

Less than a decade after Mickey Mouse's arrival on the silver screen, Walt Disney felt that the popularity of his alter ego was waning and decided to feature him in a retelling of Johann Wolfgang von Goethe's poem, *The Sorcerer's Apprentice*, accompanied by Paul Dukas' composition of the same name. A chance meeting between Walt and Leopold Stokowski led to the famed leader of the Philadelphia Orchestra agreeing to conduct at no cost. Disney envisioned a superior offering, with production values far above the usual Mickey Mouse or *Silly Symphony* cartoon. No expense was spared. Storyboards were done in full color. Mickey's design was updated to allow for greater expression and, for the first time, his eyes had pupils. Animators studied live-action reference of a UCLA athlete jumping hurdles in order to accurately portray Mickey's struggles. Layout and color design were planned in great detail in order to convey in images

what could not be said with words. By the time *The Sorcerer's Apprentice* was completed, its budget was several times that of a normal *Silly Symphony*. Realizing he couldn't get a return on his investment with a standalone cartoon, Walt decided to make *The Sorcerer's Apprentice* the centerpiece of a "Concert Feature." "When [*Sorcerer*] was almost finished," Stokowski wrote, "Walt said to me: 'Why don't we make a bigger picture with all kinds of music?' and that led to *Fantasia*." *The Sorcerer's Apprentice* remains not only the seed from which the great "Concert Feature" grew, but perhaps the greatest ten minutes of animated storytelling ever produced.

EDWARD ELGAR

Adapted by Peter Schickele

Military Marches, Op. 39, Nos. 1 (1901), 2 (1902), 3 (1904/05) and 4 (1907) from *Pomp and Circumstance*

In looking for a piece of music for *Fantasia 2000* that would be familiar to a wide-ranging audience, Disney artists hit upon the idea of using Elgar's *Pomp and Circumstance* March No. 1, a mainstay at high school and college graduations in the United States, and familiar under various other guises worldwide. Numerous story ideas were considered and rejected, including one that featured a royal procession of Disney princes and princesses presenting their offspring to Donald Duck! After developing and discarding a concept that involved animating every Disney character ever created, it was decided that, since *The Sorcerer's Apprentice* gives Mickey Mouse his moment in the spotlight, Donald should have a moment of hope and glory as well. A retelling of the story of Noah's Ark, with Donald in the role of the Patriarch, provided plenty of opportunities for marching – two-by-two, of course – as well a variety of possibilities for the frustration-inducing, yet humorous incidents that are the bane of Donald's existence. That Donald loses and regains his true love in such a grand tapestry only adds to the poignancy of this duck tale.

OTTORINO RESPIGHI

Pines of Rome (1924)

Respighi's *Pines of Rome* was one of the earliest segments of *Fantasia 2000* green-lit for production. And it was, according to Roy Disney, "the first musical selection I suggested." Just as the artists working on the original *Fantasia* stretched the boundaries of available technology, artists working on *Pines of Rome* were eager to show what could be accomplished with the then still-new technology of computer animation. (This is in the days before *Toy Story*!) Inspired by Roy Disney's tales of piloting through cumulus thunderhead cloud formations, Disney artists combined elements of traditional hand-drawn animation with computer generated characters and environments to create the plausible impossible – a pod of flying humpback whales! As to what happens to the whales, the artists suggest that it's up to the interpretation of the individual viewer. Roy Disney said, "Certainly it is about hope and rebirth, but there's also a mystical quality to it that seems to transcend all that."

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SCOTT DUNN

Conductor



Photo: Steve J. Sherman

FORTE: American conductor and pianist Scott Dunn is the Associate Conductor of the Hollywood Bowl Orchestra. One of the most versatile musicians of his generation, he has

garnered critical praise. As one New York critic noted "... he is a conductor of great promise, a pianist of note, and a sensitive and intelligent artist. All of these elements come together to give the audience an experience closer to heaven than most of us will get in this lifetime."

RECENT HIGHLIGHTS: He has recently led such distinguished ensembles as the Atlanta Symphony, the Colorado Symphony, the Hollywood Bowl Orchestra, the Los Angeles Philharmonic, the Omaha Symphony, the Orchestre National de France, the Pittsburgh Symphony, the St. Petersburg (Russia) Philharmonic, the Vancouver (BC) Symphony, and has shared the stage with guitarist Trey Anastasio, Beck, Chris Botti, Natalie Cole, Sean Lennon and other noted artists. A one-time student of Byron Janis, he also has appeared in the world's most distinguished venues and on numerous NAXOS recordings as pianist soloist and collaborator.

BACKGROUND: Dunn's professional conducting career began in 1999, when Lukas Foss appointed him associate music director for The Music Festival of the Hamptons. Dunn subsequently held conducting posts at Glimmerglass Opera and at Pittsburgh Opera. In 2007 he joined the conducting staff of the LA Philharmonic's Hollywood Bowl Orchestra and in 2010 was named Associate Conductor. He is known for his performances of Ives and has championed the works of his mentors Richard Rodney Bennett, Lukas Foss and Leonard Rosenman. He is also closely associated with songwriter/composer Vernon Duke having orchestrated, reconstructed and recorded many of Duke's pieces.

Wednesday, July 8, 2015, at 7:30pm

MARCH OF THE PENGUINS WITH THE SEATTLE SYMPHONY

WITH MUSIC BY ALEX WURMAN

SPECIAL PERFORMANCES

Jeffrey Schindler, conductor
Alan Steinberger, piano
Seattle Symphony

March of the Penguins

There will be one 20-minute intermission.

Concert produced by arrangement with Warner Bros. and Cadenza Artists

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Score Proofreading: Michael Benedict, Bonnie Snell Schindler, Jeremy Nathan Tisser

Music Preparation: Pablo Heisenberg

Assistant to Mr. Wurman: Josh Moshier

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JEFFREY SCHINDLER

Conductor



Photo: Karman Kruschke

FORTE: Conductor Jeffrey Schindler enjoys a dynamic international career that takes him from concert podiums around the world to the scoring stages of Hollywood, to the recording studios of London. Known as a highly versatile conductor, Schindler's many activities include such diverse projects as symphonic recordings, world-premiere operas and contemporary world-music concerts.

RECENT HIGHLIGHTS: Engagements include his most recent concert recording, leading the London Symphony Orchestra through the evocative music of celebrated Spanish composer Alfonso Romero, the world premiere of *Red Azalea* by distinguished American composer William Kraft and a PBS special presentation, *Damian Live in Concert from Bucharest*. Schindler has conducted orchestras and ensembles in the United States, Europe and Australia, including the AISOI Symphony Orchestra in Australia, the Bach Choir of London, the Czech Philharmonic, the London Session Orchestra, the London Symphony Orchestra and the Metro Voices of London.

CONDUCTING FOR FILM: As a highly respected conductor of film scores, he leads some of the finest orchestral ensembles in the world, including the recording musicians of the Los Angeles film studios, Seattle and London. His international feature film and television projects include the most successful documentary of all time: the Academy Award-winning *March of the Penguins*, as well as *Anchorman*, *Astroboy*, *Bernard and Doris*, *Four Christmases*, *Hollywood Homicide*, *How Stella Got Her Groove Back*, *Jack the Giant Slayer*, *Talladega Nights*, *Temple Grandin*, *The Wolfman* and *X-Men: Days of Future Past*.

TEACHING: Schindler has taught conducting at the world renowned Conductors' Institutes in Hartford, Connecticut and Varna, Bulgaria, as well as at the Hartt School of Music, the University of California, Los Angeles, the University of California, Santa Barbara and the Brooklyn Conservatory of Music.

ABOUT THE COMPOSER: ALEX WURMAN

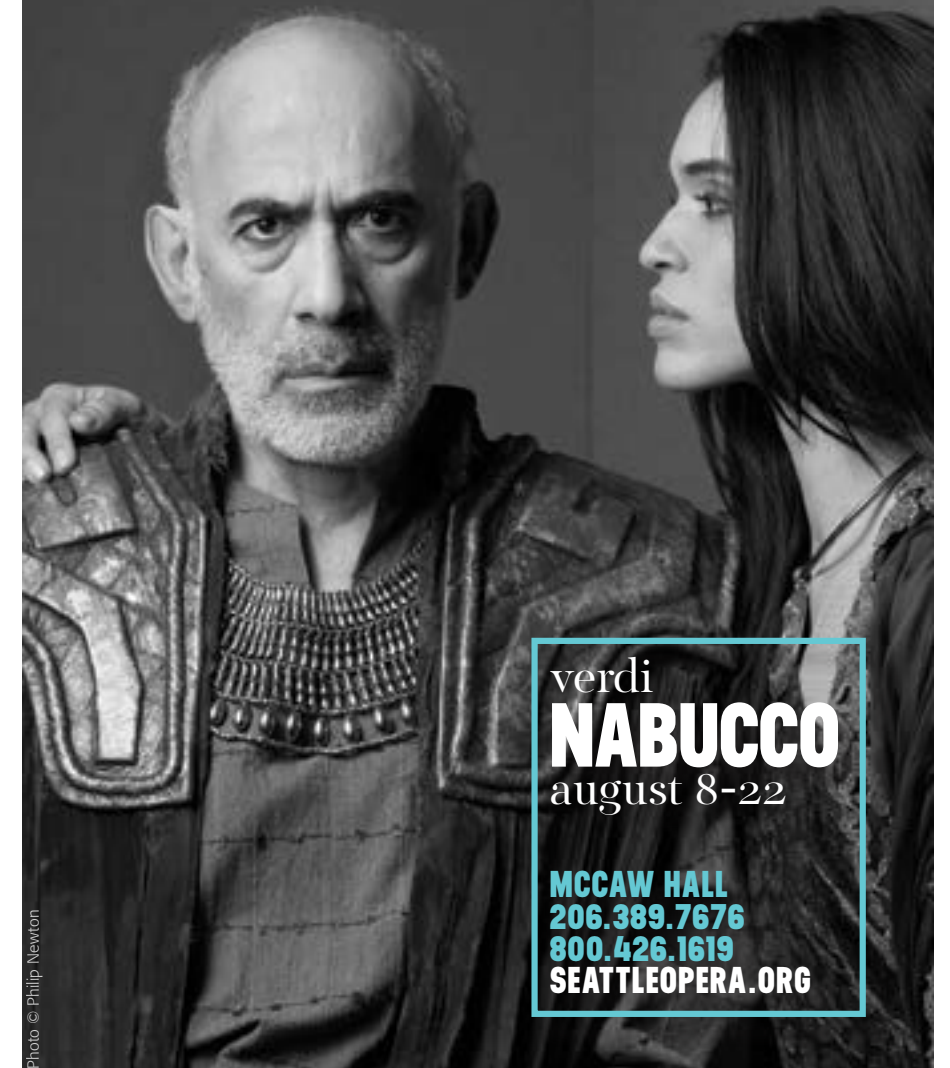


Alex Wurman is a highly versatile composer with a broad musical palette. He has traversed the film-score landscape with his critically-acclaimed score for *March of the Penguins*, provided musical punctuation to the beloved comedies *Anchorman* and *Talladega Nights*, and captured the essence of brainy ideas for independent films with the eerie piano melodies of *Confessions of a Dangerous Mind*, minimalist/20th century sculpted sounds for *Temple Grandin* and contemporary interpretations of French impressionism for *Thirteen Conversations About One Thing*. Wurman is a two-time Best Music awardee at the Jackson Hole Wildlife Film Festival, winning most recently for *The Last Lions*. Wurman has also scored many major telefilms including *Mrs. Harris, Bernard and Doris* and *Temple Grandin* for which he received the Emmy Award for Outstanding Music Composition.

Wurman's talents are the result of both nature and nurture, hailing from a family with generations devoted to the study and performance of music. The Chicago native's father, Hans Wurman, was an arranger and composer who pioneered the world of electronic music by recording intricate works on the first Moog synthesizer. Wurman's love for the arts would secure him admission into the prestigious Academy of Performing Arts High School. He went on to study composition at the University of Miami in Coral Gables and the American Conservatory of Music in Chicago.

"He is a born storyteller whose work gets to the heart of the matter and expresses what words cannot. The music he creates is completely unique, complex and stunning," said Jill Sprecher, director of *Thirteen Conversations About One Thing*.

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Friday, July 10, 2015, at 8pm
Saturday, July 11, 2015, at 8pm

DISTANT WORLDS: MUSIC FROM FINAL FANTASY® WITH THE SEATTLE SYMPHONY

SPECIAL PERFORMANCES

Arnie Roth, conductor • R. Hamilton Wright, narrator • Alexa Jarvis, soprano
• Karl Marx Reyes, tenor • Charles Robert Stephens, baritone • Seattle Pro Musica •
Seattle Symphony

NOBUO UEMATSU
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MASAYOSHI SOKEN^

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FINAL FANTASY IX: Not Alone

FINAL FANTASY VI: Opera "Maria and Draco"

FINAL FANTASY Series: Main Theme

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ARNIE ROTH

Conductor



FORTE: A classically trained violinist, conductor, composer, producer and Grammy Award-winning artist, Arnie Roth performs across a wide array of musical genres. Roth has performed with a

host of artists, including Andrea Bocelli, Charlotte Church, Josh Groban, Il Divo, The Irish Tenors, Jewel, Branford Marsalis, Diana Ross, Patrick Stewart and The Three Tenors. He is also a long-time member of the Grammy Award-winning group Mannheim Steamroller.

CONDUCTING HIGHLIGHTS: Orchestras that Roth has conducted include the Atlanta Symphony, BBC Symphony, Colorado Symphony, Dallas Symphony, Hollywood Bowl Philharmonic, Houston Symphony, Joffrey Ballet Orchestra, London Symphony Orchestra, Los Angeles Philharmonic, Ravinia Festival Orchestra, San Diego Symphony, San Francisco Symphony, Sydney Symphony, Tokyo Philharmonic, WDR Rundfunkorchester Köln and Winnipeg Symphony. Roth brought critical acclaim to the Chicagoland Pops Orchestra as music director and principal conductor showcasing artists including the Beach Boys, Judy Collins, Linda Eder, Michael Feinstein, Art Garfunkel, Wynonna Judd, Johnny Mathis and Linda Ronstadt.

GAMING MUSIC: Roth was the music director and conductor of the national concert tour "Dear Friends: music from FINAL FANTASY." In 2006 Roth conducted the "VOICES: music from FINAL FANTASY" concert in Tokyo with the Tokyo Philharmonic. He then became the principal conductor and music director of PLAY! A Video Game Symphony featuring music from blockbuster video games such as Battlefield 1942™, Elder Scrolls III: Morrowind™, FINAL FANTASY®, Halo and World of Warcraft®. As both producer and music director, Roth premiered "Distant Worlds: music from FINAL FANTASY" in December 2007 with the Royal Stockholm Philharmonic in Sweden. The release of the recording of "Distant Worlds: music from FINAL FANTASY" coincided with the start of the "Distant Worlds" 2008 world-tour and continues to thrill audiences around the world with upcoming performances in Asia, Australia, Europe and North America.

R. HAMILTON WRIGHT

Narrator



R. Hamilton Wright most recently appeared as Tartuffe in *Tartuffe* at Seattle Shakespeare Company, directed by Makaela Pollock. Last year Wright appeared at the Seattle

Repertory Theatre in Sam Hunter's *A Great Wilderness* as Tim and then had the great good fortune to play George opposite Ms. Pamela Reed as Martha in Edward Albee's *Who's Afraid of Virginia Woolf*, both directed by Braden Abraham. In 2014 he played Vanya in Christopher Durang's *Vanya, Sonia, Masha and Spike* directed by Kurt Beattie at ACT and then Ebenezer Scrooge in Greg Falls' adaptation of Charles Dickens' *A Christmas Carol*, directed by John Langs. Wright has been a professional actor for nearly 40 years and in that time he has appeared in over 130 productions.

ALEXA JARVIS

Soprano



Photo: Michelle Moore

Alexa Jarvis "lives up to her name...while both acting and singing are of the high quality expected" (*City Arts*). A Pacific Northwest native, Jarvis' performance experience spans from the international

opera stage to recording studios for Hollywood's top video-game soundtracks and local Seattle stages. Jarvis recently made her Seattle Symphony debut in the 2014-2015 Opening Night Concert. Also at Benaroya Hall this year, Jarvis won the Northwest District Metropolitan Opera Competition. Opera highlights for the 2014-2015 season include a summer Young Artist Residency in Germany with Theater Lüneburg, and the roles of Aliitsa (*Our Earth*, Seattle Opera), Donna Elvira (*Don Giovanni*, Juneau Lyric Opera), Micaëla (*Carmen*, Washington Idaho Opera), Suor Genovieffa (*Suor Angelica*, Opera Mariposa), Yum Yum (*The Mikado*, Seattle Gilbert and Sullivan Society), Pamina (*Die Zauberflöte*, Northwest Opera/NOISE), and Donna Elvira again in Lucca, Italy.

KARL MARX REYES

Tenor



Karl Marx Reyes is a Filipino/American tenor trained in the Pacific Northwest. Reyes made his Seattle Opera debut as a Contadino in Leoncavallo's *Pagliacci*, followed

by his roles as the Messenger in Verdi's *Aida*, the NVA Lieutenant Commander in the world premiere of Daron Hagen's *Amelia* and, most recently, the Wig Maker in Richard Strauss' *Ariadne Auf Naxos*. Other roles include Remendado in Bizet's *Carmen*, John Styx & Orpheus in Offenbach's *Orpheus in the Underworld*, Pedrillo in Mozart's *Abduction from the Seraglio*, Goro in *Madama Butterfly*, Rodolfo in Puccini's *La Bohème* and Ferrando in Mozart's *Così fan Tutte*. Reyes has been a proud member of the Seattle Opera Chorus for the past two decades.

CHARLES ROBERT STEPHENS

Baritone



Charles Robert Stephens has been hailed by *The New York Times* as "a baritone of smooth distinction." He has sung several roles with the New York City Opera, including

Frank in *Die tote Stadt*, Sharpless in *Madama Butterfly* and Germont in *La traviata*. He makes frequent Carnegie Hall appearances with Opera Orchestra of New York, the Oratorio Society of New York, the Masterworks Chorus and Musica Sacra. He was last seen at the Seattle Symphony in the 2014-2015 Opening Night Concert. This season's highlights include *Messiah* with the Portland Chamber Orchestra and Whatcom Choral, Beethoven's Ninth with Helena Symphony and Orchestra Seattle, Bach's St. John Passion with Trinity Concerts Portland, Haydn's *Creation* with the Bainbridge Chorale, Aeneas in *Dido and Aeneas* in Portland and Escamillo in *Carmen* with Yakima Symphony.

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Seattle Pro Musica is a critically acclaimed choral organization comprised of four performing ensembles. Recipient of the Margaret Hillis Award for Choral Excellence and the ASCAP/Chorus America Award for Adventurous Programming, Seattle Pro Musica is ranked by *American Record Guide* as "among America's very best choirs." Under Artistic Director Karen P. Thomas, Seattle Pro Musica has received international acclaim for its CD recordings and live performances. *Choir and Organ* magazine writes: "Seattle Pro Musica presents a cappella singing at its best." Seattle Pro Musica has appeared on the NPR radio show *Saint Paul Sunday*, and at numerous international and national festivals, including the National Conference of the American Choral Directors Association and the National Conference of Chorus America. In 2013 Seattle Pro Musica and the Seattle Symphony and Chorale joined forces to co-host the Annual Conference of Chorus America, bringing choral luminaries from all over the country together to celebrate choral music in Seattle.

Karen P. Thomas, Artistic Director and Conductor, has conducted at international festivals in Europe and North America, and has lectured for Chorus America, the American Guild of Organists, the American Choral Director's Association, the Seattle Symphony and numerous festivals and events. She has received awards from the NEA, American Academy and Institute of Arts and Letters and ASCAP, among others. Named the Washington State "Outstanding Choral Director" for 2012, she has been lauded for her "charismatic...magnetic podium presence." She currently serves on the Seattle Music Commission, and on the boards of Chorus America, the American Choral Directors Association (NW) and the Greater Seattle Choral Consortium.

Karen P. Thomas, conductor

Soprano

Emma Crew
Heidi Kim
Erin M. Ellis
Erin Gabriel
Kira Hicks
Amy Killian
Ada Ng
Jan Strand

Alto

Carol Burleson
Terri Chan
Jacque Deerr-Lord
Amy Lassen
Vanessa B. Maxwell
Teena Reichgott
Valerie Rice
Kathryn Tewson
Hannah Won

Tenor

Perry L. Chinn
Anton R. du Preez
Jim Howeth
Wes Kim
Jack Ma
Jakub Martisovits
Will Myers
Danny Szydio

Bass

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YOUR GUIDE TO BENAROYA HALL

SYMPHONICA, THE SYMPHONY STORE:

Located in The Boeing Company Gallery, *Symphonica* opens 90 minutes prior to all Seattle Symphony performances and remains open through intermission.

PARKING: You may purchase prepaid parking for the Benaroya Hall garage when you purchase concert tickets. Prepaid parking may be purchased online or through the Ticket Office. If you wish to add prepaid parking to existing orders, please contact the Ticket Office at 206.215.4776.

The 430-space underground parking garage at Benaroya Hall provides direct access from the enclosed parking area into the Hall via elevators leading to The Boeing Company Gallery. Cars enter the garage off Second Avenue, just south of Union Street. There are many other garages within a one-block radius of Benaroya Hall as well as numerous on-street parking spaces.

COAT CHECK: The coat check is located in The Boeing Company Gallery. Patrons are encouraged to use this complimentary service. For safety, coats may not be draped over balcony railings.

LATE SEATING: For the comfort and listening pleasure of our audiences, late-arriving patrons will not be seated while music is being performed. Latecomers 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.

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.

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

PUBLIC TOURS: Free tours of Benaroya Hall begin at noon and 1pm on select Mondays and Tuesdays; please visit benaroyahall.org or call 206.215.4800 for a list of available dates. Meet your tour guide in The Boeing Company Gallery. To schedule group tours, call 206.215.4856.

COUGH DROPS: Cough drops are available from ushers.

EVACUATION: To ensure your safety in case of fire or other emergency, we request that you familiarize yourself with the exit routes nearest your seat. Please follow the instructions of our ushers, who are trained to assist you in case of an emergency.

DINING AT BENAROYA HALL

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

DAVIDS & CO.: Join us for a bite at Davids & Co., a brand-new cafe in The Boeing Company Gallery at Benaroya Hall. Featuring fresh takes on simple classics, Davids & Co. offers the perfect spot to grab a quick weekday lunch or a casual meal before a show. Open weekdays from 11am-2pm and two hours prior to most performances in the S. Mark Taper Foundation Auditorium.

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

SMOKING POLICY:

Smoking is not permitted in Benaroya Hall. Smoking areas are available along Third Avenue.

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.

DOCTOR IN THE HOUSE: Virginia Mason Medical Center physicians frequently attend Seattle Symphony performances and are ready to assist with any medical problems that arise.

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

SERVICES FOR HARD-OF-HEARING PATRONS:

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

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

BENAROYA HALL: Excellent dates are available for those wishing to plan an event in the S. Mark Taper Foundation Auditorium, the Illsley Ball Nordstrom Recital Hall, the Samuel & Althea Stroum Grand Lobby and the Norcliffe Founders Room. Call Matt Laughlin at 206.215.4813 for more information.

SHARE THE MUSIC THROUGH TICKET DONATION:

If you are unable to attend a concert, we encourage you to exchange your tickets for another performance or donate your tickets prior to the performance. When you donate your tickets to the Seattle Symphony for resale, you not only receive a donation tax receipt, you also open your seat for another music lover. If you would like to donate your tickets for resale, please contact the Seattle Symphony Ticket Office at 206.215.4747 or 1.866.833.4747 (toll-free outside local area) at your earliest convenience, or call our recorded donation line, 206.215.4790, at any time.

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CELEBRATE ASIA

On March 1 the Seattle Symphony presented its seventh annual *Celebrate Asia*, highlighting the rich musical heritage of Seattle's Asian communities. The concert featured the U.S. premiere of Yugo Kanno's *Revive*, Concerto for Koto and Shakuhachi, a co-commission with the Japan Philharmonic Orchestra; and the world premiere of *Xizi* by *Celebrate Asia* Composition Competition winner Ye Yanchen. Both commissions were generously underwritten by Yoshi and Naomi Minegishi.

Following a Lion Dance performance at intermission, Seattle Symphony Assistant Principal Cello Meeka Quan DiLorenzo was the featured soloist in selections from *Crouching Tiger* Cello Concerto. The Samuel & Althea Stroum Grand Lobby was alive with music and dancing by local performance groups before and after the concert, adding a festive atmosphere to the event.

Special thanks to the *Celebrate Asia* Committee for their leadership and Presenting Sponsors JP Morgan Chase and Mulvanny G2 Architecture for their generous support. Thanks also to Supporting Sponsors Acucela, Bellevue Children's Academy, Delta Air Lines and the Tateuchi Foundation; and the many individual sponsors, community partners and attendees who helped make this year's event a success.

As the orchestra prepares to embark on a tour of Asia in June of 2016, *Celebrate Asia* is a fitting testament to the strong ties between the Symphony and Seattle's Asian communities. For information on the Symphony's Asia tour, contact Matt Marshall at 206.215.4756.

Read past editions of The Lis(z)t at seattlesymphony.org/liszt.

PHOTOS: 1 Koto player Chiaki Endo 2 *Celebrate Asia* Committee BACK ROW: Greg Dwidjaya, Founding Chair Yoshi Minegishi, Kim Long Nguyen; FRONT ROW: Co-Chair SoYoung Kwon, Yuka Shimizu, Mariela Fletcher, Vivi Cooper, Ruoxi Zhang, Martha Lee, Eunju Kim, Susanna Tran; NOT PICTURED: Co-Chair Viren Kamdar, Hisayo Nakajima, Pankaj Nath, Busbong Sears, Julie Sun 3 President & CEO Simon Woods with Jerry Lee 4 Dr. Sumiko Kurachi 5 Board Chair Leslie Jackson Chihuly and Sharmista Mitra Dohray 6 Assistant Principal Cello Meeka Quan DiLorenzo Photos by Brandon Patoc Photography

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