

JANUARY 2018

SEATTLE SYMPHONY

LUDOVIC MORLOT, MUSIC DIRECTOR



DAUSGAARD
CONDUCTS
BRAHMS

PROKOFIEV
FESTIVAL

BROADWAY
T O D A Y

encore
arts programs



Photo: Brandon Patoc

"This is where I slow down and really meditate. I can come to a concert and feel totally renewed afterwards. Knowing my efforts directly help this organization make me incredibly proud, and bringing a person to the orchestra who has never experienced symphonic music is one of the greatest pleasures I have."

– Terry, proud supporter and Symphony Board member

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SEATTLE**SYMPHONY**.ORG/GIVE | 206.215.4832

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WITH PABLO RUS BROSETA**

CONCERTS

15 / January 4 & 6
MOZART SYMPHONY NO. 39

18 / January 12–14
BROADWAY TODAY

20 / January 15
NATHAN LAUBE IN RECITAL

23 / January 18
PROKOFIEV CONCERTO FESTIVAL 1

27 / January 19
PROKOFIEV CONCERTO FESTIVAL 2

29 / January 25 & 27
DAUSGAARD CONDUCTS **BRAHMS**

32 / January 26
BRAHMS UNTUXED

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SEATTLE SYMPHONY**

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Photo: Justin Patterson

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Photo: Paul Glickman

15 / **AUGUSTIN HADELICH**



Photo courtesy of the artist

27 / **SOPHIE LEE**

ON THE COVER: Thomas Dausgaard (p. 29) by Brandon Patoc

COVER DESIGN: Jadzia Parker

EDITOR: Heidi Staub




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CALENDAR

January & February

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

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	JANUARY			7:30pm Mozart Symphony No. 39	7pm Garfield High School Side-by-Side	8pm Mozart Symphony No. 39
	1			4	5	6
7	8	BETSY WOLFE		11	12	13
2pm Broadway Today 2:30pm Seattle Baroque Orchestra: Byron Schenkman's Favorites	7:30pm Nathan Laube in Recital	7:30pm Seattle Arts & Lectures: Nikki Giovanni	7:30pm Seattle Arts & Lectures: Jesmyn Ward	7:30pm Prokofiev Concerto Festival 1	8pm Prokofiev Concerto Festival 2	
14	15	16	17	18	19	20
3pm Seattle Youth Symphony Orchestra Side-by-Side	7:30pm STG Presents: Adam Sandler & Friends	9am Friends Open Rehearsal & Discussion 7pm Roosevelt High School Side-by-Side	7:30pm Howard Jones Solo: The Songs & The Stories	7:30pm Dausgaard Conducts Brahms 7:30pm Seattle Arts & Lectures: Ijeoma Oluo	7pm Brahms Untuxed	2pm Seattle Philharmonic Orchestra presents Three Decades, Five Treasures 8pm Dausgaard Conducts Brahms
21	22	23	24	25	26	27
2pm National Geographic Live — View From Above	7:30pm National Geographic Live — View From Above	7:30pm National Geographic Live — View From Above	8pm The St. Olaf Choir in Concert	FEBRUARY 7:30pm Rachmaninov Symphony No. 3	12pm Rachmaninov Symphony No. 3 7:30pm Seattle Arts & Lectures: Live Taping of "A Tiny Sense of Accomplishment" 8pm Joshua Bell in Recital	8pm Rachmaninov Symphony No. 3
28	29	30	31	1	2	3
	7:30pm UW Symphony at Benaroya Hall			7:30pm Morlot Conducts Strauss	12pm Founders Circle Silver Luncheon* 7:30pm Masters of Scottish Arts	2pm SYSO: 4 Orchestras Winter Concert 8pm Morlot Conducts Strauss 8pm Andre Feriante
4	5	LA LA LAND		8	9	10
4pm Celebrate Asia	7pm Catholic High School Choir Festival	7:30pm La La Land in Concert with the Seattle Symphony 7:30pm Benjamin Clementine	7:30pm La La Land in Concert with the Seattle Symphony	1pm Benaroya Hall Tour 7:30pm Seattle Arts & Lectures: Colson Whitehead	10:30am Tiny Tots: Goodnight Moon 8pm Just a Kiss Away! Lisa Fischer & Grand Baton with the Seattle Symphony	9:30, 10:30 & 11:30am Tiny Tots: Goodnight Moon 7:30pm Seattle Repertory Jazz Orchestra: Brubeck & Desmond: Inseparable 8pm Just a Kiss Away! Lisa Fischer & Grand Baton with the Seattle Symphony
11	12	13	14	15	16	17
2pm Just a Kiss Away! Lisa Fischer & Grand Baton with the Seattle Symphony 7pm Byron Schenkman & Friends — Handel: From the War of Love 7:30pm Fran Lebowitz	7:30pm Jake Shimabukuro			3:30pm Friends Open Rehearsal*	8pm Vivaldi Gloria	11am Family Concerts: The Story of Babar 8pm Vivaldi Gloria
18	19	20	21	22	23	24
2pm National Geographic Live — Between River & Rim: Hiking the Grand Canyon 2:30pm Rachel Barton Pine 8pm Carla Bruni	7:30pm National Geographic Live — Between River & Rim: Hiking the Grand Canyon	7:30pm National Geographic Live — Between River & Rim: Hiking the Grand Canyon	12pm Seattle City Hall Community Concert 7:30pm The Wailin' Jennys			
25	26	27	28	NATIONAL GEOGRAPHIC LIVE		

LEGEND: Seattle Symphony Events Benaroya Hall Events *Donor Events: Call 206.215.4832 for more information

Betsy Wolfe in Broadway Today (January 12-14); *La La Land* in Concert with the Seattle Symphony (February 13 & 14) by Dale Robinette; *National Geographic Live — Between River & Rim: Hiking the Grand Canyon* (February 25-27)

ON THE BEAT

See Who's Here to Hear



Photo: James Holt

“I've liked classical music pretty much my entire life. I spent about 50 years in broadcasting in the United States, Australia and Europe. I was also one of a handful of Americans that participated in a thing called the radio pirates of England in the 1960s. We did our broadcasts from a ship in the North Sea. I proved to myself that I can never, ever get seasick. We went through some pretty violent weather — our ship was only 180 feet long, a former liberty ship from World War II. I started out as a disc jockey and wound up as the general manager of Swinging Radio London before we were forced to shut down.”

— Jack

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SEATTLE OPERA.

MOZART'S COMEDY ABOUT SEX

così fan tutte
 jan 13-27, 2018



LET THE GAMES BEGIN!

Love has many faces when two buddies don disguises to test the faithfulness of their fiancées. Will the women fall for their “new” suitors as the opera’s title (“All women do it”) suggests? And if they do, who is really to blame? Blending bawdy humor and keen insight, the charming *Così* features some of the sweetest and most ravishing music Mozart ever wrote.

Seattle Opera Revival

In Italian with English subtitles.
 Evenings 7:30 PM
 Sunday 2:00 PM

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PHOTO © PHILIP NEWTON

LUDOVIC MORLOT

SEATTLE SYMPHONY MUSIC DIRECTOR



Photo: Lisa-Marie Mazzucco

French conductor Ludovic Morlot has been Music Director of the Seattle Symphony since 2011. Amongst the many highlights of his tenure, the orchestra has won three Grammy Awards and gave an exhilarating performance at Carnegie Hall in 2014.

During the 2017–2018 season Morlot and the Seattle Symphony will continue on their incredible musical journey, focusing particularly on the music of Berlioz, Stravinsky and

Bernstein. In addition, they will be presenting some exciting new works by John Luther Adams, David Lang and Andrew Norman and welcoming Alexandra Gardner for a residency. The orchestra will also be performing on tour in California, including a two-day residency

at the University of California, Berkeley. The orchestra has many successful recordings, available on their own label, Seattle Symphony Media. A box set of music by Dutilleux was recently released to mark the 100th anniversary of the composer's birth.

Ludovic Morlot was Chief Conductor of La Monnaie for three years (2012–14). During this time he conducted several new productions including *La Clemenza di Tito*, *Jenůfa* and *Pelléas et Mélisande*. Concert performances, both in Brussels and Aix-en-Provence, included repertoire by Beethoven, Stravinsky, Britten, Webern and Bruneau.

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Morlot was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contribution to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music.

SEATTLE SYMPHONY ORCHESTRA ROSTER

LUDOVIC MORLOT

Harriet Overton Stimson Music Director

Thomas Dausgaard, *Principal Guest Conductor*

Joseph Crnko, *Associate Conductor for Choral Activities*

Pablo Rus Broseta, *Douglas F. King Associate Conductor*

Gerard Schwarz, *Rebecca & Jack Benaroya Conductor Laureate*

FIRST VIOLIN

Open Position

David & Amy Fulton Concertmaster

Open Position

Clowes Family Associate Concertmaster

Cordula Merks

Assistant Concertmaster

Simon James

Second Assistant Concertmaster

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Mariel Bailey

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Ayako Gamo

Timothy Garland

Leonid Keylin

Mae Lin

Mikhail Shmidt

Clark Story

John Weller

Jeannie Wells Yablonsky

Arthur Zadinsky

SECOND VIOLIN

Elisa Barston

Principal

Michael Miropolsky

John & Carmen Delo

Assistant Principal Second Violin

Kathleen Boyer

Gennady Filimonov

Evan Anderson

Natasha Bazhanov

Brittany Boulding Breeden

Stephen Bryant

Linda Cole

Xiao-po Fei

Artur Girsky

Andy Liang

Andrew Yeung

VIOLA

Susan Gulkis Assadi

PONCHO Principal Viola

Arie Schächter

Assistant Principal

Mara Gearman

Timothy Hale

Penelope Crane

Wes Dyring

Sayaka Kokubo

Rachel Swerdlow

Julie Whitton

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Jonathan Burnstein

Brendan Fitzgerald *

Jennifer Godfrey

Travis Gore

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Supported by David J. and Shelley Hovind

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Associate Principal

Judy Washburn Kriewall

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Zartouhi Dombourian-Eby

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OBOE

Mary Lynch

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Associate Principal

Chengwen Winnie Lai

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ENGLISH HORN

Stefan Farkas

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Clarinet

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BASSOON

Seth Krinsky

Principal

Paul Rafanelli

Mike Gamburg

CONTRABASSOON

Mike Gamburg

HORN

Jeffrey Fair

Charles Simonyi Principal Horn

Mark Robbins

Associate Principal

Jonathan Karschney

Assistant Principal

Jenna Breen

John Turman

Danielle Kuhlmann

TRUMPET

David Gordon

The Boeing Company Principal Trumpet

Alexander White

Assistant Principal

Christopher Stingle

Michael Myers

TROMBONE

Ko-ichiro Yamamoto

Principal

David Lawrence Ritt

Stephen Fissel

BASS TROMBONE

Stephen Fissel

TUBA

John DiCesare

Principal

TIMPANI

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+ *Resident*

† *In Memoriam*

** *On Leave*

* *Temporary Musician for 2017–2018 season*

ROBERTA DOWNEY

Cello



Photo courtesy of Roberta Downey

That's Seattle Symphony cellist Roberta Downey in her beekeeping gear. When she's not playing with the orchestra, Roberta loves to dabble, whether raising ducks, brewing mead, making wine or restoring an old cabin with her husband. "I like to keep my fingers in many pies, it keeps life interesting," she reflects. "Many things fascinate me and learning new things is fun."

Roberta grew up in Seattle. Her father, Edward Hansen, was the Seattle Symphony's organist under Music Director Milton Katims in the 1960s. "Both my parents were musicians, so music was always there," says Roberta. "One of my fondest grade school memories was when the Seattle Symphony string quartet with concertmaster Henry Siegel came and played for us."

After college, she moved back to Seattle and started to prepare for auditions. "Many of my friends in college were Olympic athletes and I saw how they would taper for competitions," she explains. "So I decided to apply it to my audition." Tapering is a process that focuses your entire life toward a goal — practice sessions, diet, even your sleep schedule.

Laughing, she admits it might be hard to pull off the same process — especially the bit about cutting carbs the week of the audition. "But I feel so fortunate to have found a hometown job," she smiles. "It still feels amazing to be playing with the orchestra I grew up watching as a kid."

For more on the Seattle Symphony, visit seattlesymphony.org/stories.



JAN
11

Robin & Rachele McCabe Duo Pianos

Sisters see eye-to-eye playing music by Bernstein, Brahms, Debussy, and more.
7:30 pm Meany Theater



FEB
5

UW Symphony at Benaroya Hall with Sæunn Thorsteinsdóttir, cello, Cristina Valdés, piano & Michael Jinsoo Lim, violin
Ludovic Morlot and David A. Rahbee conduct works by Rossini, Stravinsky, Beethoven, and Enesco.
7:30 pm Benaroya Hall



FEB
23

Faculty Recital: Craig Sheppard, piano
Bach: The Art of The Fugue
Chair of the UW piano program performs Bach's masterwork.
7:30 pm Meany Theater

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SIMPLE GIFTS

Youth in Focus

Photo courtesy of Youth in Focus



Youth in Focus empowers youth, through photography, to experience their world in new ways and to make positive choices for their lives. They put cameras in the hands of youth surrounded by high quality talented teachers, nurturing adult mentors and create a strong community of support. Through photography, students find their voice, identity, creativity, and gain new confidence in their worth and abilities.

The Seattle Symphony has been partnering with Youth in Focus since 2013 and the young people they serve have access to complimentary tickets through the Community Connections program.

Youth in Focus is one of 18 partners in the Seattle Symphony's Simple Gifts initiative which brings the healing power of music to those who previously or are currently experiencing homelessness.

"I really enjoyed attending the symphony's performance. The seats were great, the music was beautiful, and it was an opportunity I would not have otherwise had!" – Youth in Focus Teaching Artist

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

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Pianist **Jovino Santos Neto**

FEB
02
7:30



JAN
18
7:30



Clarinetist
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7:30

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Photo: Brandon Patoc



NEWS FROM:

SIMON WOODS, PRESIDENT & CEO

Welcome to 2018 at the Seattle Symphony!

Here at the Symphony we recommit again to another year of passionate investment in the twin poles of our work — adventurous programming and performances, and deep commitment to community engagement. We take very seriously our responsibilities as one of Seattle’s most prominent performing arts organizations to take

forward our art form in new ways, build new audiences and share the inspiration of great music as widely as possible.

As you may have read, I am moving on to become CEO of the Los Angeles Philharmonic and a search is already underway to find the Seattle Symphony’s next CEO. It is very hard indeed for me to contemplate leaving Seattle — and especially this wonderful organization to which I have devoted the last seven years of my professional life. Over the past few years the Seattle Symphony has continued to develop — with the amazing support of so many of you in this community — into the focused, ambitious and resilient organization that it is today.

As I said when I announced my departure: The Seattle Symphony knows what it stands for, knows where it’s going and knows how to get there. Based on the electrifying performances we have heard on stage these past few months, the extraordinarily compassionate and inspiring work we undertake with young people and our communities, the talents of our musicians, the determination and creativity of our staff, and the generosity and leadership of our board, I feel truly confident that the Seattle Symphony still has its best days ahead of it, including celebrating Ludovic Morlot’s incredible achievements as Music Director and welcoming Thomas Dausgaard to the position in 2019.

As I depart the beautiful Pacific Northwest and its generous people, it just remains for me to wish you all many years ahead of great music, to thank you for your support, and to urge you to go on supporting generously this precious institution, which is such a shining jewel in this city’s cultural landscape.

With warmest wishes,
Simon

NOTA BENE

FREE KIDS TICKETS Share your love of music with the young people in your life through Family Connections. When you purchase a regularly priced Masterworks, Pops or Untuxed ticket for yourself over the phone or in-person at the Ticket Office, you may request up to two Family Connections passes for children 8 to 18 to attend with you for free.

BRAVO ELENA! Join us in celebrating Seattle Symphony VP of Artistic Planning Elena Dubinets, who was recently named one of *Musical America’s* top 30 Professionals of the Year. Elena’s creative approach to programming and her work in commissioning over 50 new works benefits not only our audiences, but the wider field of symphonic music.

COMMUNITY CONCERTS



Photo: Jenny Crooks

Every year the Seattle Symphony performs free Community Concerts around the Puget Sound region as a part of its mission to increase access to live performances and to bring people together to connect with their community.

Don’t miss these upcoming concerts!

Friday, January 5, at 7pm
SIDE-BY-SIDE WITH GARFIELD HIGH SCHOOL
at Benaroya Hall

Pablo Rus Broseta, conductor
Kimberly Roy, conductor

Sunday, January 21, at 3pm
SIDE-BY-SIDE WITH SEATTLE YOUTH SYMPHONY ORCHESTRA
at Benaroya Hall

Ludovic Morlot, conductor
Stephen Rogers Radcliffe, conductor

Tuesday, January 23, at 7pm
SIDE-BY-SIDE WITH ROOSEVELT HIGH SCHOOL
at Roosevelt High School

Thomas Dausgaard, conductor
Anna Edwards, conductor

Wednesday, February 28, at 12 noon
SEATTLE CITY HALL COMMUNITY CONCERT
at Seattle City Hall

Pablo Rus Broseta, conductor

The Seattle Symphony’s Community Concerts are made possible with support from 4Culture, the Seattle Office of Arts & Culture and Seattle Symphony donors.

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CELEBRATE ASIA

This year is the tenth anniversary of *Celebrate Asia*, an annual event presented in collaboration with Seattle's Asian communities.

BY ANDREW STIEFEL



Photo: Brandon Patoc

Northwest Kung Fu and Fitness School Lion Dance at the 2016 *Celebrate Asia*.

Drums thunder from the balcony and dancers whirl past in bright splashes of color. Dragons weave through the crowd and people burst forth in moments of spontaneous dancing. It's all part of *Celebrate Asia*, the Seattle Symphony's annual concert honoring and celebrating Seattle's Asian communities.

This year is the tenth anniversary of *Celebrate Asia*, which has drawn more than 19,000 people to the Seattle Symphony and Benaroya Hall since it began in 2009. The concert was the vision of Seattle Symphony Lifetime Director Yoshi Minegishi, who approached the Symphony with the inspiration for the concert.

"I know how difficult it is for immigrants to get involved with the civic life of their area," says Minegishi, himself an immigrant and naturalized U.S. citizen. "I wanted to connect the Asian community with the Seattle Symphony and the cultural life of Seattle, to encourage them to get involved in the civic life of their city."

Minegishi was born in Japan at the outbreak of World War II and moved to the United States in 1966. "Our house didn't burn, one of the very few that survived the bombing," recalls Minegishi about his introduction to Western music. "We had an old German piano. And I learned a little bit."

Although he took piano for many years, he admits that "sports were my thing." He moved to Redwood City, California when he

was 16 to pursue his real love, tennis, earning a scholarship to play at Stanford University before starting work at IBM. "Then in 2000 I came to Seattle and felt that it was time to pay back all my luck, the lucky life that I've had," says Minegishi.

With the support of the Seattle Symphony Board Chair at the time, Susan Hutchinson, Minegishi invited representatives from eight countries — Japan, China, Korea, India, Vietnam, Thailand, Indonesia and the Philippines — to join the planning committee and launch the concert. "To do anything you need a team, a good team," he explains. "It is a community event, and the community must guide the decisions. That is key."

One of the people Minegishi reached out to was Jerry Lee. "We each took blocks of 500 tickets and sold them to our friends, family, everyone we knew," says Lee. "For many people, it was their first time hearing the Seattle Symphony or going to Benaroya Hall. It was amazing."

The first concert opened to a sold-out audience and featured a side-by-side performance with the Seattle Youth Symphony Orchestra as well as solo appearances by Chinese and Korean artists. "The whole community showed up," smiles Minegishi as he recounts the first concert. Many other Asian countries have been represented on the main stage throughout the years, as well as in

the pre- and post-concert performances.

In the 2010–2011 season, the Symphony introduced a composition competition as part of *Celebrate Asia*. The competition recognizes emerging composers who are influenced by Asian culture, music and traditions. You can listen to past winners at seattlesymphony.org/compositioncompetition.

“The goal is discovery, helping us identify young talent,” says Elena Dubinets, Seattle Symphony Vice President of Artistic Planning. “And to give them a platform to start growing. Huang Ruo, our first winner, now has an international career. And it all started here.”

This year, *Celebrate Asia* will feature one of the soloists from the very first concert: Warren Chang performing a solo on the erhu, a Chinese stringed instrument. The program will also feature Indian composer and soloist Nishat Kahn performing his Concerto for Sitar and Orchestra.

In the second half of the concert, the Seattle Chinese Orchestra will join members of the Seattle Symphony for side-by-side performances. The members of the orchestra play traditional Chinese instruments as well as the cello and double bass, which add depth and blend to the ensemble. The two orchestras will play arrangements of traditional Chinese folk songs.

“I hope the Seattle Symphony continues to share this music, here and with other cities around the world,” says Minegishi. “That would be my dream.”

The tenth anniversary of *Celebrate Asia* is on February 11, 2018. Stop by the Ticket Concierge in the Grand Lobby (available for most performances) before your concert or during intermission to get tickets, or purchase on our Listen Boldly app, online, in-person at the Ticket Office or by calling 206.215.4747.

Thank you to the Celebrate Asia committee: Viren Kamdar and Martha Lee, co-chairs, with Vivi Cooper, Greg Dwidjaya, Mariela Fletcher, Anjali Joshi, Eunju Kim, Pankaj Nath, Kim Long Nguyen, Akemi Sagawa, Ravi Sanga, Busbong Sears, Yuka Shimizu, Julie Sun, Susanna Tran, Esther Wu and Ruoxi Zhang.



Sharmista Mitra Dohray performing Indian folk dances at the 2015 *Celebrate Asia*.

Photo: Brandon Patoc



Koto player Chiaki Endo in 2015 *Celebrate Asia* concert.

Photo: Brandon Patoc



The inaugural *Celebrate Asia* committee in 2009. Clockwise from upper left: Steve Baker, Pankaj Nath, Quang Nguyen, Dan Petersen, Yoshi Minegishi, Mona Locke, Susan Hutchison, Jerry Lee, Carolyn Kuan, Martha Lee, Sheila Burrus, Naomi Minegishi, Ruoxi Zhang, Natasha Jacob, Rosalie Contreras and Julie Sun.

Photo: Yuen Lui Studio

THE CONDUCTOR'S LIFE, WITH PABLO RUS BROSETA

Associate Conductor Rus Broseta conducts Prokofiev, de Falla and more.

BY HEIDI STAUB



Photo: Carlin Ma



Photo: Andrew Stiefel



Photo: Brandon Patoc

Clockwise from left: Pablo conducting the September 2017 Opening Night Concert; with Yo-Yo Ma after a rehearsal for their performance together in October 2016; with his wife Gemma Goday and son Xavier after a Family Concert he conducted in December 2016.

The life of an Associate Conductor of the Seattle Symphony is a whirlwind, and Pablo Rus Broseta seems to be a superhuman. When I spoke to Pablo over Skype the afternoon before he conducted the performance of *Nosferatu* with the Seattle Symphony in October, he was home as his 2-year-old son napped.

"Of course, I have my programs, then I do cover for almost every week and I work with Dima [Dmitriy Lipay] in the recording studio, then I do my guest conducting outside Seattle when I have time," Pablo explains. "Thursday I go to Europe — I'm conducting in Germany this weekend and coming back Monday for Shostakovich with the Seattle Symphony. Of course, I like to do it, so I cannot complain!"

Nosferatu and Shostakovich are just two of the almost 20 programs he is leading with the Seattle Symphony this season. In addition to that, Pablo's many responsibilities as Associate Conductor include editing concert recordings for radio broadcast and grant support, working with the artistic staff on programming ideas, and being the cover conductor, which means personal preparation of all scores and attendance at all rehearsals and performances as the "understudy" to the conductor. If you don't see Pablo on the podium during a concert, you'll likely spot him out in the audience with you, ready to jump in at a moment's notice.

Pablo experienced this when he received a call to take over as conductor of the Opening Night Concert when Music Director

Ludovic Morlot unexpectedly had to withdraw due to an injury. "The beginning of this season was quite special for me when I was asked to conduct the Opening Night Concert," shared Pablo. "It was a challenge because I received that call three days before the first rehearsal, which is a bit scary, but in the other sense, I had the confidence of the orchestra. I know them well and we have a good relationship, so I was relieved because I had some trust with them. It was one of my favorite moments."

This month Pablo conducts the Prokofiev Festival, which follows the Shostakovich Festival he led last season. "It's great to have two concerts focusing on something really specific — like concertos by Prokofiev. It's a challenge, but I'm so happy to do it, because when you focus on one composer in such a short space and time, it gives you the opportunity to discover new things that maybe in other types of concerts you would never have."

An advantage that Pablo brings to the Seattle Symphony is his expertise of Spanish music. On the *Carmina burana* program in March, the orchestra will perform Spanish composer Manuel de Falla's *Three-Cornered Hat*. "De Falla's not so well known as Stravinsky or Ravel, or other great composers of the 20th century, but I think he's a great composer and I try to perform more of his music. It's very special for me to share this music."

Get tickets to Pablo's concerts by stopping by the Ticket Concierge in the Grand Lobby, on the Listen Boldly app, online, in-person at the Ticket Office or by calling 206.215.4747.

THURSDAY, JANUARY 4, 2018, AT 7:30PM
SATURDAY, JANUARY 6, 2018, AT 8PM

MOZART SYMPHONY NO. 39

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Ludovic Morlot, conductor
Augustin Hadelich, violin
Seattle Symphony

GYÖRGY LIGETI Violin Concerto 28'
*Praeludium: Vivacissimo luminoso—
Aria, Hoquetus, Choral: Andante con moto—
Intermezzo: Presto fluido
Passacaglia: Lento intenso
Appassionato: Agitato molto*
AUGUSTIN HADELICH, VIOLIN

INTERMISSION

IGOR STRAVINSKY *Pogrebal'naya Pesnya* ("Funeral Song") 12'
(West Coast Premiere)

WOLFGANG AMADEUS Symphony No. 39 in E-flat major, K. 543 25'
MOZART
*Adagio—Allegro
Andante con moto
Menuetto: Allegretto
Finale: Allegro*

Pre-concert Talk one hour prior to each performance
Speaker: Charles Corey, University of Washington Affiliate Assistant Professor,
Composition; Director, Harry Partch Instrumentarium

Ask the Artist on Saturday, January 6 in the Samuel & Althea Stroum Grand Lobby
following the concert
Guests: Ludovic Morlot and Augustin Hadelich

Augustin Hadelich's performances are generously underwritten by **Bob and Clodagh Ash**
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OVERVIEW

Discoveries & Rediscoveries

The three compositions performed during our concert bring musical discoveries of different sorts. Mozart's Symphony No. 39 is often performed, yet it is one of those essential works that rewards repeated listening, revealing something new each time it is heard.

Preceding it on our program is music recently rediscovered after lying hidden for more than a century. Written on the cusp of its author's breakthrough into full mastery and individuality, Stravinsky's elegiac *Pogrebal'naya Pesnya* ("Funeral Song") provides a glimpse of this important composer stepping from the lush musical realm of the late 19th and early 20th centuries toward the modernity of his mature style.

But the greatest discovery of all, even for those who may have already heard it in recording, lies in the Seattle premiere of György Ligeti's extraordinary Violin Concerto. In my opinion, Ligeti is the great composer of the late 20th century, and his Violin Concerto is among his signature achievements, a work that combines originality, inventiveness and depth of expression in an astonishing amalgam. Challenging listening it may be, but well worth any effort expended.

“It's a thrill to be able to give the Seattle Symphony and West Coast Premiere of Stravinsky's *Funeral Song*. This piece is very somber, dark, and a powerful ode to Stravinsky's teacher, Nikolai Rimsky-Korsakov.

Ligeti's Violin Concerto is sonically very unique in the way it makes use of multiple tuning systems; while most of the orchestra musicians will be tuned as usual, some will tune to the pitches of the harmonic series. The result is the sonic equivalent of two paintings, one Renaissance and one contemporary, blending together.

I always look forward to working with Augustin Hadelich, who not only has a very refined technique but takes an intelligent approach to repertoire.

We know Ligeti loved Mozart; this is what inspired me to put these two composers together. Of Mozart's symphonies, No. 39 is one of my favorites. I find it has a certain sweetness that gives it a nostalgic tone.”

— Ludovic Morlot

See *Ludovic Morlot's biography* on page 6.

GÖRGY LIGETI

Violin Concerto

BORN: May 28, 1923, in Tirnaveni, Transylvania**DIED:** June 12, 2006, in Vienna**WORK COMPOSED:** 1984–92**WORLD PREMIERE:** October 8, 1992, in Cologne. Saschko Gawriloff was the solo violinist, and Peter Eötvös conducted the Ensemble Modern.

Buckle up for an exhilarating ride. Between frenetic opening and closing movements we hear old musical ideas

(aria and chorale writing, Romantic reverie and more) made new through Ligeti's innovative approach to them. Dizzying mixtures of different rhythms, instrumental colors, even tuning systems enrich the music's complexion, while ocarinas and recorders expand the palette of the orchestra's timbres.

“The Ligeti Violin Concerto is one of the most extraordinary and difficult works ever written for the violin. It is by turns beautiful, frightening, joyous, painful and virtuosic. Performing it is exhilarating and feels a bit like walking on a tightrope!

In Ligeti's later period, compositional avant-garde techniques are never employed for their own sake, but always to express sincere and intense emotion. While the work is rhythmically very complex, consonant harmonies abound.

The fast first movement starts with open strings creating an ethereal and otherworldly sound, in perpetual motion. The second movement is a beautiful and serene chant, almost medieval in nature, which is interrupted by a chorus of ocarinas! It sounds like folk music of a strange and bewildering lost culture. During the final movement the music becomes more and more agitated, culminating in the frantic cadenza, in which the violinist explores musical material from all five movements, as the music accelerates towards the end of the concerto like a meteorite crashing down to earth.”

– Augustin Hadelich

Two Hungarians produced some of the most original and beautiful music of the early and late decades of the 20th century respectively. Both were composers of genius, and both proved highly influential, if ultimately

inimitable. Béla Bartók stands beside Stravinsky, Ravel and several others as one of the pioneers who first created masterworks within a modern musical idiom. No less important and impressive is his latter-day compatriot György Ligeti.

Ligeti emerged during the 1960s as one of the most remarkable musical thinkers of his generation. In a series of striking pieces, the composer, recently escaped from communist Hungary, created a new kind of music, compressing details of melody, harmony and rhythm into tightly woven webs of sound: dense cloudlike chords or tangled knots of many-stranded counterpoint. This innovative music achieved widespread public recognition in 1968 with the release of Stanley Kubrick's landmark film *2001: A Space Odyssey*, whose soundtrack used (without the composer's foreknowledge or permission) excerpts from several of Ligeti's works.

By the end of the 1960s Ligeti had firmly established the most distinctive and original idiom in late 20th-century composition. Having done so, he might have clung comfortably to its manner and techniques. Instead, he set out in new directions. Over the next three decades, Ligeti's music grew and evolved swiftly, eventually becoming a late body of work every bit as astonishing and important as his compositions of the '60s.

One of the chief products of this later phase of Ligeti's career is his Violin Concerto, completed in 1992 after six years of intermittent work. The music reflects an interest that increasingly marked Ligeti's music during the 1980s: a fascination with non-standard tuning and micro-tones, those pitches lying between the conventional 12 notes traditional to Western concert music. In this concerto, Ligeti subverts the familiar 12-note scale in a variety of ways. Among other things, two members of the orchestral strings, a violin and viola, are tuned slightly differently from their colleagues; brass players are instructed to use “natural” harmonics that lie outside the uniformly spaced notes of Western music; and woodwind players occasionally trade their usual instruments for ocarinas, which are practically incapable of sustaining pitch evenly, and for recorders, which also are difficult for any but specialist performers to play in tune.

Following the example of Alban Berg's magisterial Violin Concerto, and no doubt

paying homage to that composition, Ligeti begins the first movement with the solo instrument sounding a tuning motif — one using the pitches of the violin's open strings. The pace is faster, however, and the mood more frenetic than the initial moments of Berg's concerto, and the use of micro-tones, quasi-mechanical figures, complex cross-rhythms and frantic *moto perpetuo* passagework create an impression entirely unlike Berg's nostalgic Viennese lyricism. From its bare opening measures the music grows progressively more dense and intricately layered. At last, however, the texture thins out again, and a high-flying violin line skitters, tumbles and metamorphoses into the earth-bound tones of drums. Thoughts of the mythical Icarus plunging from the sky spring to mind here.

After the frenzy of this first movement, the start of the second, with its slow, rhythmically simple, unaccompanied solo for the featured instrument, is all the more striking. The composer's title for the movement indicates, in addition to an instrumental aria, two other kinds of music: *Hoquetus*, a Latin term for hocketing, the medieval technique of dividing a melodic line among several voices (or instrumental parts), usually in a rhythmically lively manner; and a chorale. These three kinds of music do not follow each other sequentially, as the movement's title might suggest. Rather, they are superimposed and interpenetrate each other. Still, the movement's final moments, like its first, are given over solely to the faintly stirring, faintly melancholy melody of the aria.

The third movement begins in almost a vein of Romantic reverie, the solo instrument rhapsodizing against an ethereal sonic background. But as other instruments join its song, they throw the melody out of joint. Soon the quietly cascading scales of the accompaniment emerge forcefully, seizing the spotlight in a powerful, even violent, fashion. The ensuing *Passacaglia* follows a similar course, beginning in a slow and deliberate vein but growing progressively more animated and vehement, reaching an almost hair-raising level of tension in its closing moments.

The finale is no slender coda but instead the most dramatic and in many ways the most substantial, portion of the composition. Eventful music that recalls, in varied form, much of what has gone before leads to the cadenza, which the orchestra seems to cut short with an impatient final gesture.

Scored for solo violin; 2 flutes (the 1st doubling alto flute and treble recorder, the 2nd doubling piccolo and descant recorder); 1 oboe (doubling soprano ocarina); 2 clarinets (the 1st doubling E-flat clarinet and soprano ocarina, the 2nd doubling bass clarinet and alto ocarina); 1 bassoon (doubling soprano ocarina); 2 horns; 1 trumpet; 1 tenor trombone; timpani and percussion; strings (with 1 violin and 1 viola in scordatura).

IGOR STRAVINSKY

Pogreb'al'naya Pesnya ("Funeral Song")

BORN: June 17, 1882, in Oranienbaum, Russia

DIED: April 6, 1971, in New York

WORK COMPOSED: 1908

WORLD PREMIERE: January 17, 1909, in Saint Petersburg, Russia. Felix Blumenfeld conducted the Russian Symphony Orchestra.



Following a mournful introduction, a succession of changing instrumental colors fulfills Stravinsky's notion of the constituent members of the orchestra filing in succession past the tomb of his teacher, Nikolai Rimsky-Korsakov, "each laying down its melody as its wreath against a deep background of tremolo murmurings ..."

Igor Stravinsky was, and remains, the pre-eminent composer of the early 20th century. Several of his works, once controversially modern, have become pillars of the orchestral literature. (Most notable in this regard are the three great ballet scores written in the years leading up to World War I: *The Firebird*, *Petrushka* and *The Rite of Spring*.) It is especially exciting, therefore, that one of Stravinsky's compositions thought lost, and which had not been heard in more than 100 years, has recently been rediscovered.

This is *Pogreb'al'naya Pesnya*, an orchestral piece written as a tribute to Stravinsky's teacher, Nikolai Rimsky-Korsakov, following his death in 1908, and performed at a memorial concert in Saint Petersburg early the following year. Although the 26-year-old Stravinsky designated the work his "Opus 5," it was never published and the music eventually lost. Late in his life, Stravinsky speculated that the orchestral parts might still reside in the library of the Saint Petersburg Conservatory, but it was only in 2015 that Russian musicologist Natalia Braginskaya discovered them there.

The work's title means "Funeral Song," and a dolorous tone pervades its 12-minute span. Stravinsky begins with an introductory passage whose opening of quiet bass tones, tremulous string figures, and nervous wind-instrument

phrases foretell *The Firebird*, written the year after this *Funeral Song*. Harmonically, the music looks not ahead to the discords of *The Rite of Spring* so much as back to the richly expressive idiom of Wagner.

Scored for 3 flutes (the 3rd doubling piccolo); 2 oboes and English horn; 3 clarinets (the 3rd doubling bass clarinet); 3 bassoons (the 3rd doubling contrabassoon); 4 horns; 3 trumpets; 3 trombones; tuba; timpani and percussion; 2 harps; strings.

WOLFGANG AMADEUS MOZART

Symphony No. 39 in E-flat major, K. 543

BORN: January 27, 1756, in Salzburg

DIED: December 5, 1791, in Vienna

WORK COMPOSED: 1788

WORLD PREMIERE: Unknown



Here is an exemplary classical symphony: four movements, including an almost dream-like *Andante* and a quicksilver finale. An introduction in slow tempo precedes the first movement. Beginning in a splendid, even ceremonious, manner, the music soon becomes quiet and expectant, its mounting sense of anticipation making the onset of the ensuing *Allegro* all the more effective.

In the summer of 1788, Mozart completed three extraordinary symphonies, the last of more than 40 such works he would compose. This "final trilogy," as it is often called, poses two of the most intriguing and enduring questions of Mozart's biography: Why did the composer write these works, and did he ever hear them performed? Mozart scholars have proposed several possibilities for explaining the composition of these three late symphonies, but even their most persuasive theories remain unproved for lack of definitive documentary evidence. And so, the mystery of the composer's last three symphonies remains just that. But of the music's value there is no doubt. No symphonic compositions of the 18th century surpass the "final trilogy" in strength, intricacy or beauty, and only Mozart's slightly earlier "Prague" Symphony and the later "London" symphonies of his contemporary and friend Franz Joseph Haydn even approach them in this respect.

Like the other two symphonies of the "final trilogy," this work follows the four-movement sequence that by the 1780s had become the usual format of symphonic composition. Unlike them, its plan includes an introduction

in slow tempo to begin the first movement. This preface begins with sonorous chords in formal rhythms punctuated by timpani strokes and falling scale figures. The latter will reappear, in a more animated context, during the main body of the movement.

There follows a slow movement that begins softly and placidly in the string choir alone. Beginning with its second paragraph, however, Mozart touches on some dark harmonies and stormy textures. The outbursts never last long, though, and the movement as a whole conveys a beautiful and seemingly nocturnal atmosphere.

The third movement presents a robust minuet whose central episode uses an Alpine folk-dance melody, sung here by the clarinet. Mozart constructs the finale on a single swift and energetic theme that proves the source of myriad developments.

Scored for flute; pairs of clarinets, bassoons, horns and trumpets; timpani; strings.

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AUGUSTIN HADELICH

Violin



Musical America's 2018 Instrumentalist of the Year, Augustin Hadelich has firmly established himself as one of the great violinists of today. He has performed with every major orchestra in the U.S., many on

numerous occasions, as well as an ever-growing number of major orchestras in the UK, Europe and the Far East.

Hadelich's career took off when he was named Gold Medalist of the 2006 International Violin Competition of Indianapolis. Since then, he has garnered an impressive list of honors, including the inaugural Warner Music Prize in 2015, and a 2016 Grammy Award for his recording of Dutilleux's Violin Concerto, *L'arbre des songes*, with the Seattle Symphony under Ludovic Morlot (Seattle Symphony Media).

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

FRIDAY, JANUARY 12, 2018, AT 8PM
SATURDAY, JANUARY 13, 2018, AT 8PM
SUNDAY, JANUARY 14, 2018, AT 2PM

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ANDREW LLOYD WEBBER /arr. Calvin Custer	Selections from <i>The Phantom of the Opera</i>	3'	MARK MANCINA, JAY RIFKIN & LEBO M /arr. Steven Reineke	<i>He Lives in You</i> from <i>The Lion King</i>	3'
ALAN MENKEN /lyrics Jack Feldma /orch. Steven Reineke	"Santa Fe" from <i>Newsies</i> JEREMY JORDAN	4'	ANDREW LLOYD WEBBER /orch. David Cullen	<i>Jellicle Ball</i> from <i>Cats</i>	4'
GLEN HANSARD & MARKÉTA IRGLOVÁ	"Falling Slowly" from <i>Once</i> BETSY WOLFE JEREMY JORDAN	4'	SARA BAREILLES	"She Used to be Mine" from <i>Waitress</i> BETSY WOLFE	4'
JOHN KANDER /arr. Michael Gibson	<i>Chicago Suite</i>	5'	ALAIN BOUBLIL & CLAUDE-MICHEL SCHÖNBERG /lyrics Alain Boublil & Richard Maltby, Jr. /orch. William David Brohn	"Why God, Why?" from <i>Miss Saigon</i> JEREMY JORDAN	4'
STEPHEN SCHWARTZ /arr. Mark Buys & Kevin Purcell	"Meadowlark" from <i>The Baker's Wife</i> BETSY WOLFE	6'	ALAIN BOUBLIL & CLAUDE-MICHEL SCHÖNBERG /arr. Steven Reineke	Suite from <i>Les Misérables</i>	4'
JASON ROBERT BROWN /orch. Fred Barton	"A Summer in Ohio" from <i>The Last Five Years</i> BETSY WOLFE	4'	JUSTIN PAUL & BENJ PASEK /arr. Sam Shoup	"Waving Through a Window" from <i>Dear Evan Hansen</i> JEREMY JORDAN	4'
TREY PARKER, ROBERT LOPEZ & MATT STONE /arr. Sam Shoup	"You and Me (But Mostly Me)" from <i>The Book of Mormon</i> JEREMY JORDAN	3'	JOHN KANDER & FRED EBB /orch. Bob Krogstad	"Maybe this Time" from <i>Cabaret</i> BETSY WOLFE	3'
JASON ROBERT BROWN	"Before and After You/One Second and a Million Miles" from <i>The Bridges of Madison County</i> BETSY WOLFE JEREMY JORDAN	9'	ALAN MENKEN /lyric Howard Ashman /arr. Sam Shoup	"Suddenly Seymour" from <i>Little Shop of Horrors</i> BETSY WOLFE JEREMY JORDAN	4'

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STEVEN REINEKE

Conductor



Photo: Michael Tammaro

Steven Reineke has established himself as one of North America's leading conductors of popular music. He is Music Director of the New York Pops at Carnegie Hall, Principal Pops Conductor of the

National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts, and Principal Pops Conductor of the Houston and Toronto symphonies. On stage, Reineke has created programs and collaborated with a range of leading artists from the worlds of hip-hop, Broadway, television and rock including Common, Kendrick Lamar, Nas, Sutton Foster, Megan Hilty, Cheyenne Jackson, Wayne Brady, Peter Frampton and Ben Folds, among others. In 2017 NPR's *All Things Considered* featured Reineke leading the National Symphony Orchestra performing live music excerpts between news segments — a first in the show's 45-year history.

“ I always love performing music from the Broadway stages. It's a great joy to reside in Manhattan, just a short walk to so many incredible Broadway shows. I try to see as much theater as I can when I'm home in New York City, which always inspires me to think of songs and shows that I might want to represent in my next Broadway-themed Pops concerts. Of course I always love performing music from the Golden Age of Broadway like Rodgers and Hammerstein and Lerner and Loewe. Those songwriters paved the way for so many talented theater writers that are working today. There's such a variety these days in the styles of music that appear in musicals and the themes and subject matter have also expanded greatly, making them feel extremely relevant to present day life. I've also included music on this program from the top four longest running Broadway musicals of all time: *Les Misérables*, *Cats*, *The Lion King* and in the number one slot — *The Phantom of the Opera*. ”

BETSY WOLFE

Vocals



Photo: Justin Peterson

Betsy Wolfe is currently starring in the hit Broadway musical *Waitress*. She was last seen on Broadway starring in *Falsettos* as Cordelia, one of the lovable “lesbians from next door,” directed by

James Lapine. Her other Broadway credits include Woody Allen's musical adaptation of *Bullets Over Broadway* where she played opposite Zach Braff, under the direction of Susan Stroman. Previously, she starred in the Off-Broadway revival of *The Last Five Years* at Second Stage Theatre and the Broadway revival of *The Mystery of Edwin Drood* as Rosa Bud. Wolfe made her Metropolitan Opera debut in Douglas Carter Beane's adaptation of *Die Fledermaus*, which she recently returned to for an encore engagement. Wolfe has been a guest artist for over 40 symphony, pops and philharmonic orchestras across the U.S. and internationally. Recordings include *Falsettos*, *Bullets over Broadway*, *The Last Five Years*, *The Mystery of Edwin Drood*, *Stage Door Canteen*, *35MM* and *Merrily We Roll Along*. She holds a BFA in musical theatre from Cincinnati Conservatory of Music. Wolfe can also be seen in the film adaptation of *The Last Five Years*.

“ I absolutely love this set list we've come up with! We're performing the well-known hits that everyone loves, but also bringing in some of the best lesser-known material that just makes us melt. This concert was created for Carnegie Hall in 2016 and we've performed some of these selections at the Kennedy Center, Carnegie Hall and with the Toronto Symphony, but it's been a great treat to reexamine the program for Seattle and make it the best it's been. There is truly nothing like singing with a live Symphony. It is one of my greatest joys! My only connection to Seattle is a trip through the airport in 2005, so this is a long overdue trip to this incredible city. I'm beyond happy to finally be here! ”

JEREMY JORDAN

Vocals



Photo: Laura Rose

A Tony and Grammy nominated actor and singer, Jeremy Jordan is currently starring in the CBS hit, *Supergirl*. Earlier he was a series regular in NBC's musical drama, *Smash*. He starred opposite

Anna Kendrick in Richard LaGravenese's film adaptation of Jason Robert Brown's cult musical, *The Last Five Years*. He was honored with the Rising Star Award at the Napa Film Festival for his work on the film. Jordan also starred opposite Queen Latifah and Dolly Parton in Todd Graff's Warner Bros. film, *Joyful Noise*.

On Broadway, he originated the role of Jack Kelly in Disney's hit musical, *Newsies*, earning Tony, Grammy and Drama Desk nominations. He recently reprised the role in the film version of the show. Jordan also played Clyde Barrow in Broadway's *Bonnie & Clyde*, for which he won the TheatreWorld Award. He got his Broadway start in *Rock of Ages* and also starred as Tony in the most recent revival of *West Side Story*. He played the central role of J.M. Barrie in the original production of *Finding Neverland* at ART in Cambridge. Jordan regularly performs concerts and cabaret shows to sold out houses across the country. He has a BFA from Ithaca College and is originally from Corpus Christi, Texas.

MONDAY, JANUARY 15, 2018, AT 7:30PM

NATHAN LAUBE IN RECITAL

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Nathan Laube, organ

CHARLES-MARIE WIDOR	<i>Allegro vivace</i> from <i>Symphonie pour Grand Orgue</i> , Op. 42, No. 5	12'
JEAN ROGER-DUCASSE	<i>Pastorale</i>	12'
RICHARD WAGNER /trans. S.P. Warren, E.H. Lemare & N.J. Laube	Overture to <i>Tannhäuser</i>	18'
INTERMISSION		
JOHANN SEBASTIAN BACH	Fantasia and Fugue in G minor, BWV 542	13'
MAURICE DURUFLÉ	Suite pour Orgue, Op. 5 <i>Prélude</i> <i>Sicilienne</i> <i>Toccata</i>	23'

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

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PROGRAM NOTES

Rarely can a single composer be so closely identified with the creation of an entire musical genre as Charles-Marie Widor and the **Symphonie pour Grand Orgue, Op. 42, No. 5**, or the “Organ” Symphony. Widor was organist for 64 years at the Church of Saint-Sulpice, the home of Aristide Cavallé-Coll’s *magnum opus*, an opulent five-manual organ of 98 stops. He derived tremendous inspiration from this organ, and was inspired to write a series of ten multi-movement works that drew upon the tonal resources of the symphonic organ of the 19th century.

Widor’s Symphony No. 5 was written in 1878, and was inspired by the new Cavallé-Coll organ for the immense Palais du Trocadéro in Paris, located directly across the Seine from the widely disliked novelty of the Paris Exhibition, the “eyesore” known as the Eiffel Tower. Widor gave the first performance of the completed symphony there on October 19, 1879; since that performance, it has remained Widor’s most widely known and performed composition (and one of Widor’s own personal favorites among his own works). The opening movement of this symphony is a set of variations based on an extended march-like theme, and is a showcase for Widor’s mastery of compositional technique. Though Widor always abhorred frequent changes of registration (“no ‘magic-lantern’ effects, please!”), this movement is an exception to the rule, and requires the most variety in tonal color of any of his works.

The French composer Jean Roger-Ducasse was a composition student of Gabriel Fauré at the Paris Conservatoire; he later succeeded Fauré as professor of composition and orchestration. Though he composed in a wide variety of forms, his greatest successes were his operatic and orchestral works. The **Pastorale**, his only work for solo organ, dates from 1909. Much like Fauré, Roger-Ducasse was skilled at combining both classical form with impressionist color and harmony. The work opens with a quiet siciliano theme, building to an immense climax before returning to the quiet repose of the opening. Roger-Ducasse was intensely self-critical of his own works, and destroyed anything he did not deem up to his rigorous standards; the *Pastorale* survived such scrutiny, and is now the composer’s most often-performed work.

The influence of the Organ Reform Movement in the 1950s and 1960s cast a shadow on the reputation of organ transcriptions, and even more so, those who performed them. Apart from the transcriptions of Italian concertos by J.S. Bach and J.G. Walther, transcriptions disappeared from most organ recitals. In the past decades, there has been a growing appreciation for the great orchestral organs from the turn of the 20th century, and the music it best suits, whether it be original works or transcriptions. The world’s leading concert artists are again including the great transcriptions of both the era and modern days in their recitals, and audiences are once again drawn to the King of Instruments through these musical expressions. The transcription of Wagner’s **Overture to *Tannhäuser*** on tonight’s program combines the work of three musicians: Samuel P. Warren, a Canadian-born organist who spent most of his career in New York City; the English organist Edwin H. Lemare, remembered as perhaps the greatest and most prolific transcriber for the organ; and tonight’s recitalist, Nathan Laube.

The compositions of Johann Sebastian Bach form an undisputed cornerstone of the organist’s repertoire; most of these date from the first half of Bach’s life, as he rarely composed original works for solo organ once he took up duties as Kantor (music director of the city churches) in Leipzig in 1723. Like most of Bach’s paired preludes and fugues, **Fantasia and Fugue in G minor** were not originally conceived as a linked pair. The fantasia combines elements of the *stylus fantasticus* style that Bach absorbed during his time with Dieterich Buxtehude in Lübeck. Bach alternates sections of free, recitative-like writing with quieter sections with stricter counterpoint. Throughout both, Bach is extraordinarily harmonically adventuresome, pushing to the absolute limits of what was permissible in the day. The ensuing fugue is one of the more engaging works Bach ever wrote, with a particularly tuneful and memorable subject, possibly based on a Dutch folk song. It was a favorite, even during Bach’s lifetime, as a large number of early copies of the work survive to this day.

Once primarily known by the cognoscenti of the organ world, the works of Maurice Duruflé have become a treasured part of the 20th-century repertoire for the organ and choirs. Duruflé’s compositions, though limited in number, are highly distinguished, each a masterpiece. He paid tribute to his composition teacher Paul Dukas with his **Suite pour Orgue, Op. 5**, composed in 1933.

Duruflé supplied the following description of the work: “The *Prélude*, which is somber in character, is composed in the form of a diptych. A single theme, presented in three successive expositions, gradually accumulates the power of the organ. The second part consists of a long recitative, developing the first notes of the theme. The *Sicilienne* is of classic construction, comprising three statements of the main theme and two episodes. The contrasting of timbres and a quest for color have been the composer’s aim, as well as putting into relief the evocative character becoming to this style of piece. The *Toccata*, in ternary form, begins with a short introduction, preparatory to the entry of the rhythmic and vigorous principal theme, which is given to the pedals. In the middle section, a second theme appears, and is later combined with the first. Finally, a return to the opening measures, and a brilliant conclusion with the second theme.”

Like Roger-Ducasse and his own teacher Dukas, Duruflé was always intensely self-critical of his own works; he grew to dislike the *Toccata*, and later refused to perform, record or even teach the movement to his many students. “It has a very bad theme,” he once stated in an interview with the American organist George Baker. Many have respectfully disagreed, and the work has been deemed one of the pinnacles of the repertoire by organists and audiences alike.

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NATHAN LAUBE
Organ



Nathan Laube is Assistant Professor of Organ at the Eastman School of Music in Rochester, New York, and International Consultant in Organ Studies at the Royal Birmingham

Conservatoire in the UK. He is frequently a featured soloist at international festivals and organist conventions, and maintains a rigorous schedule of solo recital performances at prestigious venues throughout the U.S. and Europe. He is a featured concerto soloist on a Grammy-winning recording of works by Stephen Paulus with the Nashville Symphony. In 2017 he was the first-ever Organist in Residence on the famous 1738 Müller organ of St. Bavo Church in Haarlem in the Netherlands and he performed the inaugural recital on the restored organ at King's College, Cambridge. Born in Waukegan, Illinois, Laube studied at the Curtis Institute of Music in Philadelphia, the Conservatoire à Rayonnement Régional de Toulouse France and the Musikhochschule, Stuttgart Germany. He was a Fullbright Scholar and a German DAAD Scholarship recipient.

“ I’m thrilled to perform on the versatile and dramatic C.B. Fisk organ at Benaroya Hall. Preparing such an organ recital is a bit like opening the proverbial ‘box of chocolates’: I can never know just how this proposed program will sound on this particular instrument and in its particular context until I’m seated at the organ and begin experimenting with the huge spice cabinet of sounds that make up its unique organ ‘DNA.’ One has to be open to being astonished by unexpected possibilities the instrument affords and therefore willing to rethink the particular color or expression of a certain musical passage, or indeed an entire work. Perhaps in this way organists are therefore truly among the luckiest musicians: each performance invites and indeed *demands* a certain rethinking and rediscovery of a work on each new instrument. I predict this pairing of repertoire and instrument will eclipse the ‘box of chocolates’ experience; I’m expecting to be a ‘kid-in-a-candy-store’ at Benaroya! ”



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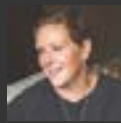
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THURSDAY, JANUARY 18, 2018, AT 7:30PM

PROKOFIEV CONCERTO FESTIVAL 1

SPECIAL PERFORMANCES

Pablo Rus Broseta, conductor
William Hagen, violin
Nathan Lee, piano
Conrad Tao, piano
Seattle Symphony

SERGEY PROKOFIEV	Piano Concerto No. 1 in D-flat major, Op. 10	16'
	<i>Allegro brioso— Andante assai— Allegro scherzando</i>	
	NATHAN LEE, PIANO	
	Violin Concerto No. 1 in D major, Op. 19	22'
	<i>Andantino—Andante assai Scherzo: Vivacissimo Moderato—Allegro moderato</i>	
	WILLIAM HAGEN, VIOLIN	
INTERMISSION		
	Piano Concerto No. 2 in G minor, Op. 16	31'
	<i>Andantino—Allegretto Scherzo: Vivace Intermezzo: Allegro moderato Finale: Allegro tempestoso</i>	
	CONRAD TAO, PIANO	

PROGRAM NOTES

The three early concertos on our program are intertwined in several ways. They are products of an intensely productive five-year period between 1910 and 1915; even before this, from 1908, Prokofiev had been making a splash in public performances as a 17-year-old composer and pianist. The precocity and energy of the works we'll hear tonight are typical, offering a good snapshot of a very young, rather brash and immensely talented young man.

Prokofiev began thinking about writing a piano concerto as early as 1910, and his plans went through various permutations, growing larger and more elaborate at each step. He premiered his **Piano Concerto No. 1**, as the soloist, in Moscow on July 25, 1912 (conducted by Konstantin Saradzhev), and he performed it again shortly thereafter, at Pavlovsk (near St. Petersburg). These two early performances were not without controversy, which Prokofiev thoroughly relished. Indeed, he was happily anticipating an uproar when he decided to perform this concerto at his graduation from the St. Petersburg Conservatory in 1914. As he noted in his diary, even though some listeners "will want to hurl a chair at me, others will be genuinely thrilled by it."

The concerto is in one movement but with several distinct inner sections. In his diary, Prokofiev gives a detailed description of the work's form, but in an article he wrote at the time of the premiere, he is more succinct: the concerto, he says, is unified by "three whales" — that is, by the threefold repetition of the grand opening motif (at the beginning, middle and end of the piece). The first part of the work is framed between two statements of this opening theme and features bold octaves, swelling dynamics and sharply defined rhythms, all of which are characteristic of his approach as a composer and as a pianist. After these two statements, a sweet, slow theme with delicate piano writing is, as he describes it, "dropped into" the work. He then turns up the volume and intensity, plunging us into the driving rhythms of the final section, which, in turn, propels us (via some dramatic brass writing) to the final cadenza. We end with the "third whale," a triumphant, full throated reprise, pulling out all the stops of the large orchestral forces he has assembled.

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Prokofiev's **Violin Concerto No. 1**

emerged from the same astonishingly productive period, although its premiere was somewhat delayed, much to the composer's frustration. (It premiered on October 18, 1923, in Paris, with Marcel Darrieux as soloist, conducted by Sergey Koussevitsky.) Like the Piano Concerto No. 1, the Violin Concerto emerged gradually, as the composer continued to think about it over many months in 1914 and 1915. His descriptions over this long period are consistent; even in his initial ideas about the piece, he described it as "beautiful and tender" — and this was at the very time he was in rehearsals for his tumultuous Piano Concerto No. 2!

This original conception is immediately apparent in the first of the three movements, where the solo violin part is marked "dreamily" (*sognando*), as it enters softly above a gentle cushion of sound provided by the violas. The movement as a whole is marked by a quiet restraint, with sparing use of brass instruments, focusing instead on beautiful interplay between the orchestra (especially the harp) and the soloist. There is no conventional cadenza, and the movement concludes in stratospheric, angelic heights, setting us up for the contrasting second movement, the *Scherzo*. This is the movement Prokofiev described as being "the scherzo of all scherzos," and he was particularly proud of the orchestration here, noting in his diary that it was "stunningly transparent and should sound lustrous." It is marked *Vivacissimo* and proceeds with a charging and cheerful astringency. The final movement releases us from this whirlwind with a dry, precise accompaniment (it is actually marked to be played "with precision"). The soloist enters with an arching melody that gradually increases in density and rhythmic motion yet retains its soaring lines. The concerto ends with a profusion of trills, creating a soft, subtle conclusion.

Just a year after he premiered his Piano Concerto No. 1, Prokofiev did the same for his **Piano Concerto No. 2**, a larger work, with especially difficult writing for the soloist. The composer relished the wildly different reactions from the audience at the premiere (at Pavlovsk, on August 23, 1913, conducted by Alexander Aslanov). As he wrote in his diary: "Following the violent concluding chord there was silence

in the hall for a few moments. Then, boos and catcalls were answered with loud applause ... I was pleased that the Concerto provoked such strong feelings in the audience." Many critics were on the negative side, with one writer remarking that the cadenzas appeared to have been created by "emptying an inkwell over the paper." The orchestral score of this concerto was lost in 1917, and later, in 1923, Prokofiev reconstructed and revised the work based on the surviving piano score. The first of the four movements has a lush, even dreamy, appeal, with a lighter secondary theme full of the twisting leaps so characteristic of Prokofiev's melodies. The cadenza might have provoked the "inkwell" comment, although it builds gradually and logically using familiar motifs, taking us to heights of triple forte, underscored by the direction *colossale*. (Prokofiev confessed that he went wrong in this cadenza at the premiere: "it sounded fine, but the truth is I was improvising rather than playing exactly.")

The following *Scherzo* is a blast of perpetual motion, setting up the contrasting third movement, *Intermezzo*, with its heavy opening leaps in the brass and percussion. The propulsive strides continue throughout, although there are moments of release in passages offering light washes of color, especially in the solo piano. The last movement, marked *Allegro tempestoso*, is indeed both fast and tempestuous, although settling quickly into another of Prokofiev's winding melodies. It builds to another colossal cadenza, transitioning smoothly into the dazzling final push, with the "violent concluding chord" ending the work in a blaze of energy.

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PABLO RUS BROSETA

Conductor



Photo: Chuck Moses, Yuen Lai Studio

Pablo Rus Broseta is Associate Conductor of the Seattle Symphony, having originally been appointed Assistant Conductor in 2015. During the 2017–2018 season, he leads the Seattle Symphony in a

wide variety of concerts, including an all-Russian program with pianist Beatrice Rana, *Carmina burana* and a festival of Prokofiev concertos. In 2016–2017, he conducted a festival of Shostakovich concertos as well as a concert with Yo-Yo Ma. He is rapidly building a wide-ranging repertoire from Handel to John Adams, with a focus on the great symphonic repertoire. As guest conductor, Rus Broseta's 2017–2018 season includes debuts with the Houston and Kitchener-Waterloo symphonies, and return engagements with the SWR Symphonieorchester and Orquesta de Valencia. Rus Broseta studied composition and saxophone at the Conservatory of his native Valencia, with further studies in conducting in Lyon, at the Conservatorium van Amsterdam, and Universität der Künste Berlin.

“ I have great memories from the Shostakovich Concerto Festival I had the opportunity to conduct last season with the Seattle Symphony and the three fantastic soloists, Kevin Ahfat, Aleksey Semenenko and Edgar Moreau, so I'm happy to have the opportunity to do a similar thing this year with Prokofiev concertos. It's so intense — we have five soloists and two concerts, so it's very demanding, but I'm really looking forward to it. It's great to have two concerts focusing on something really specific — like concertos by Prokofiev. It's a challenge, but I'm so happy to do it, because when you focus on one composer in such a short space and time, it gives you the opportunity to discover new things that maybe in other types of concerts you would never have. ”

WILLIAM HAGEN
Violin



Photo: Jeff Hasano Photography

The riveting 24-year-old American violinist William Hagen was the third-prize winner of the 2015 Queen Elisabeth International Music Competition, making him the highest-ranking American since 1980.

Already a seasoned international performer, Hagen has been hailed as a “brilliant virtuoso...a standout” (The Dallas Morning News), and recently received the 1735 “Sennhauser” Guarneri del Gesù on a long-term loan from the Stradivari Society. A native of Salt Lake City, Hagen began taking violin lessons at age 4. At 10 he began studying with Robert Lipsett at the Colburn School, where he studied until the age of 17. After studying at The Juilliard School with Itzhak Perlman, Hagen returned to Los Angeles to continue his studies at Colburn. He currently studies at the Kronberg Academy in Germany under Christian Tetzlaff. Hagen is an alumnus of the Verbier Academy in Switzerland, the Perlman Music Program and the Aspen Music Festival.

“I am so excited to perform Prokofiev Violin Concerto No. 1 with the great Seattle Symphony! I love Prokofiev. To me, he has one of the most unique sounds of any composer. With the vast majority of music, I am deeply affected because it seems to be about real life, about real human emotions experienced in our own lives. But with Prokofiev, I am taken into a fantasy. The emotions are just as powerful, but Prokofiev changes the setting from real life to a fairy tale. Perhaps this is no coincidence, considering the oppressive Soviet environment in which he lived and worked... Maybe he escaped into his music? I want to take the audience someplace new and magical with this piece. I really love this piece and have been wanting to play it for quite a long time, and I have been wanting to visit Seattle for years now, so I am really looking forward to this!”

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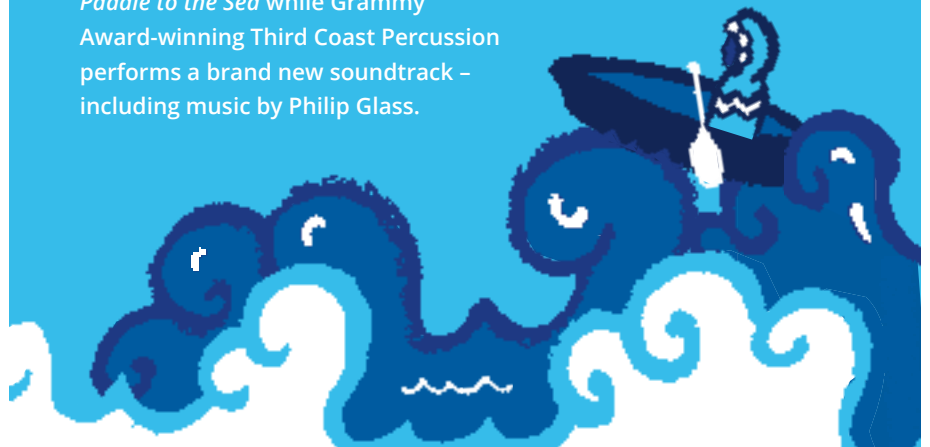
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NATHAN LEE

Piano



Photo: Marc Dine

16-year-old Nathan Lee won First Prize in the 2016 Young Concert Artists International Auditions, as well as 14 Special Prizes. *The New York Times* hailed a performance as “fearless” and

Cleveland Classical wrote that “he had the audience in the palms of his very busy hands.”

Nathan Lee has already been heard with the Buffalo Philharmonic Orchestra on NPR’s *From the Top*, The Cleveland Orchestra, the Coeur d’Alene Symphony, the Minnesota Orchestra, and shared the stage with Jean-Yves Thibaudet and Lang Lang at a Seattle Symphony Gala. He has given recitals in Korea, for Radio France, in the Verbier Festival Academy in Switzerland, and in Italy where he performed at 2017 Musicfest Perugia.

Nathan Lee, who lives just outside Seattle, began playing the piano at age 6 and made his orchestral debut at age 9.

“Prokofiev’s compositions encompass so many of the elements I find thrilling in music including exuberant rhythms, an almost obnoxious sense of humor and stunning melodies which seem to come out of nowhere. I feel especially close to his First Piano Concerto, as it harnesses so much youthful energy. The Seattle Symphony has played a big role in my musical journey. My first encounter with Prokofiev was actually with the Symphony and Yefim Bronfman when I was just 8 years old. It was then that I truly fell in love with not just Prokofiev, but with the piano. Since then, I’ve had the privilege of performing twice with the Symphony with Maestro Morlot and Maestro Rus Broseta. It is truly a pleasure and honor to be back performing such an imaginative concerto in my hometown with the Seattle Symphony, and I hope to have you on the edge of your seats during our journey together through Prokofiev’s First Piano Concerto.”

CONRAD TAO

Piano



Photo: Beantley Gutierrez

Conrad Tao has appeared worldwide as a pianist and composer, performing to universal acclaim from critics and audiences alike. His accolades and awards include being a Presidential Scholar in

the Arts, a YoungArts gold medal winner in music, a Gilmore Young Artist and an Avery Fisher Career Grant winner.

Tao’s career as composer has garnered eight consecutive ASCAP Morton Gould Young Composer Awards and the Carlos Surinach Prize from BMI, including commissions from the Dallas Symphony Orchestra, Chamber Orchestra of Philadelphia, Pacific Symphony, Hong Kong Philharmonic, ProMusica Chamber Orchestra and many more. His two Warner Classics albums *Voyages* and *Pictures* have been praised by NPR, *The New York Times*, *The New Yorker’s* Alex Ross and others.

“There’s a lot to love about Prokofiev’s Second Piano Concerto — the dark hues of its harmonies, the sarcastic wit bordering on camp, and the bonkers and nigh-sadistic virtuosity all come to mind — but for me the piece is defined by its constant emotional urgency. Not once does it ever let up; even the most tender flights of lyricism are charged with a gritted-teeth intensity.”

I think it’s important to remember that the concerto was dedicated to the memory of Maximilian Schmidhof, a friend of Prokofiev’s who committed suicide in 1913. For me, that contextualizes the emotional urgency and casts a shadow of seriousness and relative soberness over the work, even in those moments of Looney Tunes-adjacent musical slapstick found in movements two and four. It’s a masterpiece, suffused with righteous anger and love and despair.”

FRIDAY, JANUARY 19, 2018, AT 8PM

PROKOFIEV CONCERTO FESTIVAL 2

SPECIAL PERFORMANCES

Pablo Rus Broseta, conductor
Sophie Lee, violin
Charlie Albright, piano
Seattle Symphony

SERGEY PROKOFIEV	Symphony No. 1, Op. 25, "Classical" 15'
	<i>Allegro</i> <i>Larghetto</i> <i>Gavotta: Non troppo allegro</i> <i>Finale: Molto vivace</i>
	Violin Concerto No. 2 in G minor, Op. 63 26'
	<i>Allegro moderato</i> <i>Andante assai</i> <i>Allegro, ben marcato</i> SOPHIE LEE, VIOLIN
	INTERMISSION
	Piano Concerto No. 3 in C major, Op. 26 28'
	<i>Andante—Allegro</i> <i>Tema con variazioni</i> <i>Allegro ma non troppo</i> CHARLIE ALBRIGHT, PIANO

PROGRAM NOTES

The works on this program range widely both chronologically and geographically, from the early sketches for his Piano Concerto No. 3 in 1916, to the Violin Concerto No. 2, written 20 years later. These compositions track Prokofiev as he ended his spectacular, and spectacularly youthful, career in Russia, through the Revolutionary period of 1917, and his departure to the West. Throughout, we see the same intensity of multi-faceted work, but always with a focus on clear and direct communication, no matter how different the musical styles may sound.

Prokofiev began thinking about his **Symphony No. 1**, the "Classical" Symphony, in the midst of the turmoil of Russia in 1917. In his diaries he describes planning out the symphony as he walked around outdoors; like the Violin Concerto No. 1, this work was composed without a piano. It shows a very different musical side of Prokofiev, but his desire to provoke controversy was a constant. As he wrote in his diary, die-hard conservatives will "scream in protest at this new example of Prokofiev's insolence," and will accuse him of not allowing Mozart to "lie quiet in his grave but ... come prodding at him with his grubby hands." He ended up being pleased by the reception at the premiere by the State Orchestra (formerly the Court Orchestra, which he conducted himself on April 8, 1918 in Petrograd, the former — and present — St. Petersburg), calling it "marvelous" and "a huge success."

Indeed the classicism with which he infused the symphony was — and remains — very much appreciated. In one of his best-known remarks about this work, Prokofiev said that he "thought that if Haydn were alive today he would compose just as he did before, but at the same time would include something new in his manner of composition." This is exactly the effect produced by this jewel-like four-movement work, beautifully proportioned and written with humorous restraint. The slippery harmonies of the vigorous opening movement set the tone immediately, introducing the large leaps that will feature throughout. The second, slow movement (*Larghetto*) is a limpid and expressive interlude, setting up the vigor of the following *Gavotta*, which takes the leaping motifs and oddly shifting harmonies to new heights. As in a traditional classical symphony, Prokofiev's work ends with a

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lively romp. The composer was particularly happy with this movement; as he wrote, his only hesitation was “that its gaiety might border on the indecently irresponsible. I was hugging myself with delight all the time I was composing it!”

The **Violin Concerto No. 2**, the latest work on the program, continues two ideas introduced by the “Classical” Symphony: the emphasis on clarity in the musical writing (although using a very different musical language) and its context on the eve of a momentous change in the composer’s life. The “Classical” Symphony premiered just before Prokofiev left Russia for America; the Violin Concerto No. 2 was the last of his works to be developed and premiered in the West. Shortly after the premiere, he made his final return to the Soviet Union, where he spent the rest of his career.

The concerto was commissioned for the French violinist Robert Soetens, a performer already familiar with Prokofiev’s works. The composer joked that the concerto reflected his “nomadic concertizing existence” — he wrote the first movement in Paris, the second movement in Russia, and he orchestrated it in Baku. The concerto premiered in Madrid (on December 1, 1935, conducted by Enrique Fernández Arbós) and afterwards, Soetens and Prokofiev continued on a concert tour in Spain, Portugal and North Africa. The concerto was received enthusiastically at the premiere and has been performed widely ever since.

Like the “Classical” Symphony, this Violin Concerto is laid out in traditional form: a substantial first movement; a lyrical and sustained second movement; and a quick, dance-like finale, with lots of formal repetition and a bright, cheerful manner to close out the piece. This straightforward structure reflects Prokofiev’s thinking in the mid-1930s, when he was struggling to define a new compositional approach, in which music “should be primarily melodious, and the melody should be clear and simple without becoming repetitive or trivial.” This is exactly what we hear in the concerto. Prokofiev is infinitely creative in his treatment of his performing forces and the ways in which they interact; although there are some pungent harmonies, there are no harsh dissonances or jagged edges. It represents, as Prokofiev said, “a new kind of simplicity” for a new era.

Prokofiev started thinking about a third piano concerto as early as 1916, and in diary entries in 1918 he is already describing its first movement. As in the “Classical” Symphony, he began composing without using a piano: “Extraordinary how much clearer everything is without it,” he remarked. This is another work that truly bridges continents. He began the **Piano Concerto No. 3** in Russia, and then left to come to America — he traveled via Vladivostok and, after landing in San Francisco, came by train to Seattle. (“A young, fast-growing city,” he observed. “Its expansion had been inhibited by a mountain — so the American city fathers simply levelled it to the ground.” Clearly Prokofiev was impressed by Seattle’s Denny Regrade, which had been in progress since the late 1890s.) Prokofiev eventually spent several seasons in Chicago, with some trips to Europe, where he finished the concerto. Prokofiev, as piano soloist, premiered it on December 16, 1921, with the Chicago Symphony (where, after a quick change at intermission, he returned to the stage to conduct his “Classical” Symphony).

Prokofiev’s first experience with the new technology of recorded music was with this concerto (in 1932 with the London Symphony). His performance (available today on YouTube) illustrates many of the hallmarks of his pianistic technique: the ability to span large intervals, the driving and precise scales, the delight in abrupt shifts in dynamics and density. All this is on display in the first movement which, after a brief slow introduction, launches an energetic theme that covers the range of the keyboard. The second movement shifts gears, with a delicately stated theme in the orchestra, which is then developed with increasing intensity, and takes us, after a brief and ambiguous little coda, into the spiky final movement. This conclusion is full of unexpected turns and accents, yet with some lush, sweeping writing for the strings and waves of color provided by the soloist.

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SOPHIE LEE

Violin



Fourteen-year-old Yesong Sophie Lee won the 2016 Menuhin International Competition in London. Quoting *The Violin Channel*, she “... is quickly building an international following.” Her London and Berlin debuts brought praises from major critics:

“[Lee] plays with an intense sound, as one who has played Bach for decades. Her seriousness and density of expression is amazing...a huge talent.”
— Kultur Radio

“From the slow introduction, [she] led the orchestra with remarkable assurance. She displayed a fine sense of line and had all the colours...essential in this music.”
— *The Telegraph*

“...her composure was remarkable. Her playing was silk-toned, notable especially for the intensity it maintained...a real homage to Menuhin in the way her vibrato extended seamlessly from note to note...”
— *The Guardian*

Lee currently attends Heatherwood Middle School in Mill Creek. She began studying violin at age 4 with Jan Coleman and currently studies with Seattle Symphony’s Simon James and studio coach, Hiro David.

“Playing Prokofiev’s music is always inspiring. His orchestration is stunningly colorful, but beautifully transparent. Not only are Prokofiev’s colors distinctive, the variety of his musical characterizations is remarkable. It is challenging but rewarding to find the best way to express the enormous variety of very imaginative musical elements. It is amazing to me how the violin solo, which begins the whole concerto, evolves throughout the movement into many forms, and how this concerto that starts with a lonely solo ends with an explosion of virtuosic interaction between all the instruments of the orchestra and the soloist. I’m very excited to be performing this piece with the Seattle Symphony and all its wonderful musicians. I’ve been a constant fan of the Symphony since the age of 4. One of my treasured memories is performing for Maestro Morlot when I was 7. Playing this concert is a dream come true.”

CHARLIE ALBRIGHT

Piano



Hailed as “among the most gifted musicians of his generation” by the *Washington Post*, American pianist/composer/improviser Charlie Albright is the recipient of the prestigious 2014 Avery

Fisher Career Grant and 2010 Gilmore Young Artist Award. Albright also won the 2014 Ruhr Klavier Festival Young Artist Award and the 2009 Young Concert Artists International Auditions.

Born in Centralia, Washington, Albright began piano lessons at the age of 3. He studied with Nancy Adsit and earned an Associate of Science degree at Centralia College while still in high school. He was the first classical pianist accepted to the Harvard College/New England Conservatory (NEC) five-year BA/MM joint program, completing a bachelor’s degree as a Pre-Med and Economics major at Harvard in 2011, and a Master of Music Degree in Piano Performance at NEC in 2012 with Wha-Kyung Byun. He graduated with the prestigious Artist Diploma from The Juilliard School in 2014, working with Yoheved Kaplinsky. Albright is an official Steinway Artist.

Albright’s discography includes his solo debut, *Vivace*, and the first of a three-part series of live Schubert performances.

“I am thrilled to return to the Pacific Northwest to perform again with the Seattle Symphony. Growing up as a student in Centralia, I had the chance to attend their concerts... and because of that, Benaroya Hall and the Seattle Symphony are particularly special to me. I always feel extremely honored to be able to share music with my ‘hometown’ community.

The Prokofiev Concerto No. 3 is simply among the greatest piano concertos ever written. Sure, there are a lot of notes and many parts with ‘flying fingers,’ but the true beauty of the piece is far deeper. The emotions that Prokofiev evokes throughout the piece are incredible: from joy and triumph, to uncertainty and utter desperation.

To me, music is not about playing the right notes the fastest. Instead, music is communication and expression, and that is what I hope to share with you tonight. Thank you for inviting me home. ”

THURSDAY, JANUARY 25, 2018, AT 7:30PM

SATURDAY, JANUARY 27, 2018, AT 8PM

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Thomas Dausgaard, conductor
Seattle Symphony

JOHANNES BRAHMS

Variations on a Theme by Haydn, Op. 56a 19’
Theme: Chorale St. Antoni: Andante—
Variation I: Poco più animato—
Variation II: Più vivace—
Variation III: Con moto—
Variation IV: Andante con moto—
Variation V: Vivace—
Variation VI: Vivace—
Variation VII: Grazioso—
Variation VIII: Presto non troppo—
Finale: Andante

Liebeslieder-Walzer, Nos. 1, 2, 3 & 4— 20’
Hungarian Dance No. 3 in F major—
Liebeslieder-Walzer, Nos. 5, 6 & 7—
Hungarian Dance No. 10 in F major—
Liebeslieder-Walzer, Nos. 8 & 9—
Hungarian Dance No. 1 in G minor

INTERMISSION

Symphony No. 2 in D major, Op. 73 41’
Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi Andantino)
Allegro con spirito

Pre-concert Talk one hour prior to each performance.

Speaker: Thomas Dausgaard, Seattle Symphony Principal Guest Conductor

Thomas Dausgaard’s performances are generously underwritten by **Grant and Dorrit Saviers** through the Seattle Symphony’s Guest Artists Circle.

Media Sponsor: **Classical KING FM 98.1**

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Two Sides of Brahms

Johannes Brahms was an unusually complex character and artist, both his personality and musicianship rife with paradox. His acquaintances knew him as a devoted friend and extraordinarily generous, but he also could be gruff and sometimes shockingly rude. His musical output is no less contradictory. Studious, intensely self-critical and deeply serious, Brahms staked his achievement on a series of thoughtful, meticulously wrought and deeply expressive large-scale compositions. Yet he also composed many shorter pieces in a lighter vein.

Our concert's program draws on both sides of Brahms's musical legacy. We begin with Variations on a Theme by Haydn and conclude with the sunny but by no means inconsiderable Symphony No. 2. Between these two major works comes a selection of more casual pieces. The latter works evince the same high level of compositional craftsmanship their author brought to his more substantial undertakings. Brahms, a deeply learned musician, could not help but bring his great fund of knowledge and skill to bear on these pieces. He just wears his learning so lightly that we are apt not to notice it.

“Brahms' music resonates with something vibrant inside me. With his music I can feel exhilarated one moment, melancholic the next and everything in between as Brahms unfolds his musical storytelling. I feel alive.

His orchestral music is often performed by full orchestral forces, but for tonight's concert we are doing something special: to underscore that his orchestral music is really chamber music on a bigger scale we perform with fewer strings, as Brahms himself preferred on many occasions. This makes for a different and maybe even more exciting kind of musical dialogue in the orchestra; all the parts are covered, but the colors and internal balance in the orchestra might give you a different perspective and experience. Enjoy! ”

– Thomas Dausgaard

JOHANNES BRAHMS

Variations on a Theme by Haydn,
Op. 56a

BORN: May 7, 1833, in Hamburg

DIED: April 3, 1897, in Vienna

WORK COMPOSED: 1872

WORLD PREMIERE: November 2, 1873, in Vienna. The composer conducted the Vienna Philharmonic Society Orchestra.



The melody that generates these variations is played at the outset by the orchestral woodwinds, reflecting its source, an old piece for wind-band. This theme returns in its original form only at the end of the work.

Theme-and-variation, which entails writing paraphrases of a single well-shaped melody, has served composers for centuries. Until the 20th century, the outstanding practitioners of this procedure were German or Austrian musicians. They include Mozart, Beethoven, Schubert and Brahms, who used the theme-and-variations format to create several large-scale compositions. The most famous is his Variations on a Theme by Haydn.

Brahms composed this work in 1873, initially for two pianos. But he must have sensed immediately its potential for larger instrumental forces, for the two-piano score was scarcely finished when he commenced an orchestration of it.

The subject of these remarkable variations is a modest theme known as “Saint Anthony's Chorale,” which Brahms took from a minor piece for wind-band attributed to Haydn. (Recent scholarship has questioned Haydn's authorship of the work, but no matter.) Brahms presents this melody in timbres that suggest its source, assigning it to the orchestral woodwinds in the opening section of the piece. Each of the eight variations that follows preserves the harmonic outline of the theme but offers entirely new elements of rhythm, melodic contour, texture and instrumental color. The finale is not properly a variation of the theme, since it does not follow the phrase-by-phrase harmonic contour of the original melody. It is, rather, a passacaglia, a self-contained set of variations over a recurring five-measure figure presented at the outset by the basses and cellos. Over

and around this figure Brahms spins a succession of counter-melodies. When, at the movement's climax, the humble chorale melody emerges from the general texture, it has been transformed to something unexpectedly glorious.

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

JOHANNES BRAHMS

Liebeslieder-Walzer, Nos. 1–8

COMPOSED: 1869–70

WORLD PREMIERE: March 19, 1870, in Berlin, conducted by Ernst Rudoff

Hungarian Dances Nos. 3, 10 & 1

COMPOSED: before 1869

WORLD PREMIERE: unknown



In the first of Brahms' “Love-Song Waltzes,” the composer uses a recurring long–short figure to impart a feeling of romantic yearning, a feeling that pervades most of these miniatures. The second piece is exceptional, being less a waltz than a livelier sort of dance. Of the three Hungarian Dances we hear, the first (No. 3) conveys a lithe, pastoral gaiety, the second (No. 10) a robust exuberance and the last (No. 1) a sense of smoldering sensuality.

Brahms was an extremely serious and ambitious artist, one who came to regard himself as the heir to Beethoven in the line of great German composers. This was, of course, a weighty mantle, but Brahms self-consciously carried it, looking to his great predecessor as a model of high-minded musical integrity and cultivating many of the genres Beethoven had enriched, including the symphony and theme-and-variations set.

Yet, as noted in the introductory remarks of these notes, there is another, lighter side to Brahms' musicianship, one rooted in popular music of his day and marked alternately by expressive warmth and high vivacity. We encounter this aspect of his work chiefly in his *Liebeslieder-Walzer* and Hungarian Dances. Selections from both these groups of compositions form the central part of our program.

Brahms' “Love-Song Waltzes” marry the lilting rhythms of the waltz and its country-

cousin, the *Ländler*, with verses gleaned from a collection of East-European folk poems, translated into German, mostly on the subject of love. Brahms set the selected texts for two pianos and one, two or four voices, publishing the resulting pieces in two volumes, issued in 1869 as his Op. 52, and 1874 as Op. 65. They proved extraordinarily popular — so much so that royalties from sales of the music, mostly to grateful amateurs, allowed the composer to live comfortably for the last quarter-century of his life.

In 1870 Brahms made orchestral transcriptions of eight of the Op. 52 waltzes and another that would appear in the Op. 65 group. These nine pieces, all performed here, reveal the blend of charm and sophistication that marks the *Liebeslieder-Walzer* as a whole. Though their most conspicuous trait is a limpid flow of melody, the pieces show the work of a keen musical intelligence in details of harmony, counterpoint and continual variation of ideas.

A native of Hamburg and a longtime resident of Vienna, Brahms nevertheless had an abiding fondness for the gypsy music of Hungary. Periodically, he evoked this folk music in his own works, his *Zigeunerlieder* (“Gypsy Songs”), Op. 103, and the finale of his Violin Concerto being prominent examples. Brahms’ most vivid rendition of the gypsy manner, however, came in the sets of Hungarian Dances he published in 1869 and 1880. The composer wrote these 21 dances for piano duo, but he also transcribed three of them for orchestra. (The rest were subsequently orchestrated by various other musicians, including Antonín Dvořák.)

Our performance has the three Hungarian Dances for which Brahms fashioned orchestral settings played as codas to groups of *Liebeslieder-Walzer*. Based on authentic Hungarian tunes, the scoring of these pieces is generally more colorful than that of Brahms’ other orchestral works. The composer, elsewhere a master at varying and elaborating musical ideas, is here content merely to present his borrowed melodies in pleasing succession, rather than extending or developing them in any way. All this gives the impression of Brahms in an exceptionally unbuttoned, carefree mood.

Liebeslieder-Walzer: Scored for 2 flutes (the 2nd doubling piccolo); pairs of oboes, clarinets, bassoons and horns; strings.

Hungarian Dances: Scored for 2 flutes and piccolo; pairs of oboes, clarinets and bassoons; 4 horns; 2 trumpets; timpani and percussion; strings.

JOHANNES BRAHMS

Symphony No. 2 in D major, Op. 73

WORK COMPOSED: 1877

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



Much of this expansive composition grows from a three-note motif sounded by the low strings in its opening moments. This figure punctuates the horn-call presentation of the first theme and begins the two variations of that theme — the first a flowing violin line, the second a robust passage for full orchestra — that quickly follow. Two subsidiary subjects also play roles in this initial movement: a minor-key variant of the familiar “Brahms lullaby” and a galloping pendant to that melody composed largely of the three-note motto. The three-note motif returns in the main theme of the finale, providing a tangible link to the first movement.

Brahms spent some 20 years composing his First Symphony, repeatedly revising details and soliciting advice from trusted musical friends. Having finally published it, he quickly set to work on a successor, finishing this during the summer of 1877, at the Austrian lake resort of Pörschach. Perhaps because the Second Symphony appeared so shortly after its predecessor, a composition in the heroic-symphony mold, many of the composer’s contemporaries thought it a slighter work, and found its cheerful demeanor disappointing after the Beethovenian drama of the First. It is understandable that the new piece was misapprehended in this way. The sense of struggle and pathos that drove the earlier C-minor Symphony toward its glowing conclusion had certainly been replaced by an expansive lyricism and, in many passages, a pastoral charm. Theodore Billroth, the perceptive and musical surgeon who was Brahms’ closest friend, was not wrong when he wrote to the composer, after studying the newly finished score, “This is utter blue sky, a murmuring of brooks, sunlight, and cool green shade! It

must be beautiful at Pörschach.” But there is more to this music than these words imply. An artist of Brahms’ ambition and power would hardly have limited himself in a major work to carefree sentiments and bucolic impressions. And the imposing scale and emotional complexity of the Second Symphony leave no doubt that it is indeed a major work.

This is, in fact, the longest of Brahms’ four symphonies and in many ways the richest in detail. Nowhere does the composer achieve a more inventive development of his musical materials or more fascinating relationships among them. Melodies are transformed in unexpected ways but nevertheless retain their identities; different ideas are set against each other in counterpoint; accompanying figures, on careful listening, turn out to be variations of principal themes. Yet for all its ingenious artifice, the Second Symphony attains a rare depth of expression, and not all of this is of the bright quality detected by Dr. Billroth. Beneath the idyllic surface are undercurrents of more sober thought. While these do not dominate the piece, they do enrich its expressive complexion.

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

The ensuing *Adagio* paints a darker picture. Beginning serenely with a theme that descends in the high register of the cellos against nearly its mirror image rising in the bassoons, it swells to several passionate outbursts. The third movement returns us to a more sunny landscape, though it is not without shadows. There seems a wistful sadness in the alternation between brighter and darker harmonies that color the oboe’s lilting melody.

No such ambiguity exists in the finale. The entire movement flows from a running theme stated softly by the violins in the initial measures and concludes with one of the most joyous codas in the orchestral literature.

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

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THOMAS DAUSGAARD
Conductor



Thomas Dausgaard is Principal Guest Conductor and Music Director Designate (starting September 2019) of the Seattle Symphony. He is also Chief Conductor of the BBC Scottish

Symphony Orchestra, Chief Conductor of the Swedish Chamber Orchestra, Honorary Conductor of the Orchestra della Toscana, and Honorary Conductor of the Danish National Symphony Orchestra.

He is renowned for his creativity and innovative programming, the excitement of his live performances and his extensive catalogue of critically acclaimed recordings. He performs internationally with the world's leading orchestras, and is an exponent of contemporary music, having premiered works by many living composers.

He has made over 70 recordings, including complete symphonic cycles by Beethoven, Schubert, Schumann and Rued Langgaard. His most recent release is a critically acclaimed recording of Mahler's Symphony No. 10 (Deryck Cooke version) with the Seattle Symphony. With the Swedish Chamber Orchestra, he is completing a Brahms cycle and a project combining Bach's Brandenburg Concertos with six newly commissioned companion works.

FRIDAY, JANUARY 26, 2018, AT 7PM

BRAHMS UNTUXED

UNTUXED SERIES

Thomas Dausgaard, conductor
Jonathan Green, host
Seattle Symphony

JOHANNES BRAHMS	<i>Liebeslieder-Walzer</i> , Nos. 1, 2, 3 & 4—	12'
	Symphony No. 2 in D major, Op. 73	41'
	<i>Allegro non troppo</i>	
	<i>Adagio non troppo</i>	
	<i>Allegretto grazioso (Quasi Andantino)</i>	
	<i>Allegro con spirito</i>	

Program notes may be found on pages 30–31.

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

COUGH DROPS: Cough drops are available from ushers.

SERVICES FOR PATRONS WITH DISABILITIES:

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

SERVICES FOR HARD-OF-HEARING PATRONS:

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

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

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

DINING AT BENAROYA HALL

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

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

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

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

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

CONTACT US

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

GROUP SALES: groupsales@seattlesymphony.org | 206.215.4818

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

SEATTLE SYMPHONY SPECIAL EVENTS SPONSORS & COMMITTEES

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

OPENING NIGHT GALA, SEPTEMBER 16, 2017

Honoring Leslie and Dale Chihuly

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HOLIDAY MUSICAL SALUTE, DECEMBER 5, 2017

CO-CHAIRS

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COMMITTEE

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Roberta Downey	Kirsten Towfiq
Kathleen Mitrovich	

TEN GRANDS, MAY 12, 2018

Kathy Fahlman Dewalt
Co-Founder and Executive Director

COMMITTEE

Rosanna Bowles	Fawn Spady
Cheri Brennan	Saul Spady
Stephen Dewalt	Stephanie White
Tom Horsley	David Woolley-Wilson
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CLUB LUDO, JUNE 9, 2017

CHAIR

Tiffany Moss

COMMITTEE

Eric Berlinberg	Erica Gomez
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Samantha DeLuna	Talia Silveri
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THE LIS(Z)T

SEEN & HEARD @ THE SEATTLE SYMPHONY
seattlesymphony.org/liszt



Photos: Courtney Martin

IN THE COMPANY OF FRIENDS

On September 23 the Seattle Symphony's Musical Legacy Society presented an Intermezzo in-home recital, recognizing longtime subscribers and donors for their support. Symphony Board member Dr. Susan Detweiler hosted the event at her lovely home. Associate Vice President of Development Renee Duprel and Director of Major Gifts & Planned Giving Becky Kowals welcomed guests and thanked them for their dedication to ensuring a vibrant future for the orchestra. Seattle Symphony First Violin Timothy Garland performed *Poème* by Ernest Chausson, accompanied by pianist Li-Tan Hsu. Following the recital guests were invited to ask questions and meet the musicians.

Intermezzo events occur each season to celebrate Seattle Symphony patrons who have made the Symphony a part of their lives through long-term attendance and support. Dedicated patrons, along with members of the Musical Legacy Society who have included the Seattle Symphony in their will or estate plans, help ensure the continued financial stability and artistic excellence of the orchestra through their commitment.

For information on future Intermezzo events or on joining the Musical Legacy Society, please contact Becky Kowals at 206.215.4852 or becky.kowals@seattlesymphony.org.

The Seattle Symphony's Musical Legacy Society is generously sponsored by Laird Norton Wealth Management.

PHOTOS: 1 First Violin Timothy Garland performed Chausson's *Poème* with accompaniment by pianist Li-Tan Hsu 2 Lisa James, Dr. Susan Detweiler, Frankie Bottinelli and Renee Duprel 3 James and Jane Rasmussen 4 Patricia Rosen, Lisa James, Board member Molly Gabel, Dolores Uhlman and Major Gift Officer Nicholas Walls 5 Bruce Amundsen with Dr. Susan Detweiler



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