

MARCH 2019

GRAMOPHONE'S ORCHESTRA OF THE YEAR

# SEATTLE SYMPHONY

LUDOVIC MORLOT, MUSIC DIRECTOR

## WAYNE MARSHALL

ORGAN RECITAL &  
NEW HARBISON CONCERTO

## MUSIC DIRECTOR LUDOVIC MORLOT

CONDUCTS BACH'S B-MINOR MASS &  
SHOSTAKOVICH'S SYMPHONY NO. 15

## LOOKING AHEAD:

GET TO KNOW INCOMING MUSIC DIRECTOR  
THOMAS DAUSGAARD

encore  
arts programs



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Photo: Jerome Iso

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Photo: Pinchurst Photography

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## CONCERTS

16 / March 7, 8 & 9

**Joshua Bell Mendelssohn  
Violin Concerto**

19 / March 14, 16 & 17

**Bach Mass in B minor**

27 / March 18

**Wayne Marshall in Recital**

30 / March 19

**Michael Tilson Thomas  
San Francisco Symphony**

35 / March 21 & 23

**Shostakovich Symphony No. 15**

40 / March 22

**[untitled] 2**

44 / March 29, 30 & 31

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**ON THE COVER:** Wayne Marshall (pages 27 & 35)

**COVER DESIGN:** Jadzia Parker

**EDITOR:** Heidi Staub

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# LOOKING AHEAD: APRIL AT BENAROYA HALL

## PERFORMANCE SPACE:

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

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

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2 7:30pm <b>In the Spotlight: Trimpin, Stiefel &amp; More</b> SEATTLE SYMPHONY	3 8pm RyX TRUEWEST PRESENTS	4 5pm <b>Octave 9 First Thursday Open House</b> SEATTLE SYMPHONY  7:30pm <b>Brahms Piano Concerto No. 1</b> SEATTLE SYMPHONY	5 7:30pm <b>Rhapsody</b> ENSIGN SYMPHONY & CHORUS	6 9:30 & 11am <b>First Concerts: Meet the Horn</b> SEATTLE SYMPHONY  2pm "A Floodtide of Inspired Invention": <b>Beethoven's Seventh</b> SEATTLE PHILHARMONIC ORCHESTRA  8pm <b>Brahms Piano Concerto No. 1</b> SEATTLE SYMPHONY
7 6pm Third Coast Percussion TOWN HALL SEATTLE  7:30pm <b>Anne Lamott</b> NWAA, KNKX 88.5FM & THE STRANGER	8	9 2pm Beethoven & Stravinsky SEATTLE SYMPHONY	10 9am <b>Friends Open Rehearsal &amp; Discussion*</b> SEATTLE SYMPHONY	11 7:30pm <b>Dvořák New World Symphony</b> SEATTLE SYMPHONY	12 10:30am The Percussion: Duck, Duck, Tambourine SEATTLE SYMPHONY  7pm <b>Dvořák Untuxed</b> SEATTLE SYMPHONY	13 9:30am The Percussion: Duck, Duck, Tambourine SEATTLE SYMPHONY 7:30pm Cubana Be Cubana Bop: SRJO with special guest Ignacio Berroa SEATTLE REPERTORY JAZZ ORCHESTRA 8pm <b>Dvořák New World Symphony</b> SEATTLE SYMPHONY
14 2pm <b>Wild Seas, Secret Shores</b> NATIONAL GEOGRAPHIC LIVE 5pm <b>In the Spotlight: Schoenberg &amp; Bach</b> SEATTLE SYMPHONY 7pm Leclair & Rameau BYRON SCHENKMAN & FRIENDS 7:30pm <b>Tara Westover</b> SEATTLE ARTS & LECTURES	15 7:30pm <b>Wild Seas, Secret Shores</b> NATIONAL GEOGRAPHIC LIVE	16 7:30pm <b>Wild Seas, Secret Shores</b> NATIONAL GEOGRAPHIC LIVE	17 7:30pm Valeria Luiselli SEATTLE ARTS & LECTURES	18 7:30pm <b>Mozart Symphony No. 40</b> SEATTLE SYMPHONY  10pm <b>Meet the Musicians*</b> SEATTLE SYMPHONY	19 7pm <b>Mozart Untuxed</b> SEATTLE SYMPHONY	20 2pm <b>Haydn's Creation</b> PHILHARMONIA NORTHWEST & KIRKLAND CHORAL SOCIETY  8pm <b>Mozart Symphony No. 40</b> SEATTLE SYMPHONY
21	22 7:30pm <b>In the Spotlight: Heiner Goebbels</b> SEATTLE SYMPHONY	23	24	25 7:30pm <b>Surrogate Cities</b> SEATTLE SYMPHONY	26 8pm <b>Surrogate Cities</b> SEATTLE SYMPHONY	27 4pm & 8pm <b>A New World: Intimate Music from Final Fantasy</b> AWR MUSIC  8pm <b>Beethoven V. Coldplay: A Stereo Hideout Production</b> SEATTLE SYMPHONY
28 4pm <b>Legends of Rock</b> SEATTLE WOMEN'S CHORUS  6pm <b>American Horizons</b> SEATTLE SYMPHONY	29	30				

\*Donor Events: Call 206.215.4832 for more information

seattlesymphony.org **TICKETS:** 206.215.4747 **GIVE:** 206.215.4832

## OCTAVE 9 IS OPEN!

Join us this month at Octave 9: Raisbeck Music Center, a new venue at Benaroya Hall.

■ Sunday, March 3, 11am, 2, 3, 4 & 5pm **FREE!**

### Grand Opening Ceremony & Open House

■ Thursday, March 7, 5–8pm **FREE!**  
**Grand Opening First Thursday**

A free open house and demonstration of Octave 9 every first Thursday of the month.

■ Friday, March 8, 5:30pm  
**The Symphony: Shostakovich**

A conversation with Dr. Larry Starr, University of Washington Professor Emeritus.

■ Saturday, March 9, 10am–1pm **FREE!**  
**Family Open House**

Come play, learn and explore with your family at Octave 9.

■ Sunday, March 10, 6pm  
**Brooklyn to Ballard**

Composer in Residence Derek Bermel curates an evening of performances.

■ Wednesday, March 20, 7:30pm  
**In the Spotlight: John Harbison**

A conversation with Pulitzer Prize-winning composer John Harbison.

■ Saturday, March 23, 5pm–12am & Sunday, March 24, 12–8am & 8am–5pm

### Contemporary Music Marathon

Immerse yourself in a 24-hour multi-disciplinary showcase of new music.

Visit [seattlesymphony.org/octave-9/concerts-tickets](http://seattlesymphony.org/octave-9/concerts-tickets) for tickets, reservations and more events.

## CONNECT WITH US:

Share your photos using #ListenBoldly and follow @seattlesymphony on Facebook, Instagram, Twitter and Snapchat. Download the Listen Boldly app to easily purchase tickets, skip the Ticket Office lines and receive exclusive offers.



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# LUDOVIC MORLOT

## SEATTLE SYMPHONY MUSIC DIRECTOR



Photo: Lisa-Marie Mazzaucio

French conductor Ludovic Morlot has been Music Director of the Seattle Symphony since 2011. During the 2018–2019 season they will continue in their incredible musical journey, focusing particularly on the music of Debussy, and works by composers he influenced or that influenced him. Among others, newly commissioned works this season are Caroline Shaw's Piano Concerto and the U.S.

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* as well as concert performances in both Brussels and at the Aix-en-Provence Easter Festival.

Trained as a violinist, Morlot studied conducting at the Pierre Monteux School (U.S.) with Charles Bruck and Michael Jinbo. He continued his education in London at the Royal Academy of Music 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.

premiere of Pascal Dusapin's *At Swim-Two-Birds*. The orchestra has won five Grammy Awards under Morlot and has many successful recordings on their label.

## SEATTLE SYMPHONY ORCHESTRA ROSTER

### LUDOVIC MORLOT

*Harriet Overture* Stinson Music Director

Thomas Dausgaard *Music Director Designate*

Joseph Crnko *Associate Conductor for Choral Activities*

Pablo Rus Broseta *Douglas F. King Associate Conductor*

Gerard Schwarz *Rebecca & Jack Benaroya Conductor Laureate*

### FIRST VIOLIN

Noah Geller  
*David & Amy Fulton Concertmaster*  
Open Position  
*Clowes Family Associate Concertmaster*

Open Position  
*Assistant Concertmaster*

Simon James  
*Second Assistant Concertmaster*

Jennifer Bai  
Mariel Bailey  
Cecilia Poellein Buss  
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 Fillimonov  
Evan Anderson  
Natasha Bazhanov  
Brittany Breedon  
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  
Allison Farkas \*  
Sayaka Kokubo  
Daniel Stone  
Rachel Swerdlow  
Julie Whitton

### CELLO

Efe Baltacıgil  
*Marks Family Foundation Principal Cello*  
Meeka Quan DiLorenzo  
*Assistant Principal*  
Nathan Chan  
Eric Han  
Bruce Bailey  
Roberta Hansen Downey  
Walter Gray  
Vivian Gu  
Joy Payton-Stevens  
David Sabee

### BASS

Jordan Anderson  
*Mr. & Mrs. Harold H. Heath Principal*  
*String Bass*  
Joseph Kaufman  
*Assistant Principal*  
Jonathan Burnstein  
Brendan Fitzgerald \*  
Jennifer Godfrey  
Travis Gore  
Jonathan Green

### FLUTE

Demarre McGill  
*Principal*  
*Supported by David and Shelley Hovind*  
Jeffrey Barker  
*Associate Principal*  
Judy Washburn Kriewall  
Zartouhi Dombourian-Eby

### PICCOLO

Zartouhi Dombourian-Eby  
*Robert & Clodagh Ash Piccolo*

### OBOE

Mary Lynch  
*Principal*  
*Supported by anonymous donors*  
Ben Hausmann  
*Associate Principal*  
Chengwen Winnie Lai  
Stefan Farkas

### ENGLISH HORN

Stefan Farkas

### CLARINET

Benjamin Lulich  
*Mr. & Mrs. Paul R. Smith Principal*  
*Clarinet*  
Emil Khudiyev  
*Associate Principal*  
Laura DeLuca  
*Dr. Robert Wallace Clarinet*  
Eric Jacobs

### E-FLAT CLARINET

Laura DeLuca

### BASS CLARINET

Eric Jacobs

### BASSOON

Seth Krimsky  
*Principal*  
Paul Rafanelli  
Mike Gamburg \*\*  
Dana Jackson \*

### CONTRABASSOON

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Dana Jackson \*

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Mark Robbins  
*Associate Principal*  
*Supported by Stephen Whyte*

Jonathan Karschney

*Assistant Principal*

Jenna Breen  
John Turman  
Danielle Kuhlmann

### TRUMPET

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*Boeing Company Principal Trumpet*

Alexander White  
*Assistant Principal*

Christopher Stingle  
Michael Myers

### TROMBONE

Ko-ichiro Yamamoto  
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David Lawrence Ritt  
Stephen Fissel

### BASS TROMBONE

Stephen Fissel

### TUBA

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### TIMPANI

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*Assistant Principal*

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Michael Clark  
Matthew Decker

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Cyril M. Harris †

+ Resident

† In Memoriam

\*\* On Leave

\* Temporary Musician for 2018–2019 season

## MEET THE MUSICIANS

### Gennady Filimonov Second Violin



Photo: James Holt

There is a detective in the Seattle Symphony: Gennady Filimonov. He is the Indiana Jones of violin and bow makers, tracking down lost pieces of history through trips around the world to places like Florence and Venice. His articles recapturing the forgotten stories of luthiers have been published in *The Strad* and *Cozio Carteggio*, an online journal from Tarisio. He is a contributing writer for both publications.

"It's like time travel, really," Gennady explains. "And on top of that, to gather new sources, new information, actually opens up whole new chapters that nobody knew before. And for me that's very exciting."

His love for violins and history started when he was young. Growing up in the Soviet Union, Gennady was selected for musical training after showing an aptitude for music. "The first time my teacher gave me a little, tiny violin, as I was a little kid, I would go to bed with my violin and sleep with it. I fell in love with it."

A few years later, Gennady fled the Soviet Union with his mother, carrying his violin through the night and onto Paris, and, eventually, New York. He still has the instrument (pictured above), which was also his daughter's first violin. In addition to his detective hat and Symphony black, Gennady is an entrepreneur and expert appraiser of fine instruments and bows, running his company, Filimonov Fine Violins, from his studio in Ballard.

"The violin is an amazing instrument, because it's the closest that comes to the human voice," reflects Gennady. "When you think that it's only a sound box with four strings on it, able to produce so much emotion, and so many beautiful things, it's remarkable."

Find the story at [seattlesymphony.org/stories](http://seattlesymphony.org/stories) for links to Gennady's recent writing.

Philharmonia Northwest and  
Kirkland Choral Society present

# HAYDN'S CREATION

Experience Haydn's crowning  
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Saturday, April 20, 2019—2:00pm  
Benaroya Hall Seattle

Dr. Julia Tai, conductor  
Tess Altiveros, soprano  
Tim Janecke, tenor  
Charles Robert Stephens, baritone

[philharmonianw.org](http://philharmonianw.org)  
[kirklandchoralsociety.org](http://kirklandchoralsociety.org)



## Early Music Seattle

EAST OF THE RIVER

*Sultana: Music of the  
Separdic Diaspora*

MARCH 17 | 2:30

Langston Hughes Performing Arts

MARCH 17 | 7:30

Temple Beth Am

SEATTLE BAROQUE ORCHESTRA  
& BYRD ENSEMBLE

*Handel's Messiah*

APRIL 26 | 7:30

Bastyr University Chapel

APRIL 27 | 7:30

St. Mark's Cathedral

*Tickets*

from \$20 to \$45  
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206.325.7066



# FEATURED COMMUNITY PARTNER

## InterIm CDA

Photo: Henry Liu



A Tai-Chi event for InterIm CDA community residents at Hing Hay Park, led by WILD youth and in partnership with the Seattle Police Department.

The Seattle Symphony has partnered with InterIm CDA since 2016. InterIm CDA is a nonprofit affordable housing and community development organization based in the Chinatown/International District. InterIm CDA provides multilingual culturally competent housing-related and community building services to Asian, Pacific Islander, and immigrant and refugee communities in Seattle. InterIm CDA helps build sustainable communities by leading neighborhood improvement projects and teaching leadership development for high school students through the WILD program; while also connecting elders, youth and younger children through the Danny Woo International District Community Garden and their Intergenerational program.

InterIm CDA is one of nearly 80 partners in the Seattle Symphony's Community Connections program which provides complimentary tickets to diverse communities in the Puget Sound region.

*"My favorite part of this experience was enjoying the music with my mom and friends."*

– Ticketholder, InterIm CDA

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Photo: Brandon Patoc



# NEWS FROM:

**KRISHNA THIAGARAJAN, PRESIDENT & CEO**

Listen boldly. This phrase rings true in the acoustics of Benaroya Hall and in the orchestra's recordings. And it doesn't stop at how we play or listen. It infuses everything we do, guides our decisions as an organization and member of our own community.

Last month the Symphony won two Grammy Awards, for a total of five Grammy wins in the past five years. This comes after being awarded *Gramophone's* Orchestra of the Year last September in recognition of the orchestra's

recordings. The Seattle Symphony's reputation for capturing the magic of live performances in recordings has spread from a best-kept secret to well-established fact. Listen to the Grammy-winning recording wherever you like to stream your music.

The 2019–2020 season, Thomas Dausgaard's first as Music Director, was just announced and I hope you're looking forward to it as much as I am. I invite you to read the interview on page 12 for his insights and renew your subscription to be part of Thomas' first season.

Over 10,000 local 3rd through 5th graders are visiting Benaroya Hall this month for Link Up: Seattle Symphony, where they'll sing and play recorder along with the orchestra from their seats. For many of these kids this concert presents a lot of firsts: their first time in a concert hall, their first time downtown and their first time performing an instrument (with a professional orchestra!). The energy and excitement from these young musicians is enough to make anyone fall in love with classical music all over again.

Benaroya Hall has been at the heart of Seattle's arts and culture scene for 20 years — home to not just the Seattle Symphony, but many local groups and a favorite destination for visiting artists. This month we're celebrating the grand opening of a third venue in the Hall, Octave 9: Raisbeck Music Center. In Octave 9 we will live and breathe today's art and support contemporary composers with a dedicated medium for their work. Arts are the way a society articulates itself and Octave 9 is an experimental lab for the future of performance, cultivating bold new voices. And you get to be a part of history in the making. Join us at one of the many events or concerts in Octave 9 — take a look at the calendar on page 4 or visit us online to get tickets.

Thank you for joining us today and listen boldly!  
Krishna

# TWO GRAMMY WINS



Photo: James Holt

Congratulations to Music Director Ludovic Morlot, violinist James Ehnes, composer Aaron Jay Kernis, Recording Engineer Dmitriy Lipay and the musicians of the Seattle Symphony for their work resulting in two Grammy Awards!

The Grammys were for **Best Classical Instrumental Solo** and **Best Contemporary Classical Composition** for their recording of Aaron Jay Kernis' Violin Concerto, which was commissioned and premiered by the Seattle Symphony in March 2017 at Benaroya Hall (pictured above).

"Commissioning new music is one of the most important things we do, and it's incredibly heartening to see the excitement about this new concerto extend to a Grammy win," shared Seattle Symphony President & CEO Krishna Thiagarajan.

*The Seattle Times* review of the premiere stated, "the new concerto demands almost superhuman agility and stamina of Ehnes, the soloist for whom it was written, and he rose to the challenge."

The Seattle Symphony was also nominated for Best Orchestral Recording this year for the first installment in a Nielsen cycle with Music Director Designate Thomas Dausgaard.

Stop by *Symphonica*, The Symphony Store at Benaroya Hall before your concert or during intermission to get your own Grammy-winning CD. Seattle Symphony recordings are also available through all major streaming services and online music retailers.

Aaron Jay Kernis' Violin Concerto was jointly commissioned by the Seattle Symphony, Toronto Symphony Orchestra, Dallas Symphony Orchestra and Melbourne Symphony Orchestra.

## NOTA BENE

**OCTAVE 9 GRAND OPENING** We're celebrating the Grand Opening of Benaroya Hall's newest venue, Octave 9: Raisbeck Music Center, all month long. Join us for one of the many concerts or events to see the space for yourself. Check out the calendar on page 4 and learn more at [seattlesymphony.org/octave9](http://seattlesymphony.org/octave9).

**FREE COMMUNITY CONCERT** Join the orchestra at the University of Washington campus on March 15! Ludovic Morlot and David Alexander Rahbee will conduct the Seattle Symphony at Meany Hall in music composed by UW faculty members and Seattle Symphony musicians. [seattlesymphony.org/inthecommunity](http://seattlesymphony.org/inthecommunity)



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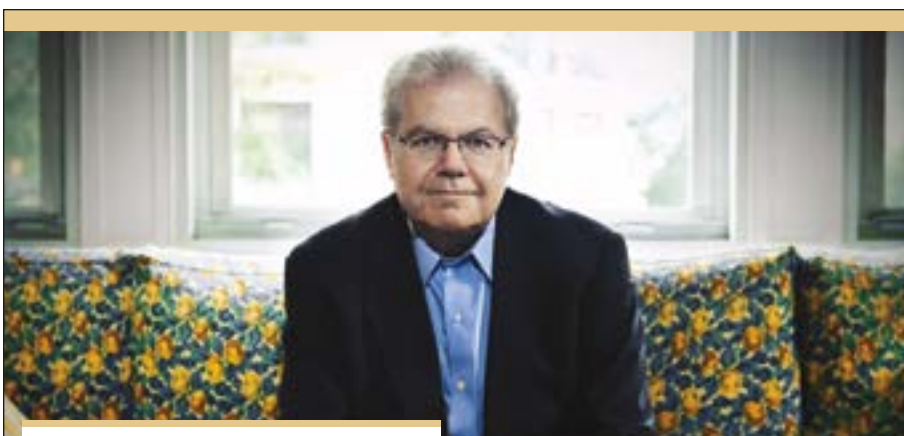
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**TIME FOR THREE** APRIL 18 | 7:30 P.M.

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# MEET THOMAS DAUSGAARD



With joy and enthusiasm, Thomas Dausgaard starts his journey as the Seattle Symphony's new music director this fall.

By Andrew Stiefel

Thomas Dausgaard brings a special energy to the stage every time he conducts. His joy and love for the music are contagious: with Thomas at the podium, you simply cannot leave Benaroya Hall without being moved.

For Thomas, Seattle has long been a home away from his native Denmark. As the Symphony's Principal Guest Conductor since 2014, together Thomas and the orchestra have achieved international acclaim with their recordings of Mahler's Tenth Symphony and Nielsen's Symphonies Nos. 3 and 4.

But, in so many ways, we've only seen a glimpse of Thomas' musical interests.

Through close working relationships with many of the leading orchestras in Europe, Thomas has established an international reputation for his creativity and innovative programming. He is currently Chief Conductor of the BBC Scottish Symphony Orchestra and Chief Conductor of the Swedish Chamber Orchestra, having previously served as Chief Conductor of the Danish National Symphony Orchestra.

So, ahead of his first season, we wanted to learn more about Thomas and his vision for the years ahead.

**What can we expect in your first season as music director?**

This season is an invitation into my world, into some of the music which changed my life — music close to my heart and which has played a continuous role in my musical life. I find it very inspiring to think that we as an orchestra are a source of life and vitality for the community, offering spiritual experiences which inspire on many levels, with each program expressing something about who we are and where we are going together.

**This season marks the 250th anniversary of Beethoven's birth. You've taken the celebration a step farther by commissioning a series of new works. Could you share a bit about your vision for the festival?**

I am always drawn to an element of context, so rethinking how to celebrate the humanist ideals of Beethoven in a way

**“This season is an invitation into my world, into some of the music which changed my life — music close to my heart and which has played a continuous role in my musical life.”**

which meaningfully involves communities in Seattle is incredibly stimulating, like creating a completely new context.

In his Ninth Symphony, Beethoven sets to music the text by Schiller with the famous line that “we shall all be brothers.” Our celebration of his 250th anniversary has inspired us to present his music in the context of his brothers and sisters here in the United States, and, in particular, Seattle. Sharing the stage with us will be members of regional native tribes, an ensemble performing on Harry Partch’s unique instruments, a youth chorus, and Seth Parker Woods in new works composed by Tyshawn Sorey, Janice Gitek, Chuck Corey and Angelique Poteat.

**Beethoven’s music played a pivotal role in your musical journey. Could you share that story with us?**

Beethoven was my gateway to classical music. When I was about 10 I formed a rock band together with three other boys. We were writing our own songs, performing them, and had been taken under the wings of one of the leading rock bands in Denmark. I loved it. But when I first heard Beethoven’s *Pathétique* Sonata about a year later there was no way back.

The rock band disbanded and I reveled in Beethoven, listening to and playing all I could get hold of. I feel a connection to his music, and in some way I felt understood through it. And it opened my ears to all those composers who had inspired him — and to those he inspired afterwards. His music had an elemental force, it was larger than life, and it had a humanity and warmth. I couldn’t imagine a life without it.



**So how did you go from playing in a rock band to conducting orchestras?**

What got me started in conducting was the urge to hear what I had composed. As soon as I could sit in a chair, I sat next to my father while he played the piano, improvising to his jazz playing. When I later cracked the code for musical notation, I began writing down the ideas I wanted to keep, and eventually they developed into longer works, some of them for orchestra.

The first piece I conducted was an overture for orchestra I had written for a multimedia show at my high school. We were short of rehearsal spaces and ended up one day rehearsing outdoors on the football field. As I didn’t enjoy playing football very much, this was the best day for me on that field!

Following that I got a small orchestra together in my family’s living room to play Haydn’s Cello Concerto with my cello teacher. Lots of tea, hygge and fun. And it whetted my appetite for more.

Photo: Karyn Schanille

Photo: Brandon Patoc



Photo: Brandon Paroc

**“I love the way nature interacts with the city of Seattle; you are never far from the water, and that means space, where you can feel the elements and the changes of light.”**

**So what inspired you to make a life in music?**

I had an urge to explore all kinds of things to do with music and studying at the Royal Academy of Music in Copenhagen helped me grow up and focus on what I enjoyed the most, conducting orchestra. I realized I had a fire burning inside, making me kind of addicted to the experience.

**You’ve spoken in the past about your fascination with discovering the roots of inspiration for composers. This year you’ve planned an exploration of Stravinsky’s *The Rite of Spring* and Scriabin’s *Poem of Ecstasy*. Could you share a little about this concert?**

Planning this program, and discovering Stravinsky’s possible inspiration from folk music, has been just hair-raisingly fascinating and fun! In this program we explore ecstasy by two Russian composers partly living at the same time, but each exploring into the extreme their own — and very different — musical languages.

Both works have drawn me to them like a magnet: Scriabin’s like a musical hallucination of fantasy and repetition, and Stravinsky’s a series of dances accumulating tension released by the final ritual of a girl dancing herself to death. It has its inspiration in stories of ancient rituals and in traditional folk music which

Stravinsky immersed himself in while composing it. We’ll share the stage with folk musicians and singers to explore what inspired Stravinsky.

**You’ve had success conducting music by Carl Nielsen with the Seattle Symphony, most recently as a Grammy nomination for his Third and Fourth Symphonies. You have a personal connection to Nielsen, correct?**

My grandmother knew him, because when she studied piano at the Royal Academy of Music in Copenhagen, he taught her and her best friend, who later became my piano teacher. So I heard about Nielsen from as early as I can remember.

In one of the first concerts I went to (I was probably 10 or 11), the program opened with Nielsen’s *Maskarade* Overture. It opened the concert in the most sparkling and upbeat way and I fell in love with it.

Later on, while studying conducting at the Royal College of Music in London, I went to a concert with the Danish National Symphony Orchestra where they performed it as an encore. Having been away from his music for awhile, I was blown away by hearing it again and I realized I had a deep connection with his musical language — the humor, affirmation of life and joy shining in this miniature work was simply part of me.

I’ll open our season with the Overture as a greeting from my country and my musical background.

**When you’re not in rehearsal or concerts, what do you enjoy doing?**

A poet once said that for a man to be happy he needs a beautiful garden, a good library and a wonderful partner. I am happy and agree! Together my wife and I are privileged to have three children, and my greatest joy is to be with my family and friends.


In Seattle I am lucky to have very good old friends, and as I love going on the ferries, luckily some of them live on Bainbridge Island. I love the way nature interacts with the city of Seattle; you are never far from the water, and that means space, where you can feel the elements and the changes of light. I don’t think a day passes without me taking pictures of the sky, the changing colors of Puget Sound or the mountains!

I love being outside cities in a place where the night sky is lit by stars or a bonfire. I love being in nature, leaning on a tree, sitting in a kayak. And I love silence — then sound can have a greater impact.

---

*Be part of Thomas Dausgaard’s inaugural season! Subscriptions are available online or by calling the Ticket Office at 206.215.4747.*





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# JOSHUA BELL MENDELSSOHN VIOLIN CONCERTO

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Seattle Symphony

LOTTA WENNÄKOSKI	<i>Hava</i> (U.S. Premiere)	10'
FRANZ JOSEPH HAYDN	Symphony No. 102 in B-flat major <i>Largo—Vivace</i> <i>Adagio</i> <i>Menuet: Allegro</i> <i>Presto</i>	24'
INTERMISSION		
FELIX MENDELSSOHN	Violin Concerto in E minor, Op. 64 <i>Allegro molto appassionato—</i> <i>Andante—</i> <i>Allegretto non troppo—Allegro molto vivace</i> JOSHUA BELL, VIOLIN	26'

Joshua Bell will be performing his own cadenza in Mendelssohn's Violin Concerto.

*Pre-concert Talk* one hour prior to performance.

Speaker: Megan Francisco, Doctoral Candidate in musicology at the University of Washington

Joshua Bell's performances are generously underwritten by Paul Leach and Susan Winokur through the Seattle Symphony's Guest Artists Circle.

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

Please turn off all electronic devices and refrain from taking photos or video.

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## OVERVIEW

### Miracles

The first public performance of Franz Joseph Haydn's Symphony No. 102, in London, early in 1795, saw a disaster happily averted. While the orchestra was playing, a huge chandelier crashed to the floor, landing where a portion of the audience had left their seats and moved closer to the stage in order to get a better look at Haydn, who was directing the performance. The realization that their migration had spared many from injury or worse prompted cries of "Miracle!" among the listeners.

Their reaction is understandable in an apparent case of salvation through divine intervention. Yet not all miracles require apparently supernatural events. When we think of the development of human musical activity that had led to Haydn's symphony — from the earliest drumming and tribal singing to the understanding of harmony and counterpoint, the invention of modern instruments, the ability to write and read musical notation, and the marshaling of all this by a singular genius such as Haydn for creation on a high intellectual and artistic level — it seems miraculous in its own right. No less miraculous is music's ability to intimate weightless floating, as we experience in the piece that opens our program, or the mastery of the violin that Joshua Bell brings to Mendelssohn's Violin Concerto.

“Performing this music, or any music in fact, always becomes personal. I find the pieces that I perform always have personal connection and become my favourite pieces, at least for the duration of the preparation and while I'm working on them. My favourite thing about performing is interpreting music. I like to call the orchestra and myself interpreters rather than performers as I find it opens up the nature of performing in a better way.”

– Dima Slobodeniouk

## LOTTA WENNÄKOSKI

*Hava*

**BORN:** February 8, 1970, in Helsinki

**WORK COMPOSED:** 2007

**WORLD PREMIERE:** January 11, 2008, in Espoo, Finland.

### What to Listen For

Lotta Wennäkoski has described her music as straddling the border between texture and fragmented melody. In *Hava*, fast-moving whirrs of notes create shimmering, hovering clouds of orchestral sound. Later, sustained figures descend gently, like falling leaves.

The Finnish composer Lotta Wennäkoski took an unusual route to her current position as an internationally recognized composer. Born in Helsinki Wennäkoski studied violin and Hungarian folk music in Budapest. Returning to her native city, she worked as a busker on the streets of Helsinki and as a music provider and teacher in daycare and after-school centers. She also attended the Sibelius Academy, which has produced many impressive musicians during the last several decades. She then went to Amsterdam to study privately with Dutch composer Louis Andriessen.

Gradually, Wennäkoski created an impressive body of compositions, and these, too, demonstrated a willingness to venture down unconventional paths. Her earliest works were scores for radio plays and short films. Subsequently she wrote music for a full-length silent film and a piece for chamber orchestra and on-stage juggler. Several dramatic works have addressed topical themes, including human trafficking, while other compositions reflect her love of Hungarian folk music.

Aural texture is the focus of much of Wennäkoski's music, and her pieces often explore extensively a single musical idea. Both characteristics of her work — a focus on texture and concentrated development of a particular concept — are evident in *Hava*, which opens our program. The title has different meanings in different languages: “snow” in Hungarian, “air” in Turkish; and while “*hava*” is not a word in Finnish, it is close to *havina*, meaning “rustling” or “swishing.” All of these meanings accord with the music.

Wennäkoski says that she wanted to write a “fast-texture piece,” and *Hava* is certainly that for much of its ten-minute duration.

The work begins quietly, with trilling figures for flutes and clarinets over a wash of string sonority. Other instruments take up the tremulous gestures, which change shape and color as they grow increasingly energetic. Occasionally the flurry of notes pauses on sustained sonorities, a harbinger of things to come. Always there is a sense of gossamer lightness, of insubstantial shapes rushing or fluttering through the air, of gravity all but suspended. With eyes closed, a listener might easily feel swept up and carried along with them.

The music grows more animated, almost frantic, as it builds to a climax. Its energy then dissipates, the frenetic movement giving way to near-stillness. Now the sounds seem to float in slow motion. The concluding moments bring a final burst of activity. Dima Slobodeniouk, our conductor this evening, has recorded *Hava* and two other works by Wennäkoski for a disc on the Ondine label.

*Scored for 2 flutes (the 1st flute doubling piccolo, the 2nd flute doubling alto flute); 2 oboes; clarinet and bass clarinet; 2 bassoons; 2 horns; 2 trumpets; percussion; strings.*

## FRANZ JOSEPH HAYDN

Symphony No. 102 in B-flat major

**BORN:** March 31, 1732, in Rohrau, Austria

**DIED:** May 31, 1809, in Vienna

**WORK COMPOSED:** 1794

**WORLD PREMIERE:** February 2, 1795, in London, under the composer's direction.

### What to Listen For

“The new [symphony], composed by the inimitable HAYDN, was performed in masterly stile (*sic*), as it most richly deserved to be. ... The last movement was encored; and notwithstanding an interruption by the accidental fall of one of the chandeliers, it was performed with no less effect.” — *London Morning Chronicle*, February 3, 1795

Franz Joseph Haydn has been called the father of the symphony, and properly so. While he did not invent this most important genre of orchestral music, Haydn's more

than 100 symphonies did much to develop it from an uncertain, fledgling format into a potent and well-defined vehicle for musical invention.

While Haydn spent most of his long career in Vienna and its environs, his crowning achievements in the field of symphonic composition resulted from a pair of visits to London undertaken in 1791–92 and again in 1794–95. There the composer presented a series of concerts featuring his music, and it was for these events that he created his last 12 symphonies, works that represent the genre's first peak of its development.

The Symphony in B-flat major, No. 102 in the standard listing of Haydn's works, was first heard on February 2, 1795, in the English capital. During the performance, a chandelier fell and crashed to the floor of the theater. That no one was hurt was deemed providential, and this symphony properly should bear the designation “Miracle” that erroneously became attached to Haydn's Symphony No. 96.

The first movement begins with an introduction in slow tempo. While such preludes are features of all but one of Haydn's London symphonies, there is nothing commonplace about this initial portion of the work. Haydn's audiences could hardly have anticipated the soft radiance of the strings in their high registers following the sustained unison note of the opening measure, or that the serene melody these instruments present will soon intimate dark secrets as it passes to the cellos and then the winds.

The ensuing *Vivace*, which forms the main body of the movement, starts with a robust, good-natured subject. A second theme — more sustained tones followed by a few bars of melody — is much shorter and apparently of less consequence. So Haydn, ever delighting in the unexpected, begins the central part of the movement by exploring just this idea. Soon motifs from the first subject reappear as part of an escalating aural drama. The music grows increasingly restless until the first subject returns to launch a triumphant reprise of the movement's initial paragraph.

There follows an unusual slow movement colored by solo cello and, later, by muted trumpets and drum. H.C. Robbins Landon, a leading Haydn scholar, noted “its reserved, somber joy.” It gives way to one of the most substantial minuets in any symphony. The finale finds Haydn in



## PROGRAM NOTES

high spirits. Its main theme is exuberant, the development of this idea lively and surprising. In the closing moments Haydn plays with its principal motif in a most humorous manner.

*Scored for 2 flutes; 2 oboes; 2 bassoons; 2 horns; 2 trumpets; timpani; strings.*

### FELIX MENDELSSOHN

Violin Concerto in E minor, Op. 64

**BORN:** February 3, 1809, in Hamburg

**DIED:** November 4, 1847, in Leipzig

**WORK COMPOSED:** 1844

**WORLD PREMIERE:** March 13, 1845, in Leipzig. Ferdinand David was the soloist, and Niels Gade conducted the Leipzig Gewandhaus Orchestra.



#### What to Listen For

The concerto's famous initial melody has something of the tempest-tossed character so prized by the early Romantics of the 19th century. The finale dazzles with virtuoso passagework.

Mendelssohn composed his celebrated Violin Concerto for Ferdinand David, a long-time friend and musical associate. The two musicians met in 1826, when both were still precocious adolescents. David was well on his way to becoming one of the foremost violinists of his generation; Mendelssohn had already composed his famous Overture to *A Midsummer Night's Dream* and other impressive works. First as chamber music partners and soon as friends, Mendelssohn and David came to value each other's artistic outlook and personal qualities. And so, when Mendelssohn assumed directorship of the celebrated Leipzig Gewandhaus Orchestra, in 1835, one of his first acts was to invite David to serve as principal violinist. During his years at the head of the Gewandhaus ensemble, Mendelssohn relied extensively on David's advice.

In 1838, while visiting his family home in Berlin, the composer sent a letter to David in which he stated: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the opening of which gives me no peace." Despite the seeming urgency of this declaration, more than five years passed before Mendelssohn finally set the work down on paper. The concerto was

finished on September 16, 1844, and David gave the first performance the following March. The work "pleased extraordinarily well," David noted of its reception. It has continued to do so ever since, earning a place not only as one of Mendelssohn's most melodious compositions but as one of the most popular concertos ever composed for any instrument.

Mendelssohn is not generally regarded as an especially innovative composer, but two features of his Violin Concerto represented, in 1844, a fairly novel interpretation of classical concerto form. In the first place, its three movements are not separated but flow smoothly, one to the next, without pause. Secondly, the composer dispenses with the traditional orchestral exposition at the opening of the work, allowing the soloist to present the principal theme from the outset.

The impassioned opening melody is countered by a more tender idea set forth by the orchestra's woodwinds, and the contrasting yet complimentary characters of these two subjects yields an emotionally rich first movement. The cadenza, a rhapsodic solo for the featured player, is written into the score rather than left to the performer's invention, as still was customary in the first half of the 19th century. Although, Joshua Bell will be performing his own cadenza at our concerts.

A single tone sustained by the bassoon provides a bridge to the lyrical slow movement, whose beautiful theme might well have found its way into one of Mendelssohn's many "Songs Without Words" had it not been used here. The transition to the finale recalls the principal theme of the first movement, but the music that follows is a far cry from the Romantic passion of the opening. Instead, we are treated to a brilliant and sunny movement with a principal subject in Mendelssohn's light scherzo style, and with scintillating passagework from the soloist.

*Scored for solo violin; pairs of woodwinds, horns and trumpets; timpani and percussion; strings.*

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### DIMA SLOBODENIOUK

Conductor



Photo: Marco Borggreve

"Slobodeniouk's calm, clean direction helped hold the sprawling symphony tightly together, ensuring that even the softest, slowest-moving passages had a compelling edge."

— *Baltimore Sun*

Lauded for his deeply informed and intelligent artistic leadership, Dima Slobodeniouk has held the position of Music Director of the Orquesta Sinfónica de Galicia since 2013, which he combines with his more recent positions as Principal Conductor of the Lahti Symphony Orchestra and Artistic Director of the Sibelius Festival following his appointment in 2016. Linking his native Russian roots with the cultural influence of his later homeland Finland, he draws on the powerful musical heritage of these two countries. He works with orchestras such as the Berliner Philharmoniker, Gewandhausorchester Leipzig, Symphonieorchester des Bayerischen Rundfunks, London Philharmonic, London Symphony Orchestra, Finnish Radio Symphony, and Chicago, Houston, Baltimore and Sydney symphony orchestras.

### JOSHUA BELL

Violin



Photo: Lisa Marie Mazzucco

With a career spanning more than 30 years as a soloist, chamber musician, recording artist, conductor and music education champion, Joshua Bell's curiosity and clarity of insight are a testament

to his belief in the power of music as a unifying cultural force. An artist of precision and passion, Bell is committed to the violin as an instrument of expression and a vehicle for realizing the new and unexplored. Bell is a Sony Classical artist, who has performed with every major orchestra in the world on six continents and recorded more than 40 CDs garnering Grammy, Mercury, Gramophone and Echo Klassik awards. Named the Music Director of the Academy of St. Martin in the Fields in 2011, he is the only person to hold this post since Sir Neville Marriner formed the orchestra in 1958. Bell's recording with the Academy of Bruch's *Scottish Fantasy* and G-minor Concerto was released in June 2018. A native of Bloomington, Indiana, Bell performs on the 1713 Huberman Stradivarius violin.

THURSDAY, MARCH 14, 2019, AT 7:30PM

SATURDAY, MARCH 16, 2019, AT 8PM

SUNDAY, MARCH 17, 2019, AT 2PM

# BACH MASS IN B MINOR

▲ DELTA | MASTERWORKS

HONORING THE LEGACY OF BUSTER & NANCY ALVORD

Ludovic Morlot, conductor | Jane Archibald, soprano | Meg Bragle, mezzo-soprano

Kenneth Tarver, tenor | Andreas Wolf, bass-baritone | Seattle Symphony Chorale

Seattle Symphony

JOHANN SEBASTIAN BACH	Mass in B minor, BWV 232	
	I. <i>Kyrie</i>	18'
	“ <i>Kyrie eleison</i> ”— (Chorus)	
	“ <i>Christe eleison</i> ”— (Duet: Soprano and Mezzo-soprano)	
	“ <i>Kyrie eleison</i> ” (Chorus)	
	II. <i>Gloria</i>	36'
	“ <i>Gloria in excelsis</i> ”— (Chorus)	
	“ <i>Et in terra pax</i> ” (Chorus)	
	“ <i>Laudamus te</i> ” (Aria: Soprano)	
	“ <i>Gratias agimus tibi</i> ” (Chorus)	
	“ <i>Domine Deus</i> ”— (Duet: Soprano and Tenor)	
	“ <i>Qui tollis</i> ”— (Chorus)	
	“ <i>Qui sedes</i> ”— (Aria: Mezzo-soprano)	
	“ <i>Quoniam tu solus</i> ”— (Aria: Bass-baritone)	
	“ <i>Cum sancto spiritu</i> ” (Chorus)	
	INTERMISSION	
	III. <i>Symbolum Nicenum (Credo)</i>	31'
	“ <i>Credo in unum Deum</i> ”— (Chorus)	
	“ <i>Patrem omnipotentem</i> ” (Chorus)	
	“ <i>Et in unum Dominum</i> ” (Duet: Soprano and Mezzo-soprano)	
	“ <i>Et incarnatus est</i> ” (Chorus)	
	“ <i>Crucifixus</i> ” (Chorus)	
	“ <i>Et resurrexit</i> ” (Chorus)	
	“ <i>Et in Spiritum sanctum</i> ” (Aria: Bass-baritone)	
	“ <i>Confiteor</i> ”— (Chorus)	
	“ <i>Et expecto</i> ” (Chorus)	
	IV. <i>Sanctus</i>	15'
	“ <i>Sanctus</i> ” (Chorus)	
	“ <i>Pleni sunt coeli</i> ” (Chorus)	
	“ <i>Osanna</i> ” (Double Chorus)	
	“ <i>Benedictus</i> ” (Aria: Tenor)	
	“ <i>Osanna</i> ” (Double Chorus)	
	V. <i>Agnus Dei</i>	8'
	“ <i>Agnus Dei</i> ” (Aria: Mezzo-soprano)	
	“ <i>Dona nobis pacem</i> ” (Chorus)	

*Pre-concert Talk* one hour prior to each performance.

Speaker: Dr. Gary D. Cannon, Artistic Director of the Emerald Ensemble, Cascadian Chorale and Vashon Island Chorale

*Ask the Artist* following the Thursday concert.

Bach Mass in B minor is generously underwritten by the **Judith A. Fong Music Directors Fund**.

Kenneth Tarver’s performances are supported in part by the **Melvyn Poll Tenor Fund**.

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## PROGRAM NOTES

“ I am thrilled to have a chance to perform Bach’s B-minor Mass. This is a piece I have listened to again and again since the minute I discovered it, and one that I feel is life changing. Compiled by Bach from music written in different stages of his life, the B-minor Mass is a summary of Bach’s production over his career; it is the best of the best from what he’s created.

It is always a challenge to perform this music with modern instruments in a large space. I chose to present the B-minor Mass with smaller forces as it was done in the original performance setting. In doing so I hope to maintain the work’s virtuosic quality and preserve the clarity of the contrapuntal writing.

My hope is that the audience will become immersed in this music — it’s a truly visceral experience. ”

– Ludovic Morlot

See Ludovic Morlot’s biography on page 6.

### JOHANN SEBASTIAN BACH

Mass in B minor, BWV 232

**BORN:** March 21, 1685, in Eisenach, in the central German province of Thuringia

**DIED:** July 28, 1750, in Leipzig

**WORK COMPOSED:** mid-1720s to 1747 or 1748

**WORLD PREMIERE:** Portions of the B-minor Mass were performed in Leipzig at various times toward the end of Bach’s life. Following Mendelssohn’s famous revival of the *St. Matthew Passion*, in 1829, other performers turned to the Mass, but both the first documented presentation, in Berlin in 1835, and several that followed used truncated versions of the score. It is impossible to say when and where the first reasonably complete performance occurred.



#### What to Listen For

Bach’s masterpiece is, by nearly any measure, the greatest musical setting of the Catholic mass. In this work the composer draws on centuries-old traditions of ecclesiastic music and on more recent developments, fusing them into a magnificent whole.

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## PROGRAM NOTES

Bach's Mass in B minor is one of those rare compositions that properly can be discussed in superlative terms. It is widely considered the greatest musical setting of the Roman Catholic liturgy ever conceived. It may well be the greatest of Bach's works. It is also, however, one of the most problematic. Although we know more about the circumstances surrounding its creation than we do with many of Bach's compositions, we cannot say exactly how or why the Mass came to assume its final form, nor to what extent it was performed during the composer's lifetime. These uncertainties are compounded by evidence that the complete score was some two decades in the making, and that a substantial portion of it was borrowed from pieces Bach had originally composed for other occasions.

Yet the overriding problem the work poses is how Bach, a devout Lutheran who spent most of his career providing music for Protestant worship, came to write a Latin Mass in the first place. We can begin to gain some insight into this by briefly looking at the composer's circumstances in the year 1733. Bach had by this time spent a decade as organist, choir master and resident composer of the four principal churches in the city of Leipzig, a stronghold of Lutheran piety in the central-German province of Saxony. While not the most prestigious in Germany, this position offered a degree of financial security and a stable routine. Bach probably realized that it represented the highest professional station he would attain.

Nevertheless, Bach came to desire a wider degree of recognition than modest Leipzig afforded. It was no doubt this desire that prompted him to petition the Elector of Saxony for the largely honorary post of *Hofcomponist* — court composer — a title conferred on several of the most distinguished musicians of the realm. In February 1733, Bach began writing a work to present the Elector, Augustus III, in support of his petition. On July 27, the composer sent his offering to Augustus with a typically self-effacing preface, begging "in all humility that it may be received not as it merits but with your Majesty's famous generosity."

Bach's tribute — which, incidentally, failed initially to bring the desired appointment to the Electoral court — was a Lutheran *Missa*, the *Kyrie* and *Gloria* sections of the Latin Mass, which had been retained by Martin Luther for liturgical use even

after his split from the Church of Rome. As such, it was not an exceptional product from a composer in Bach's position, a church musician in a Protestant stronghold. Indeed, Bach produced four other works of this type during his Leipzig tenure. Over the years that followed, however, Bach intermittently added to this *Missa* other sections of the full Latin liturgy. Often he set these to freshly composed music, but sometimes he drew on work he had already written for different purposes. The resulting Mass in B minor was completed, Bach scholars now believe, sometime between 1747 and 1749, in the twilight of the composer's career.

In its final form, Bach's work corresponds to the Ordinary of the Catholic Mass, that part of the service used for all liturgical occasions. And here we must confront the question of the composer's intentions. Bach certainly never questioned the tenets of his Lutheran faith, and there is practically no chance that he had an opportunity to present this work in its entirety in Leipzig, which was as staunchly Protestant as any city in Germany. The reasons, then, for this eminently pragmatic artist assembling a huge Catholic Mass in the final years of his life must, for once, have had nothing to do with practical considerations. Although we can only speculate about Bach's motives, it seems likely that they had less to do with ecclesiastical concerns than with musical ones — more precisely, with a specific musical tradition.

From half a millennium before Bach's lifetime until shortly before it, settings of the Mass had been the principal task of nearly all Western composers. In the liturgy, musicians of the late Middle Ages and the Renaissance had found a large canvas and, above all, a vehicle for the evolution of polyphonic composition. The combining of distinct vocal lines in harmonious counterpoint had formed the chief musical endeavor of the entire epoch, and music for the Mass written during this time reveals the whole long, magnificent rise of polyphony, from austere contrapuntal chants in the 12th century to the elaborate contrapuntal edifices of Palestrina and other Renaissance masters during the late 16th century.

But by around 1600 two major upheavals — one ecclesiastic, the other musical — had threatened to cut off many composers from the heretofore continuous tradition of polyphonic settings of the Mass. The first of these revolutions was Luther's

Reformation, which banished much of the Latin liturgy from northern Europe. (Bringing worship and the scriptures into the local vernacular was, of course, a major facet of Luther's reform.) The second was the rise of a new musical style, one that saw the intricate weaving of voices in a rich polyphonic fabric give way to a more simple and dramatic musical rhetoric. In the new manner, singing became clear and distinct from accompaniments, with harmony in relatively simple textures replacing complex counterpoint. Although this new compositional style originated in connection with opera, it soon became the musical *lingua franca* of the Baroque period.

Yet just as the *Missa* offered Lutheran musicians like Bach some access to the Latin liturgy, so the polyphonic art of what came to be called the *stile antico*, the "ancient style," was not entirely lost to composers of the 18th century. Handel, Telemann and Vivaldi occasionally employed it, particularly in their sacred music, but it lived on especially in the work of Bach. The blending of different but equally expressive melodic lines in counterpoint — particularly imitative counterpoint, in which the several voices echo each other, as in an elaborate round — was for him not only a fruitful but apparently a quite natural way of conceiving music. This aspect of Bach's art found its fullest expression in his great choral fugues, whose brilliant contrapuntal artifice extended the tradition of the *stile antico* a century and a half beyond the fading of the Renaissance. Bach, more than any of his contemporaries, knew and cherished this tradition. His natural predilection for contrapuntal music drew him to it, and the numerous copies in his library of scores by Palestrina and other *stile antico* composers show that he studied their art.

Bach certainly knew something of the glories his musical forebears had attained in musical settings of the Mass. Because he did, and because he shared their central artistic creed — a faith in the primacy of polyphony as an organizing principle for composition — it seems natural that he should desire to produce such a work himself. To do so was an act of communion with the great polyphonists of the past who so profitably cultivated the Mass, an embracing of their heritage.

Bach joined their ranks, and at the very forefront, in the great fugal choruses of his

B-minor Mass. These passages culminate a line of musical thought that stretches from the 12th-century composer-monks of Notre Dame through the great composers who followed and on to Palestrina and other masters of the high Renaissance. In certain contrapuntal passages of Bach's Mass (the ethereally beautiful *Gratias*, for example), the spirits of his illustrious predecessors seem almost to materialize with the music. At the same time, however, Bach remained a composer of his own era by juxtaposing his fugal movements with arias and ensemble numbers in a more up-to-date style, a style marked by superbly expressive melodies, comparatively lean textures, idiomatic accompaniment parts for various instruments and, in many passages, a keen sense of musical drama.

The B-minor Mass is, then, a work of inclusion and affirmation. Musically, it employs a blend of old and new procedures with no sense of contradiction between them. Spiritually, it may be heard as an ecumenical statement in which Bach transcends the ecclesiastical boundaries of his own denomination to create a tremendous song of worship for all of Christendom and, to the extent that religious sentiments have some universality, for all of mankind. It is also one of the great musical achievements of its age or any other, a work that continues to inspire awe and reverence among listeners even in our own more secular era.

The opening section of the B-minor Mass establishes an alternation of older contrapuntal procedures and more modern ones, a pattern Bach will follow over the course of the work. The initial "Kyrie eleison" unfolds as a great fugal movement. The ensuing "Christe eleison," by contrast, offers a glad duet for sopranos with a broad, flowing accompaniment in the violins. With the second "Kyrie eleison," Bach returns to fugal writing, choosing a theme whose writhing line presents a special compositional challenge.

Subsequent movements confirm the pattern established in this initial section. The choral movements are often, though not invariably, cast in venerable contrapuntal forms. The "*Gratias agimus tibi*" presents one of Bach's most impressive fugues in the "ancient" style. (The composer reprises its music in the plea for peace that closes the Mass.) Other examples of well-established contrapuntal forms include "*Credo in unum Deum*,"

which presents a strict contrapuntal treatment of a chant-like theme over a freely moving accompaniment, a procedure known as "chorale prelude." "*Crucifixus*" uses another familiar contrapuntal device, a repeating bass line that supports proliferating invention over and around it. Bach rigorously maintains the "ground" bass subject but uses it to create harmonies that scarcely another composer would imagine.

As counterweight to these and other instances of rigorously worked-out choral polyphony stand a series of arias and duets for solo voices. Composed in a manner that would have been unimaginable to church musicians of an earlier era, they employ *obbligato* accompaniments, important parts for featured instruments that embroider the vocal lines with expressive counter-melodies. They range from the breezy "*Domine Deus*," with its bewitching flute *obbligato*, to an "*Agnus Dei*" whose music seems bowed and bent with the sins of the world.

A third group of movements is formed by choruses written in a more modern manner, one independent from the contrapuntal idioms of the past. "*Gloria in excelsis*," for example, gives us festive music, with trumpets and timpani lending brilliance to the proceedings. "*Cum sancto spiritu*," "*Et resurrexit*" and "*Osanna*" are other festive choruses.

Finally, there are several movements that conform to no general type. The sorrowful chorus "*Qui tollis*" is one, but perhaps most notable is "*Et incarnatus est*," in which Bach suggests the mystery of God's human incarnation through enigmatic harmonies.

*Scored for solo soprano, alto, tenor and bass; mixed chorus; 2 flutes; 3 oboes (the 1st and 2nd oboes double oboe d'amore); 2 bassoons; corno di caccia; 3 trumpets; timpani; harpsichord and portative organ; strings.*

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## TEXT &amp; TRANSLATION

### J.S. Bach: Mass in B minor, BWV 232

#### Kyrie

##### Coro

Kyrie eleison.

##### Duetto (Soprano, Mezzo-soprano)

Christe eleison.

##### Coro

Kyrie eleison.

#### Gloria

##### Coro

Gloria in excelsis Deo.

##### Coro

Et in terra pax  
hominibus bonae  
voluntatis.

##### Aria (Soprano)

Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te.

##### Coro

Gratias agimus tibi  
propter magnam  
gloriam tuam.

##### Duetto (Soprano, Tenor)

Domine Deus, Rex  
coelestis,  
Deus Pater  
omnipotens,  
Domine Fili unigenite,  
Jesu Christe altissime,  
Domine Deus, Agnus  
Dei, Filius Patris.

##### Coro

Qui tollis peccata  
mundi,  
miserere nobis.  
Qui tollis peccata  
mundi,  
suscipe  
deprecationem  
nostram.

##### Aria (Mezzo-soprano)

Qui sedes ad dextram  
Patris, miserere nobis.

##### Chorus

Lord have mercy.

##### Duet (Soprano, Mezzo-soprano)

Christ have mercy.

##### Chorus

Lord have mercy.

##### Chorus

Glory be to God on  
high.

##### Chorus

And on earth, peace  
to men  
of good will.

##### Aria (Soprano)

We praise you,  
we bless you,  
we adore you,  
we glorify you.

##### Chorus

We give you thanks for  
your great joy.

##### Duet (Soprano, Tenor)

Lord God, heavenly  
King,  
God the almighty  
Father,  
O Lord, the only-  
begotten Son,  
Jesus Christ, Most  
High Lord God,  
Lamb of God, Son of  
the Father.

##### Chorus

You who take away  
the sins of the world,  
have mercy upon us.  
You who take away  
the  
sins of the world,  
receive our prayer.

##### Aria (Mezzo-soprano)

You who sit at the right  
hand of the Father,  
have mercy upon us.

**Aria (Bass-baritone)**

Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus altissimus Jesu Christe.

**Coro**

Cum Sancto Spiritu in gloria Dei  
Patris. Amen.

**Symbolum Nicenum****Coro**

Credo in unum Deum.

**Coro**

Credo in unum Deum,  
Patrem omnipotentem,  
factorem coeli et terrae,  
visibilium omnium et invisibilium.

**Duetto (Soprano, Mezzo-soprano)**

Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum  
et ex Patre natum ante omnia  
saecula.  
Deum de Deo,  
lumen de lumine,  
Deum verum de Deo vero,  
genitum, non factum  
consubstantialem Patri,  
per quem omnia facta sunt.  
Qui propter nos homines  
et propter nostram salutem descendit  
de coelis.

**Coro**

Et incarnatus est  
de Spiritu Sancto ex Maria virgine,  
et homo factus est.

**Coro**

Crucifixus etiam pro nobis  
sub Pontio Pilato,  
passus et sepultus est.

**Coro**

Et resurrexit tertia die  
secundum scripturas,  
et ascendit in coelum,  
sedet ad dextram Dei Patris,  
et iterum venturus est  
cum gloria judicare vivos et mortuos,  
cuius regni non erit finis.

**Aria (Bass-baritone)**

For you alone are the Holy One,  
you alone are the Lord,  
you, Jesus Christ, alone are the  
most High.

**Chorus**

With the Holy Ghost in the glory of  
God the Father. Amen.

**Chorus**

I believe in one God.

**Chorus**

I believe in one God,  
the Father almighty,  
maker of heaven and earth,  
and of all things visible and  
invisible.

**Duetto (Soprano, Mezzo-soprano)**

And in one Lord Jesus Christ,  
the only-begotten Son of God,  
begotten of his Father before all  
worlds.  
God of God,  
Light of Light,  
very God of very God,  
begotten, not made, being of one  
substance with the Father,  
by whom all things were made.  
Who for us men  
and for our salvation came down  
from heaven.

**Chorus**

And was incarnate  
by the Holy Ghost of the Virgin  
Mary  
and was made man.

**Chorus**

And was crucified also for us  
under Pontius Pilate,  
he suffered and was buried.

**Chorus**

And on the third day  
he rose again according to the  
scriptures,  
and ascended into heaven,  
and sits at the right hand of the  
Father,  
and he shall come again  
with glory, to judge both the quick  
and the dead,  
whose kingdom shall have no end.

**Aria (Bass-baritone)**

Et in Spiritum Sanctum Dominum et  
vivificantem,  
qui ex Patre Filioque procedit;  
qui cum Patre et Filio simul adoratur  
et conglorificatur;  
qui locutus est per Prophetas.  
Et unam sanctam catholicam et  
apostolicam ecclesiam.

**Coro**

Confiteor unum baptismum in  
remissionem peccatorum.

**Coro**

Et exspecto resurrectionem  
mortuorum  
et vitam venturi saeculi. Amen.

**Sanctus****Coro**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria eius.

**Coro**

Osanna in excelsis

**Aria (Tenor)**

Benedictus qui venit in nomine  
Domini.

**Coro**

Osanna in excelsis

**Agnus Dei****Aria (Mezzo-soprano)**

Agnus Dei qui tollis peccata mundi,  
miserere nobis.

**Coro**

Dona nobis pacem.

**Aria (Bass-baritone)**

And I believe in the Holy Ghost,  
the Lord and Giver of Life, who  
proceeds from the Father and the  
Son;  
who with the Father and the  
Son together is worshipped  
and glorified; who spake by the  
Prophets.  
And I believe in one Catholic and  
Apostolic Church.

**Chorus**

I acknowledge one Baptism for the  
remission of sins.

**Chorus**

And I await the resurrection of  
the dead  
and the life of the world to  
come. Amen.

**Chorus**

Holy, Holy, Holy  
Lord God of Hosts.  
Heaven and earth are full of  
your glory.

**Chorus**

Hosanna in the highest.

**Aria (Tenor)**

Blessed be he that comes in the  
name of the Lord.

**Chorus**

Hosanna in the highest.

**Aria (Mezzo-soprano)**

Lamb of God, who takes away the  
sins of the world,  
have mercy on us.

**Chorus**

Give us peace.





# GRETCHEN FRANCES BENNETT

*Air, the free or unconfined space above the surface of the earth*

## Through June 2, 2019

Image: Gretchen Frances Bennett. *Blue Like Nevermind (Last Days)* (detail), 2008. Colored pencil on paper. 13 x 20 in. Courtesy of the artist. Photo: Steven Miller.

*Gretchen Frances Bennett* is organized by the Frye Art Museum and curated by Amanda Donnan. Generous support is provided by Vulcan, Inc.



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## JANE ARCHIBALD

Soprano



Photo: Helen Tansy

Jane Archibald began her career in her native Canada, before becoming an Adler Fellow with the San Francisco Opera. She then joined the ensemble of the Vienna State Opera, debuting many coloratura roles. She now performs regularly around the world. Archibald appears on numerous recordings, including her Juno-winning solo album of Haydn coloratura arias. Her 2018–2019 season includes performances with Sir Simon Rattle at the Royal Albert Hall/BBC Proms and at the Lucerne Festival, role debuts as Mathilde (*William Tell*) at the Theater an der Wien and Daphne (*Daphne*) for Frankfurt Opera, concerts of *Candide* in London and Tel Aviv, Bach's *St. Matthew Passion* in Lyon, Britten's *Les Illuminations* in Portland and concerts at home in Halifax with the Camerata Singers (*Annelies*) and Symphony Nova Scotia (Mozart's C-minor Mass).

## SEATTLE SYMPHONY



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## MEG BRAGLE

Mezzo-soprano



Photo: Fernanda Montero

Widely praised for her musical intelligence and “expressive virtuosity” (*San Francisco Chronicle*), Meg Bragle has earned an international reputation as one of today’s most gifted mezzo-sopranos. A frequent featured soloist with Sir John Eliot Gardiner and the English Baroque Soloists, she has made four recordings with the group, including Bach’s *Easter* and *Ascension* Oratorios — leading to her BBC Proms debut — and the 2015 release of Bach’s Mass in B minor. As an early music specialist, Bragle has sung in North America and Europe with the Philharmonia Baroque Orchestra, Netherlands Bach Society, Tafelmusik Baroque Orchestra, Orchestra of the Age of Enlightenment, St. Paul Chamber Orchestra, Les Violons du Roy, Orpheus Chamber Orchestra, Orchestra of St. Luke’s, Orchestre Révolutionnaire et Romantique, American Bach Soloists, Apollo’s Fire, Arion Baroque and the Dunedin Consort.

## KENNETH TARVER

Tenor



Photo: Joan Tomatis

A graduate of Yale University, Oberlin College and the Met Young Artist program, Grammy Award-winning Detroit-born tenor Kenneth Tarver specializes in Mozart, Berlioz and virtuosic

Bel Canto repertoire. During his extensive operatic career, he has performed in such prestigious venues as the Festival of Aix-en-Provence, the Edinburgh Festival, Staatsoper Berlin and Covent Garden. He has appeared with leading orchestras such as London Symphony Orchestra, the New York Philharmonic, the Concertgebouw Amsterdam and the Berlin Philharmonic with conductors including Sir Colin Davis, Riccardo Chailly, Claudio Abbado and Pierre Boulez, recording extensively for Opera Rara (*La Donna del Lago*), Harmonia Mundi, LSO Live (*Les Troyens*, *Béatrice et Bénédicte*, *Roméo et Juliette*). Recent recordings include Rossini's *La gazza ladra*, *Bianca e Falliero* and *Sigismondo* (Naxos) and *Così fan tutte* and *Don Giovanni* with Teodor Currentzis.

## ANDREAS WOLF

Bass-baritone



Young German Bass-baritone Andreas Wolf is a regular guest at major international opera houses and concert halls working with conductors such as William Christie, René Jacobs, Ton

Koopman, Hans-Christoph Rademann, Jérémie Rhorer, Peter Dijkstra, among others. Recent highlights include Bach's *Weihnachtsoratorium* with the Bavarian Radio Choir, the *Messe in h-moll* with Concerto Köln at Hamburg's Elbphilharmonie, Mozart's Requiem with the Nederlandse Kamerkoor, Handel's *Serse* on tour with Pomo d'Oro, Guglielmo in Michael Haneke's production of *Così fan tutte* in Madrid, Brussels and the Wiener Festwochen and a series of productions at Bayerische Staatsoper Munich. Future highlights include Jupiter in *Platée* at Semperoper Dresden, Beethoven's Mass in C in Paris and Amsterdam, and his return to Madrid as Papageno in *Die Zauberflöte* and Leporello in *Don Giovanni* at Opernhaus Zurich.

## SEATTLE SYMPHONY CHORALE



Photo: Ben VanHouten

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

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

### Soprano

Caitlin Anderson-Patterson  
Laura Ash  
Lolly Brasseur  
Ellen Cambron  
Shannon Christensen  
Jillian Churchill  
Emma Crew  
Erin M. Ellis  
Jacquelyn Ernst  
Kaitlyn Gervais  
Dalia Gladstein  
Emily Han  
Teryl Hawk  
Lyndsey Howell  
Elizabeth Husmann  
Caitlin Hutten  
Sharon Jarnigan  
Elizabeth Johnson  
Julia Joo  
Katy Kaltenbrun  
Seung Hee Kim  
Lori Knoebel  
Meghan Limegrover  
Kori Loomis  
Megan McCormick  
Adrienne Selvy Mildon  
Geraldine Morris  
Rachel Nofziger  
Helen Odom  
Nicolle Omiste  
Taylor Peters  
Sasha S. Philip  
Kaitlin Puryear  
Emily Reed  
Ana Ryker  
Emily Sana  
Barbara Scheel \*  
Laura A. Shepherd  
Joy Chan Tappen  
Catherine Thornsley  
Andrea Wells

### Alto

Cynthia Beckett  
Cyra Valenzuela Benedict  
Ivy Rose Bostock  
Monica Bowen  
Nancy Brownstein  
Kathryn Cannon Miller

Terri Chan  
Rachel Cherem  
Lauren Cree  
Paula Corbett Cullinane  
Aurora de la Cruz  
Robin Denis  
Cindy Funaro  
Carla J. Gifford  
Amy Gleixner  
Kelly Goodin  
Catherine Haddon  
Shan Jiang  
Shreya Joseph  
Inger Kirkman  
Sara Larson  
Rachel Lieder Simeon  
Cally Lindenmier  
Audrey Morin  
Monica Namkung  
Angela Petrucci  
Karis Pratt  
Beth Puryear  
Alexia Regner  
Valerie Rice  
Emily Ridgway  
Laura Marie Rivera  
Dale Schlotzhauer  
Darcy Schmidt  
Carreen A. Smith  
Heather Allen Strbiak  
Kathryn Tewson  
JoAnn Wuitschick  
Mindy Yardy \*

### Tenor

Matthew Blinstrub  
James Clarke  
Spencer Davis  
Theo Floor  
Jacob Garcia  
Joel Gewecke  
Zachary Herrington-Shaner  
Eric Jeffords  
Neil Johnson  
Alexander Jones  
Kevin Kralman \*  
Robert Kuchcinski  
Patrick Le Quere  
Ian Loney  
James H. Lovell

Andrew Magee  
Ed Morris  
Wally Pflugsten  
Theodore Pickard  
Christopher Reed  
Jonathan M. Rosoff  
Bert Rutgers  
Peter Schinske  
Alan Sheaffer  
Spencer Small  
M. Scott Spalding  
Brian Stajkowski  
Jeremy Paul Swingle  
Max Willis  
Dane Zielinski

### Bass

John Allwright  
Christopher Benfield  
Jay Bishop  
Hal Bomgardner  
Andrew Cross  
Darrel Ede  
Morgan Elliott  
Evan Figueras  
Curtis Fonger  
Steven Franz  
David Gary  
Raphael Hadac  
Kelvin Helmeid  
Rob Jones  
Ronald Knoebel  
Tim Krivanek  
KC Lee  
Thomas C. Loomis  
Bryan Lung  
Glenn Nielsen  
Mark Penrod  
Ken Rice  
Martin Rothwell \*  
Edward Sam  
Christopher Smith  
Garrett Smith  
Jim Snyder  
Michael Uyyek  
Jared White

\* principal of section



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MONDAY, MARCH 18, 2019, AT 7:30PM

# WAYNE MARSHALL IN RECITAL

FLUKE/GABELEIN ORGAN RECITAL SERIES

Wayne Marshall, organ

MARCEL DUPRÉ	<i>Symphonie-Passion</i> , Op. 23 <i>Le monde dans l'attente du Sauveur</i> <i>Nativité</i> <i>Crucifixion</i> <i>Résurrection</i>	29'
GEORGE C. BAKER	<i>Deux Évocations</i>	15'
	INTERMISSION	
FRANZ SCHMIDT	Toccata in C major	9'
FRANZ SCHMIDT	Variations and Fugue on an Original Theme in D major (King's Fanfare from <i>Fredigundis</i> )	19'
WAYNE MARSHALL	Improvisations on Themes by Beethoven	15'

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

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## PROGRAM NOTES

At the beginning of the 1920s, **Marcel Dupré** was perhaps the most prominent of the great French organ virtuosos, known widely for his compositions, consummate technique and legendary improvisational skills. He made his first concert tour to North America in 1921; his opening recital in New York was described as “a musical miracle.” On December 8, Dupré gave the first in a series of six recitals on the massive Grand Court Organ at the Wannamaker department store in Philadelphia. An immense crowd filled the store to hear Dupré on what was then the largest organ in the world. After intermission an improvisation on submitted themes was programmed. Four chant melodies were proposed giving Dupré the idea of developing these liturgical themes in a four-movement symphony outlining the life of Christ. Dupré recalled: “At the announcement of my plan, the entire hall was on its feet, and I played in a state of exaltation that I have seldom known.” It was a triumphant occasion and one critic wrote: “The improvised symphony became a tone poem of surpassing beauty.” That night in his hotel room, still under the spell of inspiration, Dupré wrote down the main musical ideas of this formidable improvisation. Dupré completed his ***Symphonie-Passion*** in 1924 and gave the first performance in this form on October 9, 1924 in Westminster Cathedral in London.

The first theme of the opening movement emerges out of seemingly random sequences of metrical groupings and compulsive rhythms forming fragments of melody. Dissonances pile up in unending anguish, evoking the restlessness and tension with which the coming of the Messiah is anticipated. This introduction is followed by a second theme, the tranquil chant *Jesu Redemptor omnium* (“Jesus, Redeemer of humankind”). The sense of impatience and fear returns until at last the optimistic chant theme provides the long-awaited resolution in a triumphal hymn.

The second movement begins with a pastorello in which flute and oboe alternate, depicting the stable and manger in Bethlehem. The arrival of the shepherds is portrayed with soft flutes, followed by the Three Kings in a setting of *Adeste fideles* on the celestes and flutes.

In the *Crucifixion*, a slow, sorrowful theme begins in the dark sonority of muted reeds; a jerky rhythm symbolizes the unsteady progress of Christ carrying the

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## PROGRAM NOTES

cross. Dupré steadily intensifies the music, building to a dramatic climax. Syncopated chords depict the hammer strokes of the crucifixion, abruptly interrupted by jagged chords, then an ominous quiet: the death of Jesus on the cross. The sorrow of the Virgin Mary is expressed with the chant *Stabat Mater dolorosa* with touching simplicity.

The last movement depicting the Resurrection is based on a single chant, *Adoro te devote*. The theme first appears in the pedal, as if emerging from the darkness of the tomb. The music gradually grows into a glorious toccata with the theme in long notes on full organ. In an ecstatic coda, the theme is heard last as in powerful chords leading to a triumphant closing.

As a young man, the American organist **George C. Baker** enjoyed a varied career as a teacher, busy recitalist and prolific recording artist. He stepped aside to study medicine, ultimately specializing in dermatology, but never abandoned his musical activities. In the past few decades he has become increasingly known for his organ compositions, continuing the ethos of the great 20th-century French organists-composers such as Louis Vierne, Marcel Dupré, Maurice Durufé and his own teacher Jean Langlais.

The *Deux Évocations* demonstrate the type of improvisation that one might have expected to hear during a visit to the great churches and cathedrals of France. The *Première Évocation* treats two chant hymns honoring the Virgin Mary in various ways — a pedal solo crowned with haunting chords, then interwoven with the foundation stops. The *Deuxième Évocation* sets three Easter chants, initially set in a manner reminiscent of Dupré in the *Symphonie-Passion* that opened tonight's recital, and culminating in a mighty toccata on the full resources of the organ.

Along with Max Reger and Sigfrid Karg-Elert, the Austrian **Franz Schmidt** can rightfully be considered one of the most important Germanic composers for the organ in the early 20th century. He was of Hungarian descent and born in what is now Bratislava. His parents were both accomplished musicians, and his talents as a pianist, organist and cellist developed early. He studied in Vienna in the 1890s and became a member of the Vienna Philharmonic in 1896. Schmidt turned to a life centered upon teaching in 1914 when he joined the faculty of the Conservatory

in Vienna, eventually becoming its director. He maintained friendly relations with a wide variety of musicians and composers, including Mahler and Schoenberg.

Much of Schmidt's compositions are marked with by complex textures and harmonies, though certainly firmly based in a late-Romantic tone. In contrast, the **Toccata in C**, another product of the summer of 1924, is in a more straightforward and accessible language. The work is cast in a highly concise sonata-allegro form, each component clearly set off from one another. Though Schmidt's musical language might have been clearer than usual in this work, he certainly did not spare the demands on the performer — the work contains formidable challenges in perpetual motion writing, extensive virtuosic passages for the pedal and dense chords leaping about the compass of the instrument. Schmidt acknowledged its difficulties in a letter: "The piece is possible only at a very fast tempo — it would be quite ineffective slowly."

In 1916 he produced his first surviving organ composition, the **Variations and Fugue on an Original Theme**, a preliminary study for his second opera *Fredigundis*. A solemn hymn-like theme is followed by six variations and a double fugue that forms a thunderous conclusion. Here Schmidt displays superlative skills in variation technique: the theme remains throughout but is constantly overlaid with new ideas in a wide variety of textures. During the summer of 1924 Schmidt immersed himself in organ composition and produced the revised version of the *Variations and Fugue* that was eventually published and heard tonight.

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## WAYNE MARSHALL

Organ



British conductor, organist and pianist Wayne Marshall is Chief Conductor of WDR Funkhausorchester Cologne, and Organist and Associate Artist of the Bridgewater Hall.

He became Principal Guest Conductor of Orchestra Sinfonica di Milano Giuseppe Verdi in 2007. Marshall is a celebrated and award-winning interpreter of Gershwin, Bernstein and other 20th-century American composers. He has recorded extensively for numerous major labels and received an ECHO Award for his *Gershwin Songbook* recording. His latest organ recording released on Fugue State Records, *Gershwin and Bernstein Improvised*, has received numerous excellent reviews. In 2004 he received an Honorary Doctorate from Bournemouth University and in 2010 he became a Fellow of the Royal College of Music. In October 2016 Marshall was awarded the Independence Golden Jubilee Award towards his contribution for outstanding service to the UK.



TUESDAY, MARCH 19, 2019, AT 7:30PM

# MICHAEL TILSON THOMAS SAN FRANCISCO SYMPHONY

SPECIAL PERFORMANCES

Michael Tilson Thomas, Music Director & conductor | Christian Tetzlaff, violin  
San Francisco Symphony

MICHAEL TILSON THOMAS	<i>Agnegram</i>	4'
WOLFGANG AMADEUS MOZART	Violin Concerto No. 3 in G major, K. 216 <i>Allegro</i> <i>Adagio</i> <i>Rondo: Allegro</i> CHRISTIAN TETZLAFF, VIOLIN	24'
INTERMISSION		
LUDWIG VAN BEETHOVEN	Symphony No. 3 in E-flat major, Op. 55, <i>Eroica</i> <i>Allegro con brio</i> <i>Marcia funebre: Adagio assai</i> <i>Scherzo: Allegro vivace</i> <i>Finale: Allegro molto</i>	50'

Michael Tilson Thomas and the San Francisco Symphony performance is generously underwritten by **Martin Selig and Catherine Mayer** through the Seattle Symphony's Guest Artists Circle.

San Francisco Symphony tours are supported by the **Frannie and Mort Fleishhacker Endowed Touring Fund**, the **Halfmann-Yee Fund for Touring**, the **Fay and Ada Tom Family Fund for Touring**, and the **Brayton Wilbur, Jr. Endowed Fund for Touring**.

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## PROGRAM NOTES

Since studying composition with Ingolf Dahl at the University of Southern California, **Michael Tilson Thomas** (b. 1944) has produced a small but impressive body of works. His craft and wit are on full display in this short orchestral showpiece, for which he provided the following description:

***Agnegram*** was written to celebrate the 90th birthday of the San Francisco Symphony's extraordinary patron and friend Agnes Albert, and it is a portrait of her sophisticated and indefatigably enthusiastic spirit. It is entirely composed of themes derived from the spelling of her name.

A - G - E are obviously the notes that they name. B is B-flat (as this note is called in German). S is E-flat, also a German musical term. T is used to represent one note, B-natural, the "ti" of the solfège scale. From these arcane, but not unprecedented manipulations (Bach, Schumann and Brahms among others often did this kind of thing), a basic "scale" of eight unusually arranged notes emerges, from which all the themes are drawn. The piece itself is a march for large orchestra. The first part of the march is in 6/8 and is almost a mini-concerto for orchestra, giving brief sound-bite opportunities for the different sections of settling into a jazzy and hyper-rangy tune.

## PROGRAM NOTES

The middle section of the march, or trio, is in 2/4 and settles into a kind of sly circus atmosphere. Different groups of instruments in different keys make their appearance in an aural procession. First, the winds in C play a new march tune saying "Agnes Albert." Then, the instruments in F are heard playing the same tune. But as these instruments are transposing instruments, although the notes they play read A - G - N - E - S etc., the notes that are heard are completely different. They are followed by instruments in E-flat and B-flat until quite a jungle-like cacophony is built up — punctuated by alternately elegant and goofball percussion entrances. The jazzy 6/8 tune reappears now in canon and the piece progresses to a jubilant and noisy ending.

© 1998 Michael Tilson Thomas

“*Agnegram* is still in the form of a march. But now the middle section, a kind of John Philip Sousa-like trio, explores a musical joke that I had planned, but not finished in time, for the premiere performance. The trio recalls many famous tunes that amused Agnes. There are surreal references to Schumann, Tchaikovsky, Verdi, and Irish lullabies, but they appear only to the degree that the notes that they have in common with her name will allow.

I think she would have enjoyed discovering them and chuckling over them.”

— Michael Tilson Thomas on his 2016 revision, performed tonight

The prodigious keyboard talents of the young **Wolfgang Amadeus Mozart** (1756–91) are the stuff of legend, overshadowing another of his considerable skills: playing the violin. His father was an influential teacher and the author of a seminal book on violin technique, so it figured that Mozart would pick up stringed instruments. He wrote five violin concertos, all during his teenage years, when his official position had him working alongside his father in the service of Salzburg's archbishop. With no record of any other performer or commission involved, we can surmise that Mozart wrote the violin concertos with the intention of performing the solo parts himself. Such works, along with the many symphonies, serenades

and divertimentos from that time, were perfect fare for the side gigs he booked entertaining Salzburg's wealthy families.

In the opening *Allegro* movement of the **Violin Concerto No. 3**, the violin parts are full of three-note chords, both for the soloist and within the orchestra. The chords give the main theme extra panache and power, and their idiomatic voicings show that Mozart knew how to achieve maximum effect on his secondary instrument.

Out of all five of Mozart's violin concertos, this work's central *Adagio* is the only movement in which two flutes replace the oboes. (Presumably the oboists in Salzburg doubled on flute.) The solo violin's long, arcing phrases sound like they could come from the mouth of an operatic soprano; there is even a bit of a "diva" moment when the violin intrudes on the orchestra's final coda to offer one last statement of the main theme.

In the *Rondo* finale, one of the contrasting sections borrows a folk tune from the vicinity of Strasbourg, near the border between France and Germany, leading Mozart and others to dub this the "Strassburger" Concerto. Droning double-stops and folksy fiddling contribute to the local color.

**Ludwig van Beethoven** (1770–1827) had been contemplating a work inspired by Napoleon for several years by the time he took up the **Symphony No. 3 in E-flat major**, which he originally subtitled "Bonaparte." Beethoven's adulation turned to disgust in 1804, when he learned that Napoleon had declared himself Emperor; according to Beethoven's student Ferdinand Ries, who delivered the disturbing news, "Beethoven went to the table, seized the top of the title-page, tore it in half and threw it on the floor." When Beethoven prepared the symphony for publication in 1806, he titled it "*Sinfonia eroica*, composed to celebrate the memory of a great man." The unspecified "great man" may have been Prince Louis Ferdinand of Prussia, who died in 1806 fighting *against* Napoleon's army. Ferdinand was a friend of Prince Joseph Franz von Lobkowitz, Beethoven's patron and the symphony's dedicatee.

The defining motive of the *Eroica* Symphony's first movement is a rocking cello strain that trails into foreign harmonies after four measures. As the development section closes, a horn makes

a surprise entrance with a recapitulation of that same theme a few measures ahead of schedule — an effect so unexpected that even Beethoven's student Ries, upon hearing the symphony for the first time, suspected the horn player of having lost count of the measures.

The symphony's second movement, labeled a funeral march, sinks into a prolonged state of despair that might

induce misery if not for its undeniable grace and beauty. A major-key interlude, providing respite, incorporates an arpeggiated accompaniment that recalls the gentle sway of the first movement. After returning to the minor key, the appearance of fugal counterpoint reinforces the profound, ceremonial atmosphere of the funeral march.

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## PROGRAM NOTES

Out of this grief comes a giddy *Scherzo*, a symphonic construct that Beethoven popularized as an alternative to Haydn's slower, tamer minuets. A contrasting trio section features the three horns in vigorous hunting calls.

The finale, built as a theme and variations, incorporates material from the ballet *The Creatures of Prometheus* that Beethoven had also used in an earlier set of piano variations. A short but fiery introduction gives way to an unusual presentation of the theme, reduced to its bare skeleton.

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### SAN FRANCISCO SYMPHONY

The San Francisco Symphony (SFS) gave its first concerts in 1911 and has grown in acclaim under a succession of distinguished music directors: Henry Hadley, Alfred Hertz, Basil Cameron, Issay Dobrowen, Pierre Monteux, Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt, and Michael Tilson Thomas, who assumed his post in 1995. Esa-Pekka Salonen was recently named the Symphony's next Music Director, beginning in September 2020. The SFS has won such recording awards as France's Grand Prix du Disque, Britain's *Gramophone* Award, and the United States' Grammy. The SFS education program *Adventures in Music* brings music to every child in grades 1 through 5 in San Francisco's public schools. In 2004 the SFS launched the multimedia *Keeping Score* on PBS-TV and the web. In 2014 the SFS inaugurated SoundBox, a new experimental performance venue and music series. SFS radio broadcasts, the first in the nation to feature symphonic music when they began in 1926, today carry the Orchestra's concerts across the country.

### MICHAEL TILSON THOMAS

Music Director & conductor



Photo: Spencer Lowell

Michael Tilson Thomas first conducted the San Francisco Symphony (SFS) in 1974 and has been Music Director since 1995. A Los Angeles native, he studied with John Crown and Ingolf Dahl

at the University of Southern California, becoming Music Director of the Young Musicians Foundation Debut Orchestra at 19. He worked with Stravinsky, Boulez, Stockhausen and Copland at the famed Monday Evening Concerts and was pianist and conductor for Piatigorsky and Heifetz master classes. In 1969 Tilson Thomas won the Koussevitzky Prize and was appointed Assistant Conductor of the Boston Symphony Orchestra (BSO). Ten days later he came to international recognition, replacing Music Director William Steinberg in mid-concert at Lincoln Center. He went on to become the BSO's Principal Guest Conductor, and he has also served as Music Director of the Buffalo Philharmonic, and as a Principal Guest Conductor of the Los Angeles Philharmonic. With the London Symphony Orchestra he has served as Principal Conductor and Principal Guest Conductor; he is currently Conductor Laureate. He is Artistic Director of the New World Symphony, America's Orchestral Academy, which he co-founded in 1987. Michael Tilson Thomas's recordings have won numerous international awards, including twelve Grammys for SFS recordings. In 2014 he inaugurated SoundBox, the San Francisco Symphony's new alternative performance space and live music series. His television credits include the New York Philharmonic Young People's Concerts and in 2004 he and the SFS launched *Keeping Score* on PBS-TV. His compositions include *From the Diary of Anne Frank*; *Shówa/Shoáh*; settings of Emily Dickinson, Walt Whitman, and Rainer Maria Rilke; *Island Music*; *Notturmo*; and, most recently, *Four Preludes on Playthings of the Wind*. Michael Tilson Thomas is a Chevalier des Arts et des Lettres of France, was *Musical America's* Musician and Conductor of the Year, and was inducted into the *Gramophone* Hall of Fame in 2015. He has been elected to the American Academy of Arts and Sciences, and in 2010 was awarded the National Medal of Arts by President Obama. Most recently, he joined the California Hall of Fame and was elected to the Academy of Arts and Letters as an American Honorary Member.

### CHRISTIAN TETZLAFF

Violin



Photo: Georgia Benazzi

Born in Hamburg in 1966, music has occupied a central place in Christian Tetzlaff's family; his three siblings are all professional musicians. He made his concert debut playing the Beethoven Violin

Concerto at age 14 and attributes the establishment of his musical outlook to his teacher at the conservatory in Lübeck, Uwe-Martin Haiberg.

Tetzlaff has performed and recorded a broad spectrum of repertory, ranging from Bach's unaccompanied sonatas and partitas to 19th-century masterworks by Mendelssohn, Beethoven and Brahms; and from 20th-century concertos by Bartók, Berg and Shostakovich to world premieres of contemporary works. A dedicated chamber musician, he frequently collaborates with artists including Leif Ove Andsnes and Lars Vogt, and is the founder of the Tetzlaff Quartet, which he formed in 1994 with violinist Elisabeth Kufferath, violist Hanna Weinmeister, and his sister, cellist Tanja Tetzlaff.

During the 2018–2019 season, Tetzlaff returns to Tanglewood to work with the Boston Symphony Orchestra under Thomas Adès; makes appearances with the Cleveland and National Arts Centre orchestras and the Detroit, New World and Toronto symphonies; and tours North America with Tanja Tetzlaff and Lars Vogt. Internationally, he tours Vietnam with the NHK Symphony and appears with the London Symphony, Deutsches Symphonie-Orchester Berlin, Munich Philharmonic and Helsinki Philharmonic; and is Artist-in-Residence at London's Wigmore Hall.

Tetzlaff has received numerous awards for his many recordings, including the Diapason d'Or, the Midem Classical Award and the Preis der Deutschen Schallplattenkritik. Most recently, his recording of the Bartók violin concertos with the Helsinki Philharmonic and Hannu Lintu was chosen as the *Gramophone* Concerto Recording of the Year. His recording of the unaccompanied Bach sonatas and partitas, which he recorded for the third time, was released in September 2017 for Ondine.

Christian Tetzlaff currently performs on a violin modeled after a Guarneri del Gesù made by the German violin maker, Peter Greiner.

# SAN FRANCISCO SYMPHONY 2018–2019 U.S. TOUR ROSTER

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**Esa-Pekka Salonen** *Music Director Designate*

**Herbert Blomstedt** *Conductor Laureate*

**Christian Reif** *Resident Conductor*

**Ragnar Bohlin** *Chorus Director*

**Vance George** *Chorus Director Emeritus*

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*Naoum Blinder Chair*  
Nadya Tichman *Associate*  
*Concertmaster*  
*San Francisco Symphony*  
*Foundation Chair*  
Wyatt Underhill *Assistant*  
*Concertmaster*  
*75<sup>th</sup> Anniversary Chair*  
Jeremy Constant *Assistant*  
*Concertmaster*  
Mariko Smiley  
*Paula & John Gambs Second*  
*Century Chair*  
Melissa Kleinbart  
*Katharine Hanrahan Chair*  
Yun Chu  
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Yukiko Kurakata  
*Catherine A. Mueller Chair*  
Suzanne Leon  
Leor Maltinski  
Diane Nicholeris  
Sarn Oliver  
Florin Parvulescu  
Victor Romasevich  
Catherine Van Hoesen\*  
Robin Sharp†  
Yeh Shen†  
Sarah Knutson†

## SECOND VIOLINS

Dan Carlson *Principal*  
*Dinner & Swig Families Chair*  
Helen Kim *Associate Principal*  
*Audrey Avis Aasen-Hull Chair*  
Jessie Fellows *Acting Assistant*  
*Principal*  
Paul Brancato  
*The Eucalyptus Foundation*  
*Second Century Chair*  
Raushan Akhmedyarova  
David Chernyavsky  
John Chisholm\*  
Cathryn Down  
Darlene Gray\*  
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Amy Hiraga  
Kum Mo Kim  
Kelly Leon-Pearce  
Eliot Lev\*  
*Isaac Stern Chair*  
Chunming Mo  
Polina Sedukh  
Chen Zhao  
Sarah Wood†  
Mary Kim†  
Joseph Edelberg†

## VIOLAS

Jonathan Vinocour *Principal*  
Yun Jie Liu *Associate Principal*  
Katie Kadarau *Assistant*  
*Principal*  
John Schoening\*  
*Joanne E. Harrington & Lorry I.*  
*Lokey Second Century Chair*  
Gina Cooper  
Nancy Ellis  
David Gaudry  
David Kim  
Christina King  
Wayne Roden  
Nanci Severance  
Adam Smyla  
Matthew Young  
Zhenwei Shi†

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*Philip S. Boone Chair*  
Peter Wyrick *Associate Principal*  
*Peter & Jacqueline Hoefer Chair*  
Amos Yang *Assistant Principal*  
Margaret Tait  
*Lyman & Carol Casey Second*  
*Century Chair*  
Barbara Andres\*  
*The Stanley S. Langendorf*  
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*Second Century Chair*  
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Nora Pirquet†

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Daniel G. Smith *Associate*  
*Principal*  
Stephen Tramontozzi *Assistant*  
*Principal*  
*Richard & Rhoda Goldman Chair*  
S. Mark Wright  
*Lawrence Metcalf Second*  
*Century Chair*  
Charles Chandler  
Lee Ann Crocker  
Chris Gilbert  
Brian Marcus  
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Luis Baez *Associate Principal &*  
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David Neuman  
Jerome Simas *Bass Clarinet*

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Daniel Hawkins  
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*Foundation Chair*  
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THURSDAY, MARCH 21, 2019, AT 7:30PM

SATURDAY, MARCH 23, 2019, AT 8PM

# SHOSTAKOVICH SYMPHONY NO. 15

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HONORING THE LEGACY OF BUSTER &amp; NANCY ALVORD

Ludovic Morlot, conductor

Wayne Marshall, organ

Seattle Symphony

JOHANN SEBASTIAN BACH /orch. Leopold Stokowski	Toccatina and Fugue in D minor, BWV 565	10'
JOHN HARBISON	<i>What Do We Make of Bach?</i> for Orchestra and Obligato Organ <i>Chorale—Variations— Fantasia, soggetti prestiti— Finale: Fugue</i> WAYNE MARSHALL, ORGAN	20'
INTERMISSION		
DMITRI SHOSTAKOVICH	Symphony No. 15 in A major, Op. 141 <i>Allegretto Adagio— Allegretto Adagio—Allegretto</i>	45'

*Pre-concert Talk* one hour prior to each performance.

Speaker: Dr. Larry Starr, retired Professor and Chair of American Music Studies at the School of Music, University of Washington

*Front Row Center* with Marcie Sillman following the Saturday concert.

This concert is presented as part of the Seattle Symphony's New Music WORKS initiative, which is supported in part by a grant from the National Endowment for the Arts. New Music WORKS features commissions, concerts and educational activities that use composition as a catalyst for collaboration and engagement in music.

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## OVERVIEW

### Bach and Beyond

Last week, Seattle Symphony performed Johann Sebastian Bach's magisterial Mass in B minor. Had he composed nothing else, Bach would occupy a special place in the annals of Western music on the strength of that work alone. Of course, he left us much more, a musical legacy that numbers more than a thousand compositions. Those works have been an inspiration to generations of musicians since Bach's day. Our program begins with two examples of this. Leopold Stokowski's orchestration of the Toccata and Fugue in D minor, BWV 565, is probably the most famous of the many rescoreings of Bach's organ works made over the last century and more. John Harbison's *What Do We Make of Bach?* uses some of Bach's compositional procedures "re-imagined in our still new century," as the American composer puts it.

Dmitri Shostakovich is another of the many composers influenced by Bach. Indeed, his Preludes and Fugues, Op. 87, a monument of 20th-century music for solo piano, was frankly inspired by Bach's *The Well-Tempered Clavier*. Shostakovich's final symphony bears no explicit connection to Bach or his music, but its shapely melodic phrases and high degree of compositional craftsmanship are virtues that Bach, above all composers, exemplifies.

“I first got to know composer John Harbison during my time as assistant conductor of the Boston Symphony Orchestra, when I performed some of his music with the Boston Symphony Chamber Players and at Tanglewood. It has been very important to me to commission a new piece from him during my tenure at Seattle Symphony. I'm thrilled that Harbison's Organ Symphony, *What Do We Make of Bach?* is ready for us to perform with organist Wayne Marshall, whom we welcomed last season as the pianist for *Wonderful Town*.

For me, the works of Bach and Shostakovich always pair well together. Both composers "signed" their music using musical cryptograms — the BACH and DSCH motifs respectively — and both explore the idea of mirroring. It's interesting to perform Stokowski's orchestration of Bach's Toccata and Fugue for organ — without organ. And Shostakovich's Symphony No. 15 is a return to the sarcastic tone of the composer's earlier symphonies, but with more of an expansive melodic quality.”

— Ludovic Morlot

See Ludovic Morlot's biography on page 6.



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— Andrew Browne*



## PROGRAM NOTES

### JOHANN SEBASTIAN BACH

Toccatà and Fugue in D minor,  
BWV 565

**BORN:** March 21, 1685, in Eisenach, in the central German province of Thuringia

**DIED:** July 28, 1750, in Leipzig

**WORK COMPOSED:** ca. 1708; orchestrated by Leopold Stokowski in 1926

**WORLD PREMIERE:** February 1926, in Philadelphia. Leopold Stokowski conducted the Philadelphia Orchestra.



#### What to Listen For

The Toccata's dramatic opening gesture cascades from the high to the low end of the orchestra's range. Chains of brief, rapid motifs create an impression of virtuosity and improvisation. Following the Fugue, whose driving, almost machine-like theme serves as the premise for a great contrapuntal *tour de force*, strains of the Toccata return in the work's final moments.

The Toccata and Fugue in D minor, BWV 565 has long been the most famous of Bach's compositions for the organ and one of the most familiar of all his works. Its music reveals the more fantastic side of the composer's imagination. Here Bach constructs a sonic edifice not unlike some great gothic cathedral: grandly conceived but ornamented with surprising details; generally dark yet admitting sudden flashes of light; by turns inspiring and a bit frightening.

Although it is a pillar of the organ literature, the Toccata and Fugue once was best known in its arrangement for orchestra by Leopold Stokowski (1882–1977). Famous as the conductor of the Philadelphia Orchestra and by any measure one of the great maestros of the last century, Stokowski used his intimate knowledge of both the orchestra and the organ — which he played professionally before taking up the baton — to fashion brilliantly effective transcriptions of a number of Bach's keyboard works. Written in 1926, his orchestration of the D minor Toccata and Fugue is the most celebrated of these, if only because it subsequently was used for the opening sequence in Walt Disney's film *Fantasia*.

Stokowski said that he imagined his arrangement to be what Bach would have written if he had the modern orchestra at his disposal. As such, it does not aspire to the kind of "historically informed" sound that has become the goal of many recent renditions of Bach's music. Rather, it gives us Bach unabashedly refracted through the prism of a later sensibility. It is, in a sense, the product of an alchemical transformation in which two dissimilar geniuses join to create something new, unexpected and in its own way quite wonderful.

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

### JOHN HARBISON

*What Do We Make of Bach?* for  
Orchestra and Obligato Organ

**BORN:** December 20, 1938, in Orange, New Jersey

**NOW RESIDES:** Madison, Wisconsin and Boston, Massachusetts

**WORK COMPOSED:** 2018

**WORLD PREMIERE:** October 12, 2018, at the University of Minnesota's Northrop Hall, in Minneapolis. Osmo Vänskä conducted the Minnesota Orchestra, and Paul Jacobs performed the featured organ part.



#### What to Listen For

As the first piece on our program demonstrates, Bach's organ music translates well to the modern orchestra. John Harbison's new composition extends that affinity by combining orchestra and organ, the latter in a featured role. Bach was a great organist and wrote hundreds of works for the instrument. And so, Harbison speculates, "perhaps the organist's role sometimes represents a dialogue between Bach and the composer of this piece?"

John Harbison, whose 80th birthday is being widely observed in the music world this concert season, is distinguished in two fields of musical activity. First and foremost, he is a much-honored American composer,

one whose music has been widely performed and has earned a Pulitzer Prize, a MacArthur Foundation award and other acknowledgments. But throughout his long career Harbison also has been active as a conductor.

Although he has directed major American and foreign orchestras, Harbison has focused his conducting primarily on choral music, especially that of J.S. Bach. For nearly five decades he has been Principal Guest Conductor of Boston's Emanuel Music, whose signature endeavor has been performances of Bach's sacred cantatas in ecclesiastic settings. He also has served as music director and frequent guest conductor of the Cantata Singers, another Boston-area chorus that has made Bach the core of its repertory.

Through these activities, as well as his own study and his teaching at several schools (principally MIT, where he is a longtime faculty member), Harbison has been immersed in Bach's music for much of his life. That experience now has produced a work with both literary and musical components. *What Do We Make of Bach?* is the title of a book of Harbison's writings about Bach and his music and the name of a new composition. "I started them simultaneously," Harbison explains, "and they remain closely linked in my mind, each half of the project explaining the other ... Each plays a role in summarizing a lifetime preoccupation." Despite the connection between music and book, Harbison notes, "I have taken some care to make both halves freestanding."

The musical portion of *What Do We Make of Bach?* was jointly commissioned by Seattle Symphony and the Minnesota Orchestra. "A suggestion early in the process from Ludovic Morlot encouraged me in a direction I had begun to consider," Harbison notes, "the inclusion of an 'obbligato' organ part." The piece, which unfolds in three connected movements, revisits in present-day terms some of Bach's compositional formats. First comes a set of variations on a stern theme given out by the orchestra and organ in alternating statements. The second movement consists of several sections: a Fantasia built on melodies derived from Bach but rearranged to be made all but unidentifiable; a Cadenza, an extended solo, for the organ; a Canzone, or instrumental aria; and two vocal forms associated with church music, an Antiphon and Chorale. The finale brings a Fugue,

which entails the intricate kind of echoic counterpoint of which Bach was, and remains, the unrivaled master.

*Scored for solo organ; 2 flutes (the 2nd flute doubling piccolo); 2 oboes (the 2nd oboe doubling English horn); 2 clarinets (the 2nd clarinet doubling bass clarinet); 2 bassoons (the 2nd bassoon doubling contrabassoon); 4 horns; 2 trumpets; trombone and bass trombone; tuba; timpani; harp; strings.*

## DMITRI SHOSTAKOVICH

Symphony No. 15 in A major, Op. 141

**BORN:** September 25, 1906, in Saint Petersburg

**DIED:** August 9, 1975, in Moscow

**WORK COMPOSED:** 1971

**WORLD PREMIERE:** January 8, 1972, in Moscow. Maxim Shostakovich, the composer's son, conducted the All Union Radio and Television Symphony Orchestra.



### What to Listen For

Shostakovich's final symphony has been described as a work of "introspective loneliness in the face of approaching death" and, by contrast, as expressing optimism following a period of poor health. The music seems to support each view in turn. This is a complex, ambiguous work of art created by a complex, ambiguous artist. In it, irony, elegy, drama and much else find expression.

Shostakovich's symphonic output is substantial: 15 works, most of them large in scale. The composer's Symphony No. 15 in A major, Op. 141, forms a fitting coda to this important body of music. Its tone seems, apart from its opening movement, mostly restrained and contemplative. A number of observers, including some who knew the composer, have found in this symphony a mood of valediction, even a meditation on mortality.

That characterization comes, however, with hindsight knowledge of this being Shostakovich's last symphony, and that its author had not long to live after he wrote it. Moreover, the details of Shostakovich's biography don't neatly support the notion of a swan-song. It is true that the composer had for some time been in poor health when he conceived the piece. But

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— Jacqueline

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## PROGRAM NOTES

in 1970 a regimen of physical therapy and medication greatly improved his condition and his outlook. It was, therefore, with renewed hope that he wrote the Fifteenth Symphony in the spring and summer of 1971. A friend, visiting Shostakovich as he was finishing the work, found him in high spirits.

The first of the symphony's four movements opens with bright, ethereal sounds of bell (glockenspiel) and flute. The latter instrument holds the spotlight before handing off its melody to a bassoon. That melody gradually develops into an ironic march, a type of music Shostakovich wrote often over the course of his career.

Suddenly, the brass interject the gallop from Rossini's *William Tell* Overture (familiar to Americans of a certain age as the "Lone Ranger" theme), a quotation that will recur four more times before the movement is done. The music continues to develop in unforeseen ways. It grows vehement; it dissolves into cross-rhythms (superimposed patterns of five, six and eight notes per measure); it reaches a ringing climax, replete with majestic chords in the brass; it diminishes to solo passages for violin, xylophone and other instruments. In short, from its modest opening, this movement traverses remarkably wide terrain.

The slow second movement is entirely different. Here, nearly everything is set in contrasting monochromatic sonorities, as Shostakovich writes for choirs of brass or woodwinds or strings, or else uses single instruments. Sustained tones from the bassoons provide a bridge to the third movement, a scherzo whose use of solo violin recalls the same detail of instrumentation in the scherzo of Mahler's Fourth Symphony.

The finale brings another extraneous quotation, this time from Wagner. It is a three-note motif associated with fate in that composer's four-opera *Ring* cycle, and it sounds at the very outset of the movement. Twice more, between spare percussive textures, the motif sounds. And then, the music slips into a blithe melody for the violins, the transition being all the more surprising for how smoothly it is accomplished.

Yet the Wagnerian "fate" motif has not been banished — it will return repeatedly — and the clear complexion of the new melody darkens as it undertakes more subtle kinds of expression. The music

Photo © Philip Newton



becomes wistful, ghostly and threatening by turns, and it eventually attains a disturbing climax. Shostakovich gives the final word to the percussion, which seem to convey the last movement of some mechanical doll before it winds down to stillness.

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

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## WAYNE MARSHALL

Organ



British conductor, organist and pianist Wayne Marshall is Chief Conductor of WDR Funkhausorchester Cologne, and Organist and Associate Artist of the Bridgewater Hall.

He became Principal

Guest Conductor of Orchestra Sinfonica di Milano Giuseppe Verdi in 2007. Marshall is a celebrated and award-winning interpreter of Gershwin, Bernstein and other 20th-century American composers. He has recorded extensively for numerous major labels and received an ECHO Award for his *Gershwin Songbook* recording. His latest organ recording released on Fugue State Records, *Gershwin and Bernstein Improvised*, has received numerous excellent reviews. In 2004 he received an Honorary Doctorate from Bournemouth University and in 2010 he became a Fellow of the Royal College of Music. In October 2016 Marshall was awarded the Independence Golden Jubilee Award towards his contribution for outstanding service to the UK.

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## [UNTITLED] 2

[UNTITLED] SERIES

Ludovic Morlot, conductor  
 Maria Männistö, soprano  
 Jacob Greenberg, piano  
 Conor Hanick, piano  
 Roman Rabinovich, piano  
 Sophie Baird-Daniel, harp  
 Bridget Kibbey, harp  
 Valerie Muzzolini, harp  
 James Benoit, percussion  
 Matthew Decker, percussion  
 Michael A. Werner, percussion

LUCIANO BERIO /text e.e. cummings	<i>Circles</i> “stinging gold swarms”— “riverly is a flower” “n(o)w the how dis(appeared cleverly) world” “riverly is a flower” “stinging gold swarms” MARIA MÄNNISTÖ, SOPRANO VALERIE MUZZOLINI, HARP MICHAEL A. WERNER, PERCUSSION MATTHEW DECKER, PERCUSSION	18'
PIERRE BOULEZ	<i>sur Incises</i> <i>Moment I</i> <i>Moment II</i> LUDOVIC MORLOT, CONDUCTOR JACOB GREENBERG, PIANO ROMAN RABINOVICH, PIANO CONOR HANICK, PIANO VALERIE MUZZOLINI, HARP SOPHIE BAIRD-DANIEL, HARP BRIDGET KIBBEY, HARP JAMES BENOIT, PERCUSSION MATTHEW DECKER, PERCUSSION MICHAEL A. WERNER, PERCUSSION	40'

[untitled] series is generously underwritten by the **Judith A. Fong Music Directors Fund**.

[untitled] 2 is presented as part of the Seattle Symphony's New Music WORKS initiative, which is supported in part by a grant from the National Endowment for the Arts. New Music WORKS features commissions, concerts and educational activities that use composition as a catalyst for collaboration and engagement in music.

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## PROGRAM NOTES

The Italian composer **Luciano Berio** (1925–2003) was a leading figure in contemporary music in the second half of the 20th century, renowned for his pioneering electronic music and for his virtuosic studies for solo acoustic instruments. Another area of focus, vocal music, owed much to his marriage to the American mezzo-soprano Cathy Berberian. In 1960, she joined the harpist and two percussionists from the Boston Symphony Orchestra to offer the premiere of *Circles* at the Berkshire Music Festival (now known as Tanglewood). Berio wrote the following program note for that initial performance:

Music is never pure: it is attitude: it is theatre. It is indivisible from its gestures.

The task is to entrust the sense of the musical action to the specific abilities of the protagonists, to give them the possibility of defining for themselves the conditions through which eventuality is transformed into reality, before the eyes of the listener, in the hearing of the viewer.

In *Circles* the possibilities are enlarged by the presence of the words, Nos. 25, 76 and 221 from *Collected Poems* by e. e. cummings: “stinging gold swarms...”, “riverly is a flower...”, “n(o)w the how dis(appeared cleverly)world...”. Poems 25 and 76 appear twice, in different moments of the musical development.

*Circles* is not a series of vocal fragments with instrumental accompaniment, but rather an elaboration of the three poems in a unified form where vocal and instrumental action strictly condition each other. The theatrical aspects of the performance are inherent in the structure of the work itself which is, above all, a structure of actions: to be listened to as theatre and to be viewed as music.

**Pierre Boulez** (1925–2016) was a lightning rod in the world of contemporary music for 60 years. As a child, he displayed equal gifts in music and mathematics, and after enrolling at the Paris Conservatoire in 1942 he was drawn to a musical path that suited his ease with numerical processes. With the encouragement of Messiaen, his harmony teacher, Boulez adopted the serial method of composition developed several decades earlier in Vienna by Arnold Schoenberg and his pupils, including Anton Webern, whom Boulez revered above all modern composers. His compositions, whether for acoustic instruments, electronics, or both in combination, consistently stretched the

boundaries of technique and technology, shaping the work of the many composers in his orbit. He also made a lasting impact as a conductor of contemporary music and traditional repertoire, even serving for a time as music director of the New York Philharmonic.

One hallmark of Boulez’s work as a composer was his continual renewal of earlier music. Before *sur Incises*, he wrote *Incises* (“Interpolations”) in 1994 as a ten-minute virtuoso turn for solo piano, to be played by the brave entrants at an international piano competition. He began reworking that material the next year to honor the upcoming 90th birthday of the great arts patron Paul Sacher, expanding the instrumentation to three pianos, three harps and three percussionists, and eventually stretching the music to some 40 minutes by the time he finished it in 1998. The University of Louisville honored *sur Incises* with the Grawemeyer Award in 2001, one of the top prizes in classical music.

In *sur Incises*, Boulez continued his fascination with certain rigorous techniques for manipulating combinations of pitches. The essential material that shapes nearly every detail is a single collection of six distinct notes (a feature known as a hexachord) derived from the name SACHER. From Bach to Shostakovich, composers have found endless inspiration in this game of representing names with corresponding notes; the SACHER hexachord proved particularly bountiful for Boulez, who built six different works off of that pattern. To render Sacher’s name in music required a combination of German musical spelling (in which they call E-flat “Es” and B-natural “H”) plus one borrowing from solfège, i.e. the “Do-Re-Mi” system for naming notes (such that the R stands for Re, corresponding to D).

Boulez understood perfectly well that the intricacies of his technique would be too much for a listener to parse in real time, but he trusted audiences to rely on their ears to make the connections. “You have an object, and then you can deduce further objects,” he explained in an interview, “hearing them in different ways, despite their complexity. You hear the relationships through a big chord and you *hear* that, definitely. ... Although you cannot listen to the detail of it, you are completely guided by harmony.”

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## MARIA MÄNNISTÖ

Soprano



Photo: Pinedura Photography

Maria Männistö delights in exploring the vast range of human expression through music, be it classical repertoire, demanding contemporary works, Scandinavian folk music or her own

compositions. This season she is thrilled to return to the Seattle Symphony main stage and [untitled], and to perform during the contemporary music marathon at Octave 9.

## JACOB GREENBERG

Piano



Photo: Jessica Slaven

Pianist Jacob Greenberg is a longtime member of the International Contemporary Ensemble. In addition to his solo discs on New Focus Recordings, he has recorded for the

Nonesuch, Bridge, Mode, Kairos, Centaur, Tzadik and New Amsterdam labels. Greenberg is on the faculty of Hunter College, City University of New York, The Juilliard School and the Tanglewood Music Center.

## CONOR HANICK

Piano



Photo: Lauren Desberg

Conor Hanick is regarded as one of his generation's most inquisitive interpreters of music old and new. With a unique adeptness for contemporary music reinforced by a

commitment to music of all ages, Hanick's interpretations demonstrate a "technical refinement, color, crispness and wondrous variety of articulation that benefit works by any master" (*The New York Times*).

## ROMAN RABINOVICH

Piano



Photo: Beluz Borocz

Praised by *The New York Times* for his "uncommon sensitivity and feeling," pianist Roman Rabinovich is the winner of the 12th Arthur Rubinstein International Piano Master Competition. He

has performed throughout Europe and the U.S. in venues such as Gewandhaus Leipzig, Wigmore Hall, the Great Hall of Moscow Conservatory, Cité de la Musique and the Kennedy Center.

## SOPHIE BAIRD-DANIEL

Harp



Photo: Kiki Lou + Erik Robert Photography

Harpist Sophie Baird-Daniel can be heard performing regularly around the Pacific Northwest with the Seattle Symphony, Seattle Opera and San Francisco Ballet. Other orchestral engagements

have included the Houston Symphony, Orquestra Filarmonica de Jalisco and the Tanglewood Music Center Orchestra. She is the founder and artistic director of Archipelago Collective Chamber Music Festival on San Juan Island.

## BRIDGET KIBBEY

Harp



Photo: Ronald Smith

Called the "Yo-Yo Ma of the harp," (*Vogue*), Bridget Kibbey showcases the instrument's vast capabilities alongside today's top artists. 2019–2020 season highlights include tours

of her own J.S. Bach keyboard concerti transcriptions with the Dover Quartet, and mandolinist Avi Avital, and world-premiere performances of a new harp concerto written by Brazilian composer João Luiz Rezende.

## VALERIE MUZZOLINI

Harp



From Nice, France, Valerie Muzzolini began to study harp at age 7. At 23, she became the principal harpist of the Seattle Symphony and has performed as a guest with many orchestras around the U.S. and Europe. She is a very active chamber musician and proponent of contemporary music.

## JAMES BENOIT

Percussion



James Benoit is the Principal Timpanist of the Seattle Symphony. Previously, Benoit was the Associate Principal Percussionist and Assistant Principal Timpanist with the Fort Worth Symphony

Orchestra and spent three seasons as a section percussionist with the Sarasota Opera. Benoit has a master's degree from The Juilliard School and a bachelor's degree from the Berklee College of Music.

## MATTHEW DECKER

Percussion



Matthew Decker is the Assistant Principal Timpanist and a section percussionist with the Seattle Symphony. Prior to joining the Seattle Symphony, Decker spent two seasons as the Assistant Principal

Percussionist of the North Carolina Symphony and was a fellow of the New World Symphony.

## MICHAEL A. WERNER

Percussion



Principal Percussionist for the Seattle Symphony since 2009, Michael Werner played for the Metropolitan Opera for 13 years, was Principal of the Toronto Symphony Orchestra for two years, and

Acting Principal for the 2014–2015 season at the LA Philharmonic. Werner has been a faculty member at the Music Academy of the West since 2005.

FRIDAY, MARCH 29, 2019, AT 8PM  
 SATURDAY, MARCH 30, 2019, AT 8PM  
 SUNDAY, MARCH 31, 2019, AT 2PM

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 Tenor 1 Erik Stabnau Rochester, NY \*  
 Tenor 2 Jon Olejnik Tallahassee, FL  
 Bari/Alto Patrick Sheehan Chicago, IL

## TRUMPETS:

Lead Ashley Hall Crescent City, FL  
 Split lead/2nd Matthew Gates Phenix City, AL  
 Jazz/3rd Alex Piela Madison, WI \*  
 4th Christopher Stein Chicago, IL

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Lead George Reinert III Anchorage, AK  
 2nd Hayden Mapel Phoenix, AZ  
 3rd Greg Fallis Memphis, TN  
 Bass/4th Jason Bennett Warren, ME

DRUMS: Dean Schweiger Philadelphia, PA  
 PIANO: Byron McChord Lexington, KY  
 BASS: Aaron Krings Tinley Park, IL

Friday performance sponsored by **Morgan Stanley**.

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

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## NICK HILSCHER

Music Director & Vocalist



Nick Hilscher is a first-rate singer of the American Songbook. A native of Atlanta, Georgia, he began his professional career in his teens, playing piano and singing in the Atlanta area. He has a

Bachelor of Music in piano performance from Samford University and is the Music Director and featured vocalist with the Glenn Miller Orchestra.

## HANNAH TRUCKENBROD

Vocals



Hannah Truckenbrod is a jazz vocalist that hails from Aurora, Illinois. She has a bachelor's degree in Jazz Studies from Western Michigan University and has performed with artists such as Kurt Elling, Ben

Folds, Randy Brecke and the New York Voices.

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We offer our sincere thanks to the following individuals who have remembered the Seattle Symphony with a future gift through their estate. Legacy donors help preserve the beauty of symphonic music and enrich the next generation through the sights and sounds of the orchestra. To let us know you have remembered the Seattle Symphony in your planning or to learn more, please contact Director of Major Gifts & Planned Giving Becky Kowals at 206.215.4852 or [becky.kowals@seattlesymphony.org](mailto:becky.kowals@seattlesymphony.org). The following list is current as of January 25, 2019.

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

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## BENAROYA HALL GUIDE

### **SYMPHONICA, THE SYMPHONY STORE:**

Located in The Boeing Company Gallery, *Symphonica* is open weekdays from 11am–2pm and 90 minutes prior to all Seattle Symphony performances through intermission.

**PARKING:** Prepaid parking may be purchased online or through the Ticket Office.

**COAT CHECK:** The complimentary coat check is located in The Boeing Company Gallery.

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

### **CAMERAS, CELL PHONES & RECORDERS:**

The use of cameras or audio-recording equipment is strictly prohibited. Patrons are asked to turn off all personal electronic devices prior to the performance.

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

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

**COUGH DROPS:** Cough drops are available from ushers.

### **SERVICES FOR PATRONS WITH DISABILITIES:**

Benaroya Hall is barrier-free and meets or exceeds all criteria established by the Americans with Disabilities Act (ADA). Wheelchair locations and seating for those with disabilities are available. Those with oxygen tanks are asked to please switch to continuous flow. Requests for accommodations should be made when purchasing tickets. For a full range of accommodations, please visit [seattlesymphony.org](http://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](http://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](http://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 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](http://seattlesymphony.org) | 206.215.4747 or 1.866.833.4747 | PO Box 2108, Seattle, WA 98111-2108

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## 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](http://seattlesymphony.org/give/special-events).

### **OPENING NIGHT GALA, SEPTEMBER 15, 2018**

Honoring Music Director Ludovic Morlot

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### **TEN GRANDS, MAY 11, 2019**

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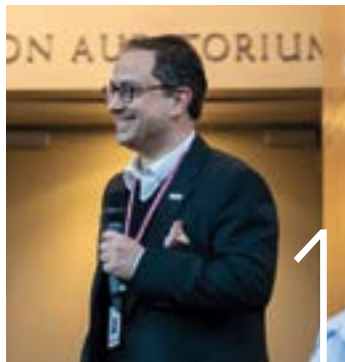
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# THE LIS(Z)T

SEEN & HEARD AT THE SEATTLE SYMPHONY



## FRIENDS OF THE SYMPHONY GET INSIDER ACCESS

**On October 31** Friends of the Seattle Symphony were invited to meet the Symphony's new David & Amy Fulton Concertmaster, Noah Geller, at an Open Rehearsal & Discussion hosted by Music Director Ludovic Morlot. The event was the first opportunity for Friends to get to know Noah, who joined the orchestra in September. Following the discussion, Friends joined Ludovic and Noah for a working rehearsal of the week's program of Bartók and Brahms.

Open Rehearsals & Discussions are just one of the many events that occur throughout each season, sharing behind-the-scenes access to the orchestra with Friends of the Symphony — people who support the orchestra's season through charitable contributions. Open Rehearsals are a popular perk, providing Friends a unique insider's perspective on the interplay between conductor and musicians that goes into each concert on stage.

Thank you to Ludovic Morlot, Noah Geller and the orchestra for sharing this special experience with our Friends. And a special thank you to all the Friends of the Symphony who bring our music to life through their dedicated support.

For more information about Open Rehearsals or supporting your Symphony, visit us online at [seattlesymphony.org/friends](http://seattlesymphony.org/friends) or call 206.215.4832.

[seattlesymphony.org/liszt](http://seattlesymphony.org/liszt)

- 1 / President & CEO Krishna Thiagarajan welcoming and thanking Friends for their support
- 2 / Ludovic Morlot and Noah Geller share stories with Friends
- 3 / Open Rehearsals share insight into the collaboration between conductor and musicians
- 4 / Friends get to know the Symphony's new Concertmaster, Noah Geller
- 5 / Friends sit in on the orchestra's working rehearsal
- 6 / Friends enjoy a discussion before attending the rehearsal of Bartók and Brahms



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**TOWN MUSIC 2018-19 SEASON**  
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WED 3/20 | BROADWAY PERFORMANCE HALL

**TALEA ENSEMBLE**

Presenting Sideshow, an austere chamber music meditation on spectacle and virtuosity.

SUN 4/7 | BENAROYA HALL

**THIRD COAST PERCUSSION**

The Northwest debut of the first all-percussion composition by Philip Glass.

TUE 5/21 | TOWN HALL SEATTLE

**PIANO KI AVAAZ**

Composer Reena Esmail presents her newly commissioned piano trio.

FRI 6/21 | TOWN HALL SEATTLE

**BACH TO BATES**

Mason Bates presents a convergence of classical and modern electronic influences.

TICKETS AND SUBSCRIPTIONS: [WWW.THSEA.ORG/TM2019](http://WWW.THSEA.ORG/TM2019)