

# encore

MARCH 2014

a r t s p r o g r a m s

JAMES EHNES  
PLAYS BARTÓK'S  
SECOND VIOLIN  
CONCERTO

*CELEBRATE ASIA*

LUDOVIC MORLOT  
CONDUCTS TCHAIKOVSKY'S  
*PATHÉTIQUE*

PRINCIPAL CELLO  
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PERFORMS DVOŘÁK'S  
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**ON THE COVER:** James Ehnes  
by Benjamin Ealovega

**AT LEFT:** Efe Baltacıgil by  
Christian Steiner

**EDITOR:** Jamie Swenson

**COVER DESIGN:** Jessica Forsythe

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# MARCH

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><b>CALENDAR LEGEND:</b></p> <p> Seattle Symphony Events</p> <p> Benaroya Hall Events</p> <p> Donor Events*</p> <p>*Invitation only; call 206.215.4832</p>						<p>8pm Mozart's Symphonies Nos. 39-41</p>
<p>2pm Beyond the Score®: <i>Pictures at an Exhibition</i></p>				<p>7:30pm Schwarz Conducts Strauss</p>		<p>8pm Pacific MusicWorks: Bach's St. John Passion</p>
<p>2pm Pacific MusicWorks: Bach's St. John Passion</p>				<p>7:30pm "En Chordais" Music Ensemble</p>		<p>7:30pm Ensign Symphony &amp; Chorus: <i>The Power &amp; Majesty of God</i></p>
<p>2pm Dvořák and Poulenc</p>	<p>7:30pm National Geographic Live: <i>The Hidden Life of Wolves</i> (Jim &amp; Jamie Dutcher, filmmakers &amp; wildlife activists)</p>	<p>7:30pm National Geographic Live: <i>The Hidden Life of Wolves</i> (Jim &amp; Jamie Dutcher, filmmakers &amp; wildlife activists)</p>	<p>7:30pm FREE CONCERT: Travis Brass</p>	<p>7:30pm Mozart's Prague Symphony</p>	<p>12 noon Mozart's Prague Symphony</p>	<p>10:30 &amp; 11:30am Soundbridge Presents: "Oh, the Places You'll Go" with Windsync</p>
<p>2pm National Geographic Live: <i>The Hidden Life of Wolves</i> (Jim &amp; Jamie Dutcher, filmmakers &amp; wildlife activists)</p>						<p>8pm Mozart's Prague Symphony</p>
<p>3pm Seattle Youth Symphony Orchestra</p>			<p>2pm Donor Open Rehearsal*</p>	<p>7:30pm Tchaikovsky's <i>Pathétique</i></p>	<p>7:30pm <i>Celebrate Asia</i></p>	<p>8pm Tchaikovsky's <i>Pathétique</i></p>
<p>7pm Byron Schenkman &amp; Friends: Rameau Concerts</p>						<p>8pm UpWest Arts presents Leo Kottke</p>
<p>2pm Tchaikovsky's <i>Pathétique</i></p>	<p>7:30pm National Geographic Live: <i>Stranger in a Strange Land</i> (Jodi Cobb, photographer)</p>	<p>7:30pm National Geographic Live: <i>Stranger in a Strange Land</i> (Jodi Cobb, photographer)</p>		<p>7:30pm Dvořák's Cello Concerto</p>	<p>2 &amp; 7pm "In The Mood": A 1940s Musical Revue</p>	<p>8pm Dvořák's Cello Concerto</p>
<p>2pm National Geographic Live: <i>Stranger in a Strange Land</i> (Jodi Cobb, photographer)</p>						<p>8pm Showtunes presents <i>High Society</i> in concert</p>
<p>2pm Showtunes presents <i>High Society</i> in concert</p>	<p>3pm Musical Legacy Society Intermezzo*</p>					
<p>2pm Cantaré Vocal Ensemble: Mozart's Grand Mass in C minor</p>						
<p>3pm Seattle Symphony Performs in Portland, Oregon</p>						

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# APRIL

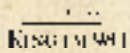
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<p><b>CALENDAR LEGEND:</b></p> <p><span style="display:inline-block; width:15px; height:15px; background-color:#d9ead3;"></span> Seattle Symphony Events</p> <p><span style="display:inline-block; width:15px; height:15px; background-color:#f4cccc;"></span> Benaroya Hall Events</p>						
		<p>10am University of Washington Composition Reading</p> <p>7:30pm An Evening with Garrison Keillor</p>		7:30pm <i>Carmina burana</i>	<p>9:30 &amp; 10:30am Tiny Tots: Goldyhands and the Three Bows</p> <p>7pm Ten Grands</p>	<p>9:30, 10:30, 11:30am &amp; 1pm Tiny Tots: Goldyhands and the Three Bows</p> <p>April 5 at 7:30pm Seattle Repertory Jazz Orchestra: <i>The Art of the Jitterbug</i></p> <p>8pm <i>Carmina burana</i></p>
2pm <i>Carmina burana</i>	12:30pm Free Watjen Concert Organ Recital-Demonstration		8pm Il Divo - A Musical Affair: The Greatest Songs of Broadway Live	7:30pm Glenn Miller Orchestra	8pm Glenn Miller Orchestra	2 & 8pm Glenn Miller Orchestra
2pm Glenn Miller Orchestra	7:30pm National Geographic Live: <i>Extreme Planet</i> (Carsten Peter, photographer)	7:30pm National Geographic Live: <i>Extreme Planet</i> (Carsten Peter, photographer)		7:30pm Denève Conducts Rachmaninov's Second Symphony	12 noon Denève Conducts Rachmaninov's Second Symphony	8pm Denève Conducts Rachmaninov's Second Symphony
2pm National Geographic Live: <i>Extreme Planet</i> (Carsten Peter, photographer)	7:30pm Live @ Benaroya Hall: Tinariwen					8pm Live @ Benaroya Hall: LeRoy Bell and His Only Friends
				7:30pm Brahms' Violin Concerto	7:30pm Organ Recital: Cameron Carpenter	7:30pm Seattle Classic Guitar Society presents Artyom Deroed
						8pm Brahms' Violin Concerto
2pm Beyond the Score*: Mendelssohn's Italian Symphony			7:30pm Pianist John Lill in Recital			

April  
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4.3, 5 & 6

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# MEET LUDOVIC MORLOT

## SEATTLE SYMPHONY MUSIC DIRECTOR



Photo: Sussie Ahlberg

Now in his third season as the Seattle Symphony's Music Director, Ludovic Morlot has been received with remarkable enthusiasm by musicians and audiences alike, who have praised him for the artistic excellence of his performances, his innovative programming and his focus on community collaboration.

Morlot's 2013-2014 Seattle Symphony highlights

include the Opening Night Concert & Gala with Lang Lang, Masterworks Season performances featuring the works of Boulez, Dusapin, Dvořák, Mahler and Verdi, and full programs of Ravel and Stravinsky. In May 2014 he leads the Seattle Symphony at Carnegie Hall in New York, with a program of works by John Luther Adams, Varèse and Debussy.

Morlot is also Chief Conductor of La Monnaie, one of Europe's most prestigious opera houses. This season he conducts new productions of *La clemenza di Tito* and *Jenůfa*, as well as concert performances in both Brussels and Aix-en-Provence, including Britten's *War Requiem* and Messiaen's *Trois petites liturgies*.

This season Morlot also returns to the Orchestre National de France and Rundfunk-Sinfonieorchester Berlin, and closes the BBC Symphony Orchestra's subscription season. Morlot holds regular relationships with the New York Philharmonic and Chicago Symphony Orchestra. He also has a strong connection with the Boston Symphony Orchestra, which he conducts regularly in Boston and Tanglewood.

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. He was elected an Associate of the Royal Academy of Music in 2007 in recognition of his significant contributions to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music. Morlot, his wife Ghizlane and their two children reside in Seattle.

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Photo: Scott Leen

# NEWS FROM: LESLIE JACKSON CHIHULY, BOARD CHAIR

On March 30 the Seattle Symphony performs in Portland, presented by the Oregon Symphony. We were thrilled to host our neighbors from the Rose City last spring, and we look forward to playing in their concert hall this month. Our program features John Luther Adams' *Become Ocean*, which we commissioned and premiered last June to critical acclaim. We will also perform Varèse's *Déserts* and Debussy's *La mer*.

We're taking the same program to Carnegie Hall in New York City this May. The Seattle Symphony is one of six orchestras selected to perform in the 2014 *Spring For Music* festival, and we are honored to be able to participate. Our organization is holding the best seats and has put a number of travel packages together. We encourage you to join us in support of our hometown orchestra. Nothing would please us more than seeing our fans in the audience on May 6! Visit [carnegie.seattlesymphony.org](http://carnegie.seattlesymphony.org) for more details.

This month we present our sixth annual *Celebrate Asia* event, a concert and a host of pre- and post-concert performances that collectively showcase the diversity of our region's Asian heritage. A true celebration, *Celebrate Asia* is one of the most colorful events of the year, from the beautiful traditional attire worn by attendees to the programming itself. Learn more about this event on page 10.

On April 4, music lovers will unite once again in the name of music education. The Symphony is a presenting partner of Ten Grands, a concert that features 10 concert pianists on 10 grand pianos — all on the same stage. Proceeds will benefit the educational programs of the Seattle Symphony and other select organizations. I look forward to this heartwarming event, and I hope you do too.

We are proud of our diverse audiences, and we are grateful for the many ways you show your appreciation for what we do. Thanks to you, we are able to present engaging and innovative programming alongside great masterworks. We are committed to giving our growing community the most rich and powerful musical experiences possible, and we are consistently inspired by the way music brings us all together. Enjoy the rest of the season.

Sincerely,  
Leslie Jackson Chihuly  
Chair, Seattle Symphony Board of Directors

## NOTA BENE

**CREATIVE DIASPORA.** In conjunction with the March 20-23 U.S. premieres of Alexander Raskatov's Concerto for Piano and Orchestra, "Night Butterflies," the Seattle Symphony, University of Washington School of Music, and UW Department of Slavic Languages and Literatures will co-host a scholarly conference at Benaroya Hall on March 22 and 23 titled "Creative Diaspora: Émigré Composers from the Former USSR." Visit [blog.seattlesymphony.org](http://blog.seattlesymphony.org) for details.

**UW READING.** Compositions by University of Washington School of Music graduate students will be performed by the Symphony at Benaroya Hall at 10am on April 1. Part of the Seattle Symphony's New Music WORKS initiative, celebrating new music and the composition process, this performance is free and open to the public.

## Merriman Family Young Composers Workshop

The 2014 Young Composers Workshop is underway! Every January, a group of high school students begins meeting weekly in *Soundbridge* Seattle Symphony Music Discovery Center. For 12 weeks, the students — all talented musicians who have demonstrated a knack for composition — are taught how to notate and develop musical ideas, how to make their ideas more communicative, and how to apply professional standards to their work.

The workshop culminates with a free concert that is open to the public, in which a chamber-sized group of Seattle Symphony musicians premiere the work of each student. This year's concert takes place on May 9 at 7:30pm in the Illsley Ball Nordstrom Recital Hall.

## Meet Young Composers Workshop Director Huck Hodge



Photo: Steve Korn

This year the Young Composers Workshop sees a new Director, Huck Hodge, take the reins.

Hodge writes music that explores the embodied poetics of organized sound, perceptual illusion

and the threshold between design and intuition. His output is diverse and comprises a wide range of symphonic, chamber, dance and multimedia works.

Hodge brings with him an extensive background in music composition and education.

An Assistant Professor in Composition at the University of Washington, Hodge previously taught Composition at Columbia University, where he earned advanced music degrees under the tutelage of Tristan Murail and Fred Lerdahl. Prior to this, he studied Music Theory and Computer Music at Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Germany.

Hodge shared, "It is very exciting to begin the next chapter in the legacy of the Young Composers Workshop. The generosity of the Merriman family in supporting this important work is inspiring. The remarkable talent that these young composers already display is itself impressive, but the chance to work with them to hone their skills at an early age and to collaborate with the excellent musicians of the Seattle Symphony is a tremendous opportunity."

Welcome to the Seattle Symphony, Huck!



## IN MEMORIAM

Gladys Rubinstein



The Seattle Symphony is saddened by the passing of Gladys Rubinstein, a longtime member of the Symphony family. Gladys will be missed as a friend,

civic leader and ardent arts advocate. She and her late husband, Sam, were devoted supporters of the Seattle Symphony. Gladys was in her seventh year on the Seattle Symphony Board of Directors, and Sam served 11 years on the Board and 29 years as a Lifetime Director before his passing. Their son, Mark, in his fifth year on the Board, shared how important the arts were to his mother: "My mother loved the fine arts. I think she believed that they reside at the pinnacle of what our species can aspire to be. Without them, life can only be a glass half full."

Board Chair Leslie Jackson Chihuly added, "I feel blessed to have enjoyed a long and loving friendship with Gladys. We have lost one of our most beloved and exemplary civic and arts leaders."

Born in Anchorage, Alaska, Gladys moved to Seattle with her family when she was a teenager. She began her studies at the University of Washington when she was 16, and at age 19, she was married to Sam. She was appreciated as a gracious hostess, a lifelong learner and a passionate friend to many.

Over their years together, Gladys and Sam left a strong imprint on many of Seattle's treasured arts organizations, including the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, Seattle Chamber Music Society, Seattle Art Museum, Pilchuck Glass School, A Contemporary Theatre and Book-It Repertory Theatre. The Palm Springs Art Museum and McCallum Theater also benefited from their generosity, as did the All-Star Orchestra, the Committee of 33, the Betty Bowen Endowment Fund, Jewish Family Services, the Jewish Federation of Greater Seattle and the Northwest Kidney Centers.

Join the Seattle Symphony, SAM, Seattle Opera and other Seattle charities on May 12 at 10am in the S. Mark Taper Foundation Auditorium for a memorial service celebrating the life of Gladys Rubinstein.



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The Seattle presentation of this exhibition is made possible with critical funding provided by SAM's Fund for Special Exhibitions. Major Sponsors are Christie's and the Seattle Art Museum Supporters (SAMS).

**Image:** *Woman, Bird and Star (Homage to Picasso)*, February 15, 1966 / April 3-8, 1973, Joan Miró, Spanish, 1893-1983, oil on canvas, 96 7/16 x 66 15/16 in., Museo Nacional Centro de Arte Reina Sofía. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2014.

# CELEBRATE ASIA

## WITH THE SEATTLE SYMPHONY

By Aaron Grad

What started six years ago as a community project has grown into a vibrant artistic forum for top musicians from around the world. *Celebrate Asia* is not just a Seattle Symphony concert – it is a recognition of the unique impact of Asia on Seattle's colorful culture, touching everything from film and video game production to culinary delights and spiritual practice. Immigrants from across the Pacific Ocean have been a part of this city's life from the very beginning, and today they and their descendants comprise 15% of the region's population. Seattle's strong Asian presence is borne out by its geography: it is as close to Tokyo as it is to London.

In the bond between Tokyo and Seattle, one enduring connection has been the art of filmmaking. Toru Takemitsu, the dean of all Japanese composers, was the musical voice behind many of Japan's greatest films, including collaborations with the legendary director Akira Kurosawa. To begin the *Celebrate Asia* concert on March 21, the Seattle Symphony presents three selections from Takemitsu's film scores. In these vivid excerpts, the music creates a dialogue between cultures; one selection depicts the gritty street life of New York, and another mimics lofty Viennese society with a waltz.

The spirit of discovery that fuels *Celebrate Asia* led the Seattle Symphony to invite a trio of Vietnamese and Swedish musicians, The Six Tones, to perform on traditional plucked instruments alongside the orchestra's string players in an intimate ensemble setting. Seattle's own Richard Karpen, a composer and pioneer of digital arts at the University of Washington, created a new work for this occasion that weaves together traditional Vietnamese folk music and dance, along with a film that will be screened live.



Mahesh Krishnamurthy and Ambi Subramaniam perform on traditional instruments along with the Seattle Symphony at last year's *Celebrate Asia* concert.



Patrons enjoy the pre-concert activities before last year's *Celebrate Asia* concert.

Another way the Seattle Symphony tracks new developments in Asian-influenced music is through its *Celebrate Asia* Composition Competition. Shuying Li, a young woman from China now studying at the University of Michigan, impressed the judges with her "skillful orchestral writing, very colorful language and huge waves of sound," says Elena Dubinets, Vice President of Artistic Planning. Li's evocative Overture to *The Siege* comes from a new opera based on a Chinese tale.

This celebration of Asian creativity does not ignore the European roots of classical music either. Grieg's Piano Concerto in A minor is a warhorse of the repertoire, but here its fiery passions are stoked by a new voice, the Chinese pianist Haochen Zhang, Gold Medalist at the 2009 Van Cliburn International Piano Competition. And leading the entire program is Seattle-based conductor Julia Tai, whose childhood in Taiwan and studies in southern California shaped her wide-ranging musical tastes.

The Symphony's performance is just one component of the *Celebrate Asia* festivities. Guests who gather before the concert in the Grand Lobby will be treated to a heritage dress parade, dance styles from Thailand and the Philippines, and much more.

*Celebrate Asia* certainly strengthens the Seattle Symphony's ties to Asian communities around the Pacific Northwest, but it also demonstrates a broader goal of the organization: to champion classical music as a living, evolving, participatory craft. Music lovers of any background are sure to be engaged and stimulated by the bold mix of Asian and Western traditions that is *Celebrate Asia*.

Learn more about *Celebrate Asia* and individual performers beginning on page 32.



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Seattle Symphony Music Director Ludovic Morlot

# NEXT SEASON REVEALED:

Q & A WITH LUDOVIC MORLOT

By Jamie Swenson

*With everything from a deep Masterworks Season to cutting-edge contemporary music, the Seattle Symphony's 2014-2015 season has something for everyone. Read on as Music Director Ludovic Morlot shares what he's most excited about next season.*

Is there a particular arc or theme to the 2014-2015 season?

It's really a continuation of the journey we've been on for three seasons already. We'll be presenting a great deal of masterworks – the music that people know well and feel comfortable with – but we'll also be faithful to our tagline, Listen Boldly. So, we'll continue to explore composers like Henri Dutilleux, whose music we've been growing familiar with for three years now, and we'll also introduce newer voices like Esa-Pekka Salonen and Julian Anderson. Overall, it's not always about just trying

to find a thematic link, but also trying to find as much variety as possible.

Next season the Symphony will be exploring the musical language of Dvořák in performances of his final three symphonies, and new Principal Guest Conductor Thomas Dausgaard will lead the orchestra in the Sibelius Festival. What do audiences learn from a concert, or series of concerts, devoted to exploring the musical language of one composer?

It's like literature. If you're reading Baudelaire's *Les fleurs du mal*, that's one thing. But then, if you further explore his poetry, his fiction writing and his work as a critic, you ultimately come back to read *Les fleurs du mal* with a different eye. Music is the same. For example, you can go listen to a Dvořák symphony live, let a few days pass, and go hear another one with a different mix of music around it, and it makes this whole thing marinate in your brain. Not only might you feel more curious about going back to the music of Dvořák, but you may do so with a completely different approach.

We have so many talented guest artists playing here next season. With whom are you most excited to work?

It's a combination of excitement about seeing friends onstage once again – Gil Shaham, Yo-Yo Ma, Hilary Hahn – in addition to some new collaborations. For the first time, I will work with the hugely talented Daniil Trifonov in Tchaikovsky's First Piano Concerto and Carolin Widmann in Julian Anderson's Violin Concerto.



Photo: Ben VanHouten

Also, we'll have pianist Khatia Buniatishvili playing *Rhapsody on a Theme of Paganini*. So, it's a combination of welcoming back old friends and meeting new ones.

### Do you have a favorite program next season?

It's always so hard to respond to that question. The beauty of building a season is that you include things that are so different. For example, the whole Beethoven program with Yefim Bronfman – the Seventh Symphony and Fourth Piano Concerto – is a highlight for so many different reasons. Then, there's Opening Night with the Paris theme, and it's exciting to be able to share French music with the orchestra and audiences alike. I'm looking forward to continuing our journey through the Mahler symphonies with his Symphony No. 3. Then, there's everything from the Mozart Requiem to the continuation of Sonic Evolution. It's impossible to choose.

### It's so easy to spot the standout masterworks, like Tchaikovsky's Fourth, Beethoven's Violin Concerto, the Mozart Requiem and more, but are there programs that people might overlook?

The program with Ives' Fourth Symphony and Rachmaninov's Third Piano Concerto. Ives is an American composer that I just adore, and his music hasn't been performed by the Seattle Symphony that much. Ives is incredible, and the Fourth Symphony is his masterpiece.

Berlioz's *Romeo and Juliet* is another one I encourage audiences to attend. Many of us are familiar with a lot of *Romeo and Juliets*, but here in the States we don't hear the Berlioz version as often as audiences do in, say, Germany or England. It's the longest and most beautiful love scene ever written. Well, apart from *Tristan und Isolde*.

### What new music do you look forward to sharing with Seattle Symphony audiences?

To continue our exploration of Henri Dutilleux is very important, especially now that he is no longer with us [Dutilleux passed away in 2013]. We will be presenting one of his earlier pieces, *Métaboles*, which should be very enjoyable for audiences now that they've experienced several of his works over the past three seasons.

We've also commissioned Sebastian Currier, whose music I really like, to write a symphonic piece for us, and it's tremendous that we'll be able to premiere this. Julian Anderson is a wonderful composer that I've had



Photo: Alabastro Photography

the chance to get to know well. He's an important voice in England, and the fact that we'll be doing a U.S. premiere of his Violin Concerto is a very big deal. Then there's the Mason Bates Cello Concerto, which we'll be premiering with Joshua Roman – former Seattle Symphony Principal Cello. Also, my friend Leila Josefowicz will be playing Esa-Pekka Salonen's Violin Concerto. Esa-Pekka is an incredible conductor, and I'm thrilled that we can bring his music here as well.

But let's not forget that we'll be continuing with our [untitled] series, which will feature music by György Ligeti, George Perle, Jacob Druckman and John Adams, and we'll also be starting our collaboration with our new Composer in Residence, Trimpin. He's working on a new installation-composition for us, and I am very excited about this project.

### This will be your fourth season with the orchestra. You often mention the idea of going on this "journey" with audiences, but also with the orchestra. Where are you and the orchestra on your journey now? And, after three seasons together, what new challenges or opportunities are you able to embrace?

Now that the orchestra and I have gotten to know each other so well, the relationship is both more fulfilling and more complex. It's interesting: You start breathing together, you start understanding each other without having to give a lecture about what you're trying to do. It's become that kind of "less is more" thing. It's more challenging because it's not just about energy or discovery or creating a relationship. Now that I can start recognizing what I can do with this orchestra means that I have a very real influence on how it is shaped, and therefore I feel a strong responsibility in this direction. It's extremely exciting.

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March 2 – March 29, 2014

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### **SCHWARZ CONDUCTS STRAUSS**

MASTERWORKS SEASON

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### **DVOŘÁK AND POULENC**

CHAMBER SERIES

## PG. 25

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Friday, March 14, at 12 noon  
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SPECIAL PERFORMANCES

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### **DVOŘÁK'S CELLO CONCERTO**

MASTERWORKS SEASON

*Photo credits (top to bottom): Steve Sherman; Taskashi Kawashima; Benjamin Ealovega; no credit*

Sunday, March 2, 2014, at 2pm

# PICTURES AT AN EXHIBITION

## BEYOND THE SCORE® SERIES

Stilian Kirov, conductor  
Steve Reeder, narrator  
Galen Joseph Osier, actor  
Anastasiya Popova, piano  
Seattle Symphony

BEYOND THE SCORE®: 60'  
*Pictures at an Exhibition*  
STEVE REEDER, NARRATOR  
GALEN JOSEPH OSIER, ACTOR  
ANASTASIYA POPOVA, PIANO

### INTERMISSION

MODEST MUSSORGSKY 35'  
/arr. Ravel  
*Pictures at an Exhibition*  
*Introduction: Promenade*  
*Gnomus–Promenade*  
*Il vecchio castello–Promenade*  
*Tuileries*  
*Bydlo–Promenade*  
*Ballet of the Little Chicks in their Shells*  
*Samuel Goldenberg and Schmuyle*  
*Limoges*  
*Catacombae–Sepulcrum Romanum*  
*Con mortuis in lingua mortua*  
*Baba Yaga–The Hut on Hen’s Legs*  
*The Great Gate of Kiev*

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## STILIAN KIROV

Conductor



Photo: Nikolaus Karlinsky

**FORTE:** Stilian Kirov, the Seattle Symphony's Douglas F. King Associate Conductor, has also served as the Symphony's Assistant Conductor and Conducting Fellow. Prior to moving to Seattle, Kirov held the titles of Associate Conductor of the Memphis Symphony Orchestra and Music Director of the Memphis Youth Symphony Program.

### RECENT AND UPCOMING HIGHLIGHTS:

The wide range of Seattle Symphony concerts that Kirov conducts this season include performances from the Mainly Mozart series, Beyond the Score® series, Discover Music series, Community Concerts and more. This past summer, Kirov served as a Conducting Fellow at the Tanglewood Music Center. In 2012 he was a fellow at the Aspen Music Festival, and in 2010 he was awarded the David Effron Conducting Fellowship at the Chautauqua Music Festival, where he also returned in 2012 as a guest conductor.

**CONDUCTING EXPERIENCE:** Kirov has conducted ensembles around the world, including Orchestra of Colours, Orchestre Colonne, Philharmonic Chamber Orchestra "Leopolis," Sofia Festival Orchestra, State Hermitage Orchestra, Thüringen Philharmonic Orchestra, Amarillo Symphony, Juilliard Orchestra, Lansing Symphony Orchestra, National Repertory Orchestra and New World Symphony, among others.

**AWARDS AND HONORS:** Include an Emmy Award for the *Soundtrack Project* with the Memphis Symphony; the Orchestra Preference Award and Third Prize at the 2010 Mitropoulos Conducting Competition; the Bruno Walter Memorial Scholarship and Charles Schiff Conducting Award for outstanding achievement at The Juilliard School; and France's 2010 ADAMI Conducting Prize, which culminated in a showcase concert at the Salle Gaveau with Orchestre Colonne in October 2010.

**EDUCATION:** Kirov earned a degree in Orchestral Conducting from The Juilliard School, where he was a student of James DePreist. He also holds a master's degree from the Ecole Normale de Musique in Paris, where he studied with Dominique Rouits.

## STEVE REEDER

Narrator



A Seattle native, Steve Reeder has spent his entire adult life in radio, public speaking and other voice work. He has enjoyed success as an award-winning classical music producer and host, and as a broadcast journalist and interviewer. Reeder spent nine years at WFMT Radio in Chicago, and taught courses in Broadcast Speech and Journalism at Roosevelt and Northwestern universities. Returning home, he worked at Classical KING FM 98.1 for two decades as a staff announcer and, briefly, as Program Director. While there, he hosted many live chamber and symphonic concerts and film screenings. He produced an historical overview of the Seattle Symphony to coincide with Benaroya Hall's opening in 1998, and in 2008 he helped launch the online KING FM Opera Channel. He now serves as a classical music host and programmer at Northwest Public Radio. Reeder holds degrees from the University of Washington and the University of Geneva (Switzerland).

## GALEN JOSEPH OSIER

Actor



Born and raised in the Pacific Northwest, Galen Joseph Osier has performed for numerous companies in the Seattle area. Selected credits include the roles of Bertozzo in *Accidental Death of an Anarchist*, Jim Lynch in *The Bells*, Mick Ross in *Breaking the Code* and Dennis Shepard in *The Laramie Project*, all with Strawberry Theatre Workshop. He played the role of Raskolnikov in the Intiman's production of *Crime and Punishment*, and he has also had the good fortune to take several turns in various roles in ACT Theatre's *Christmas Carol*.

## ANASTASIYA POPOVA

Piano



Anastasiya Popova is equally in demand as a soloist, vocal collaborator, and chamber and orchestra musician. As a pianist and *répétiteur* she has been involved in numerous performances at Seattle Opera, Aspen Opera Theater and Mannes Opera, among others. She has also worked with the Memphis Symphony Orchestra, and has performed as a soloist with the Novosibirsk Philharmonic Orchestra and Far East Philharmonic Orchestra in Russia. An active chamber musician, Popova has appeared with diverse chamber ensembles and groups in such venues as Lincoln Center, Carnegie Hall's Weill Recital Hall and Aspen's Harris Hall. In addition to her active performance schedule, Popova also works as a company pianist at the Pacific Northwest Ballet in Seattle.

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J.C. BACH: Sinfonia to Cantata No. 42  
HANDEL: Concerto grosso in G major, Op. 6, No. 1  
C.P.E. BACH: String Symphony No. 3 in C major, W. 182  
TELEMANN: Suite in G minor

#### January 18, 2015

Classical  
MOZART: Symphony No. 31, "Paris"  
WEBER: Bassoon Concerto in F major  
BEETHOVEN: *Leonore* Overture No. 3

#### May 17, 2015

Romantic  
BRAHMS: *Academic Festival Overture*  
R. STRAUSS: *Don Juan*  
TCHAIKOVSKY: *Romeo and Juliet* Fantasy Overture

Thursday, March 6, 2014, at 7:30pm  
 Saturday, March 8, 2014, at 8pm

# SCHWARZ CONDUCTS STRAUSS

## MASTERWORKS SEASON

Gerard Schwarz, conductor  
 William Wolfram, piano  
 Seattle Symphony

RICHARD STRAUSS      *Don Juan*, Op. 20      18'

RICHARD STRAUSS      *Burleske* in D minor      19'  
    WILLIAM WOLFRAM, PIANO

## INTERMISSION

RICHARD STRAUSS      Suite from *Divertimento*, Op. 86      13'  
    *La visionnaire*  
    *Musette de Choisy–La fine Madelon–*  
    *La douce Janneton–La Sézile–*  
    *Musette de Taverny*  
    *Le tic-toc-choc–La lutine*

RICHARD STRAUSS      Suite from *Der Rosenkavalier*, Op. 59      28'  
 /arr. Schwarz

*Pre-concert Talk* one hour prior to performance.  
 Speaker: Laura Reynolds, Seattle Symphony Family Programs Manager.

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Richard Strauss enjoyed an exceptionally long and full career as a composer. Immersed in music from childhood, Strauss wrote his first work, a Christmas song, at age 6. He continued to compose prolifically until shortly before his death, at age 85. Strauss passed through several distinct creative periods and left a diverse output. While no one concert could convey the full range of his creative legacy, ours traces his development in broad strokes.

Strauss was extraordinarily precocious. By the time he turned 18 he had produced several sonatas, a string quartet, a serenade, some admirable songs and several orchestral pieces. These early compositions won praise from some of Europe's finest musicians. *Burleske*, for piano and orchestra, reveals why they were so impressed.

Strauss took a major step in fulfilling the promise of his early works during the last dozen years of the 19th century, when he composed a series of remarkable tone poems, orchestral pieces based on literary ideas. Among the most brilliant of those works is *Don Juan*, which opens our concert.

With the start of the 20th century, Strauss focused his attention on music for the stage. He wrote ballet scores and music to accompany plays. Most importantly, though, Strauss turned to opera, arguably becoming the foremost composer of that genre during the first half of the 20th century. His most popular opera, *Der Rosenkavalier*, tells a nostalgic love story set in Old Vienna and is one of the most deeply enchanting works in the operatic repertory.

## RICHARD STRAUSS

*Don Juan*, Op. 20

**BORN:** June 11, 1864, in Munich

**DIED:** September 8, 1949, in Garmish-Partenkirchen, Bavaria

**WORK COMPOSED:** 1888

**WORLD PREMIERE:** November 11, 1889, in Weimar; the composer conducting

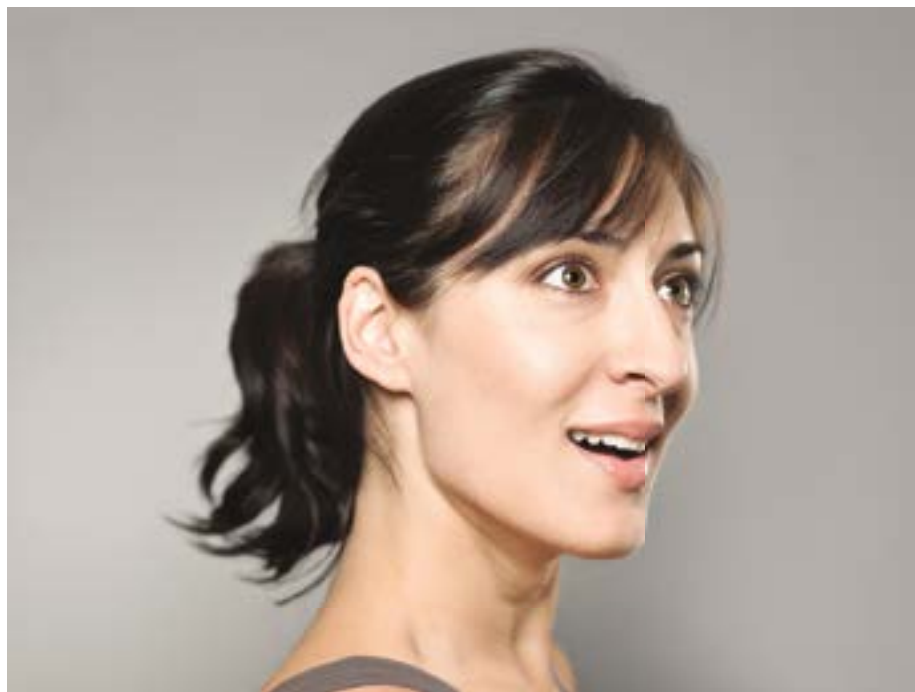
by Paul Schiavo

As observed above, Richard Strauss was an accomplished composer while still in his adolescence. He was not, however, an important artist. Strauss had acquired from his father, a professional horn player, a thorough musical education, but this hampered him with certain blinders. The elder Strauss vehemently opposed the innovations of Wagner and Liszt, and he tried to forbid his son even to hear their music. As a result, Richard's youthful compositions were well crafted, even inspired, but hardly innovative.

Eventually, however, Strauss rebelled against his father's outlook. The turning point came in 1885, when he left his native Munich to accept a position as assistant conductor in Meiningen under the renowned Hans von Bülow. There he befriended a violinist named Alexander Ritter, an ardent Wagnerite and admirer of Liszt. In his memoirs, Strauss recalled Ritter convincing him of Liszt's principle that "the poetic idea was really the formative element, [and this] became henceforth the guiding principle of my own symphonic work."

The notion that the course of a composition could be determined by "poetic ideas" rather than received musical designs, such as sonata or rondo forms, represented a radical departure from Strauss' classical training and pointed clearly to program music – more specifically, to the tone poem, a genre pioneered by Liszt. Strauss' first attempts in this direction were only partially successful. But in 1888 a verse fragment by the melancholic Austrian writer Nikolaus Lenau provided the young composer a "poetic idea" that inspired a bold and original flight of musical fantasy. Lenau's work, left unfinished at his death in 1851, presented the Don Juan legend as the story of an archetypal Romantic hero. Instead of a cruel seducer, as he is portrayed in Mozart's opera *Don Giovanni* and many other accounts, Lenau's Don is a dreamer driven on an impossible pursuit of ideal beauty. "That magical circle," Lenau has him declare, "immeasurably wide, of beautiful femininity ... I want to traverse in a storm of pleasure and die of a kiss upon the lips of the last woman."

The tone poem that Strauss wrote as a reflection of Lenau's text proved his most



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imaginative work thus far, and the first now generally accepted as a masterpiece. The composer himself conducted the premiere in 1889, and the acclaim that followed established his reputation as one of the most accomplished German composers since Wagner.

Strauss offered no specific program for *Don Juan*, though it is doubtful that any verbal explication could enhance the experience of the composition. It is impossible to miss the suggestions of sensuality, bravado and delirious flight that flow from the music, and a listener needs nothing more than that. *Don Juan* is a great showpiece, a chance for any orchestra to show its technical flair. But Strauss can be lyrical also, as in the poetic oboe solo that forms the focal point of the tone poem's central episode.

*Scored for 3 flutes, the third doubling on piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons and contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, harp and strings.*

## RICHARD STRAUSS

*Burleske* in D minor

**WORK COMPOSED:** 1885

**WORLD PREMIERE:** June 21, 1890, in the German city of Eisenach; Eugen d'Albert, piano soloist; the composer conducting

*Burleske*, a composition for solo piano and orchestra, is a youthful work and closer in style to Brahms and Schumann than to Strauss' own later music. Composed in 1885, this piece was intended as a tribute to Strauss' mentor, the pianist and conductor Hans von Bülow. But that eminent musician would have nothing to do with the piece. "It is unplayable," he declared when Strauss showed him the score. And so the composer, who was only 21 and not as confident as he would become, withdrew the work. It was finally premiered in 1890, by which time Strauss had moved into new musical territory – specifically, that of his tone poems. "What shall I do?" he wrote to a friend when he received a publisher's offer for *Burleske*. "I need

the money, but it goes against my grain to release a work I have left far behind."

Strauss need not have worried. *Burleske* is perhaps the finest composition of his early years and admirable from a number of standpoints. Its single movement uses a strongly rhythmic "motto" figure for the timpani, first heard in the opening measures, to bind together its far-ranging developments. The piano writing is steely and brilliant in the opening, warm and lyrical in the presentation of the second theme. It is challenging fare for any pianist, but hardly unplayable, the estimable Herr von Bülow notwithstanding.

In its rapid 3/4 pulse and instances of sparkling passagework, the work has something of the character of a brilliant scherzo. This evidently led Strauss to confer a somewhat misleading title on the piece. Although it contains moments of sardonic wit, *Burleske* is not really a slight or humorous composition. Both its musical architecture and range of expression are greater than its title implies.

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

## RICHARD STRAUSS

Suite from *Divertimento*, Op. 86

*La visionnaire*  
*Musette de Choisy—La fine Madelon—*  
*La douce Janneton—La Sézile—*  
*Musette de Taverny*  
*Le tic-toc-choc—La lutine*

**WORK COMPOSED:** 1922, 1938, 1941

**WORLD PREMIERE:** January 1943, in Vienna; Clemens Krauss conducting the Vienna Philharmonic Orchestra

Most of Richard Strauss' compositions represent the late glow of 19th-century Romanticism in music. But like some of his younger contemporaries, Strauss also experimented with a neoclassical appropriation of music from the Baroque era, and his several works in this idiom reveal a side of his creative personality we would scarcely suspect from his more famous compositions. Chief among those works is his *Divertimento*, Op. 86,

a disarmingly antique suite based on harpsichord pieces by the 18th-century French composer François Couperin.

Strauss initially conceived this composition as a mock-Classical ballet, and its first presentation, in February 1923, was with dancing. But since the choreography was not particularly successful, Strauss, in 1938 and again in 1941, substantially revised the score, adding new movements and improving others. The resulting concert piece was published under the title *Divertimento* and first performed in January 1943 by the Vienna Philharmonic Orchestra.

In treating the Couperin pieces that are the source of this music, Strauss went beyond just orchestrating them. He freely altered many details, deleting or recomposing certain passages and adding new ones of his own invention. (In this respect, his work recalls that of a more famous neoclassicist, Stravinsky, who permitted himself similar liberties with pieces by Pergolesi to create the score for the ballet *Pulcinella*.) *Divertimento* calls for an orchestra of nearly 18th-century dimensions, but the scoring further transforms the original music through a modern sense of instrumentation.

In its entirety, *Divertimento* consists of eight movements using 17 of Couperin's *Pièces pour le clavecin*. We hear a suite composed of the initial three movements. The first, *La visionnaire*, adopts the form of a typical Baroque-period French overture, with a stately opening followed by a more animated section.

Strauss draws the succeeding movement from five short pieces by Couperin. It is framed by a pair of lively musettes, an old dance originally performed to the playing of a bagpipe. Between them comes a pair of linked minuetts, *La fine Madelon* and *La douce Janneton*, from a group of pieces whose titles refer to ladies of Couperin's acquaintance. Here "Delicate Madelyn" and her minor-key variant, "Sweet Janet," precede Madame Sezile.

The final movement of our suite juxtaposes two contrasting pieces.

*Le tic-toc-choc* presents a set of variations on a theme whose almost mechanical rhythmic profile is alluded to in its title. The movement continues with a more expansive idea and concludes with an ingenious coda in which Strauss combines both themes.

Scored for 2 flutes, 2 oboes, English horn, 2 clarinets and 2 bassoons; 2 horns, trumpet and trombone; timpani, percussion, harp, organ and strings.

## RICHARD STRAUSS

Suite from *Der Rosenkavalier*,  
Op. 59 / arr. Schwarz

**WORK COMPOSED:** 1911, adapted in 1945

**WORLD PREMIERE:** June 14, 2007, in Benaroya Hall; Gerard Schwarz conducting the Seattle Symphony

The plot of Strauss' comic masterpiece *Der Rosenkavalier* is a multi-layered story. On one level it is a romantic farce, a ribald succession of flirtations, secret encounters and mistaken identities. But its burlesque elements are balanced by more serious ones: strains of tenderness, nobility and poignancy. Much of the opera's psychological depth is achieved through the orchestra, which more than one analyst has described as a leading character in the drama. The orchestra comments upon the actions taking place onstage in a voice that is by turns mocking, affectionate and philosophical.

It is hardly surprising, in view of this, that orchestral excerpts from *Der Rosenkavalier* have taken on a life of their own in the concert hall. In 1945 Strauss collaborated with the Polish conductor Artur Rodzinsky in extracting an orchestral suite of music from the opera. While this arrangement has the composer's imprimatur, it is hardly definitive, and other musicians have produced their own versions. Gerard Schwarz, whose Seattle Opera performances of Strauss' works are among the highlights of his conducting career in our city, fashioned his own suite of music from *Der Rosenkavalier* in 2006.

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This suite, which we hear now, begins with the opera's introduction, one of the most unabashedly erotic pieces of music ever composed. (Any doubts as to what Strauss meant to convey through those virile horn calls, the deliciously drooping string figures and that leaping climax about a minute into the piece are dispelled by knowledge that the curtain rises to reveal a richly appointed chamber and two of the protagonists lying happily in bed.) A more subtly romantic note is struck in the ensuing episode. Here a quiet melody for the oboe, punctuated with iridescent sonorities from the flutes, strings and celeste, indicates the opera's titular silver rose, a symbol of love.

The suite's central section commences with music from the opera's third act, which concerns the thwarting of Baron Ochs. This lecherous boor has arranged an assignation at an out-of-the-way inn, and the quietly running music indicates the hurried preparations for his arrival. Strauss recalls here the horn call heard earlier, a motif associated with the opera's hero, the young Count Octavian. There follows a sequence of waltzes, as supper is served and the Baron attempts to seduce a chamber maid (as he supposes her to be). Eventually, however, discordant sounds interrupt this elegant passage, and the music takes on a nightmarish aspect, as the "chambermaid" turns shrewish and his antagonists subject the gullible Ochs to disturbing visions of ghosts. But order is soon restored, and the opera's young lovers reconcile to music of deep nobility. The suite concludes with the merry waltz music with which the opera's characters celebrate the defeat of Baron Ochs.

*Scored for 3 flutes, the third doubling on piccolo, 3 oboes, the third doubling on English horn, 3 clarinets, the second doubling on E-flat clarinet and the third doubling on bass clarinet, and 3 bassoons, the third doubling on contrabassoon; 4 horns, 3 trumpets, 3 trombones and tuba; timpani, percussion, 2 harps, celeste and strings.*

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## GERARD SCHWARZ

Conductor



Photo: Ben VanHouten

**FORTE:** Internationally recognized for his moving performances, innovative programming and extensive catalog of recordings, Gerard Schwarz serves as Music Director of the Eastern Music Festival and the All-Star

Orchestra, an ensemble of top musicians from America's leading orchestras featured in a new television series airing throughout the United States on public television. As in baseball, Schwarz created an "all-star" team of top musical athletes for an eight-episode series to encourage a greater understanding and enjoyment of classical music.

**RECORDINGS:** A renowned interpreter of 19th-century German, Austrian and Russian repertoire in addition to contemporary American composers, Schwarz has a total discography that numbers more than 350 and includes collaborations with many of the world's greatest orchestras, including the Berlin Radio Symphony Orchestra, Czech Philharmonic, London Symphony Orchestra, New York Chamber Symphony, Orchestre National de France, Philadelphia Orchestra, Seattle Symphony and Tokyo Philharmonic Orchestra, among others. The complete All-Star Orchestra television series – featuring Beethoven, Stravinsky, Shostakovich and Mahler, among many other episodes – has just been released on DVD by Naxos.

**AWARDS AND HONORS:** Schwarz has received hundreds of awards and honors throughout his career. Most recently, the All-Star project received the 2013 Deems Taylor Television Broadcast Award for outstanding broadcast and new media coverage of music. Schwarz is particularly honored to be the first American named Conductor of the Year by *Musical America*.

**BACKGROUND:** Schwarz began his professional career as Co-Principal Trumpet of the New York Philharmonic and has held leadership positions with Mostly Mozart Festival, Royal Liverpool Philharmonic, Los Angeles Chamber Orchestra and New York Chamber Symphony. As a guest conductor in both opera and symphonic repertoire, he has worked with many of the world's finest orchestras and opera companies.

## WILLIAM WOLFRAM

Piano



Photo: Steve Sherman

**FORTE:** American pianist William Wolfram has developed a special reputation as the rare concerto soloist who is equally adept as a recitalist, accompanist and chamber musician. He is highly sought after for his special

focus on the music of Franz Liszt and Beethoven, and is a special champion for the music of 20th-century American modernist composers.

**AWARDS:** Wolfram was a Silver Medalist at both the William Kapell and the Naumburg International piano competitions, and a Bronze Medalist at the International Tchaikovsky Competition in Moscow.

**U.S. HIGHLIGHTS:** Wolfram's concerto debut with the Pittsburgh Symphony under the baton of Leonard Slatkin was the first in a long succession of appearances and career relationships with numerous American conductors and orchestras. He has also appeared with the symphonies of Baltimore, Colorado, Columbus, Edmonton, Indianapolis, Nashville, New Jersey, Oregon, San Francisco, St. Louis and Utah, and with the Buffalo Philharmonic Orchestra, The Florida Orchestra, the National Symphony Orchestra (Washington, D.C.) and the Rochester Philharmonic Orchestra.

**HIGHLIGHTS ABROAD:** Wolfram has appeared with the BBC National Orchestra of Wales, Beethovenhalle Orchestra Bonn, the Bergen Philharmonic Orchestra (Norway), the City of Birmingham Symphony Orchestra, the Royal Scottish National Orchestra, and RTE Symphony Orchestra of Ireland (Dublin); the Budapest, Moscow and Warsaw philharmonics; the Capetown and Johannesburg symphonies of South Africa, Orchestre Symphonique de Bretagne and the National Symphony of Peru.

**RECORDINGS:** For the Naxos label, Wolfram has recorded a series of Liszt opera transcriptions, two chamber music titles (the music of Miklós Rózsa and John Corigliano) with violinist Philippe Quint, and an album featuring the music of Earl Kim with the RTE National Symphony Orchestra. For the Albany label, Wolfram recorded the piano concertos of Edward Collins with Marin Alsop and the Royal Scottish National Orchestra.

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BENJAMIN BRITTEN	Phantasy Quartet in F minor for Oboe and Strings, Op. 2 STEFAN FARKAS, OBOE CORDULA MERKS, VIOLIN ALLISON FARKAS, VIOLA EFE BALTICIGIL, CELLO	13'
ANTONÍN DVOŘÁK	String Quintet No. 2 in G major, Op. 77 <i>Allegro con fuoco</i> • <i>Scherzo: Allegro vivace</i> • <i>Poco andante</i> • <i>Finale: Allegro assai</i> EMMA MCGRATH, VIOLIN NATASHA BAZHANOV, VIOLIN ARTUR GIRSKY, VIOLA MEEKA QUAN DILORENZO, CELLO MATT MCGRATH, BASS	32'
INTERMISSION		
DMITRI SHOSTAKOVICH	String Quartet No. 13 in B-flat minor, Op. 138 <i>Adagio-Doppio movimento-Tempo primo</i> ELISA BARSTON, VIOLIN MIKHAIL SHMIDT, VIOLIN MARA GEARMAN, VIOLA WALTER GRAY, CELLO	19'
FRANCIS POULENC	Sextet for Piano and Wind Quintet, Op. 100 <i>Allegro vivace</i> • <i>Divertissement</i> • <i>Finale</i> ZARTOUHI DOMBOURIAN-EBY, FLUTE STEFAN FARKAS, OBOE LAURA DELUCA, CLARINET PAUL RAFANELLI, BASSOON JEFFREY FAIR, HORN WILLIAM WOLFRAM, PIANO	18'

Musician biographies may be found at [seattlesymphony.org](http://seattlesymphony.org).

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## PROGRAM NOTES by Aaron Grad

**Benjamin Britten** (1913-76) was a true musical prodigy, composing prolifically by age 10 and excelling at piano and viola. In 1927 his viola teacher introduced him to the composer Frank Bridge, who agreed to give Britten private lessons. Britten lost some of his youthful swagger working with Bridge – he later wrote, “I, who thought I was already on the verge of immortality, saw my illusions shattered” – but he emerged from the demanding lessons with new rigor and technique to match his natural inventiveness.

Britten entered the Royal Conservatory of Music in 1930. His composition lessons there with John Ireland were unremarkable, far less influential than his discoveries of modern composers ranging from Schoenberg to Stravinsky. Britten’s career gathered steam in 1932 when the prize-winning **Phantasy Quartet in F minor for Oboe and Strings, Op. 2**, led to his first professional performance. A sinfonietta from the same year became his official Opus 1 (superseding the hundreds of opus numbers he logged in his youth), followed by the Phantasy Quartet for oboe, violin, viola and cello, written for the oboe virtuoso Leon Goossens. The Op. 2 Phantasy Quartet received its first performance on BBC Radio in 1933, and it brought Britten into the international limelight with a 1934 performance at a festival in Florence.

Britten shaped the phantasy as a palindrome, with the cello beginning and ending the work with a halting march figure. The muted string trio elaborates the march, and then the oboe enters with a simple and tender theme intoned over dry plucks. The intensity builds until crunching chords and a virtuosic oboe swoop release into a series of linked episodes, including a matched pair of sections characterized by a smoky Spanish flavor. With its rich colors and seamless transitions, the phantasy is a remarkably mature and authentic composition from a 19-year-old, and very much in character with Britten’s later music.

As a young man, **Antonín Dvořák** (1841-1904) had a career that involved him in all manner of music-making in Prague; he accompanied church

services from the organ, played viola in a dance band and the local opera orchestra, taught piano lessons, and kept up his composing on the side. One income stream came from the Austrian State Stipendium, an annual competition for composers. He won 400 gulden in 1874, and received the same amount again in 1875 on the strengths of an application that included his new **String Quintet No. 2 in G major, Op. 77**. Even more importantly, he caught the attention of the panel's newest judge, Johannes Brahms, who would become Dvořák's most important champion in the years to come.

Dvořák's String Quintet No. 2 features the unusual scoring of two violins, viola, cello and contrabass. Most quintets prior to Dvořák's added either a second viola or a second cello to the typical string quartet of two violins, viola and cello, while the scattered examples of "bass" quintets normally used the contrabass just to double the cello part an octave lower. (The Mozart serenade known as *Eine Kleine Nachtmusik* is one such work.) By contrast, Dvořák's Second String Quintet liberates the bass with an independent line, freeing the cello to act as a melodic foil to the upper voices. When the cello does drop down at key points to double the bass, the pairing generates a symphonic depth of sound, as can be heard in the stout chords that lead into the main theme of the *Allegro con fuoco* first movement.

Dvořák originally designed the quintet to have five movements, with a second-movement intermezzo derived from an earlier string quartet. When he revised the score in 1888, he removed the intermezzo and repurposed it as a stand-alone nocturne for string orchestra, allowing the quintet to flow directly into the lively *Scherzo*. That selection, with its dancing pulse and stomping chords, highlights Dvořák's connection to the folk music of his native Bohemia.

In the slow movement, gentle outer statements of a singing melody surround an exploratory central section that builds to a *fortissimo* climax. The *Finale*, marked *Allegro assai*, brings back the intensity of the

first movement, using a full palette of string sounds – including fingered tremolo (like a trill, but spanning a larger interval), bowed tremolo (rapid repetitions of the same note) and *pizzicato* (plucking) – to generate an orchestral breadth of sound.

**Dmitri Shostakovich** (1906-75) was in poor shape as of 1970, when he composed his **String Quartet No. 13 in B-flat minor, Op. 138**. A form of polio had robbed him of the use of his right hand, ending his career as a pianist, he had broken both legs in separate falls, and he was still frail from a heart attack. He survived another five years, which brought one more symphony and two more string quartets (bringing each genre to a total of 15), but there was already a mood of looking back and taking stock in his music, with his own mortality all too close at hand.

Shostakovich dedicated the 13th Quartet to Vadim Borisovsky, the founding violist of the Beethoven Quartet who retired in 1964 after more than 40 years with the group. The Beethoven Quartet first worked with Shostakovich in 1938 and premiered all but the first and last of his quartets, forging an unusually close and lasting musical bond. Shostakovich's focus on the viola in the 13th Quartet honors Borisovsky, but it is equally a tribute to the musicianship of Fyodor Druzhinin, a student of Borisovsky who took over the viola seat and participated in the premieres of Shostakovich's three preceding quartets.

The String Quartet No. 13 comprises a single, arching movement that begins and ends in an *adagio* tempo. The viola's initial theme takes the form of a 12-tone row, a technique that Shostakovich experimented with in his later years. (He was partly inspired by the example of his friend Benjamin Britten, who used the technique in the opera *The Turn of the Screw*, which Shostakovich saw in 1962.) The rich counterpoint in the quartet affirms Shostakovich's fascination with Bach, going back to his collection of Preludes and Fugues from 1951. The quartet has moments of dark humor, as in a chirping march episode supported by jazzy "walking" bass and percussive knocks,

but the predominant mood is one of sober reflection, culminating in a viola solo that ascends into oblivion, pierced by a final shriek by the three upper strings on a shared, stratospheric pitch.

An article published in 1920 identified a group of rising French composers as "*Les Six*," an honorific that placed them on the level of "The Russian Five" from an earlier generation. The six musicians – Auric, Durey, Honegger, Milhaud, Poulenc and Tailleferre – did not all subscribe to any particular compositional philosophy. Instead, their strongest bond was a shared regard for Erik Satie, the elder statesman of French experimental music. **Francis Poulenc** (1899-1963) was only 21 at the time, and he was well on his way to developing the musical personality that the critic Claude Rostand would famously describe as "part monk, part rascal" decades later.

Poulenc composed his **Sextet for Piano and Wind Quintet, Op. 100**, in 1932 and revised it substantially in 1939. He was a terrific pianist, and the extensive piano part he wrote (and performed) is far more than background accompaniment, scarcely resting and often taking the lead. An initial "rascal" mood seems as if it will dominate the *Allegro vivace* first movement, but a bassoon interlude leads into a melancholy central section. The chattering excitement of the opening section returns briefly to bookend the movement. The middle movement, labeled a *Divertissement*, has a Classical tinge to its themes, with old-fashioned melodic turns and trills conveying a feeling of nostalgia. The *Finale* continues the mood-shifting between bawdy playfulness and lush beauty, settling on the latter for a dreamy coda.

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Thursday, March 13, 2014, at 7:30pm  
Friday, March 14, 2014, at 12 noon  
Saturday, March 15, 2014, at 8pm

# MOZART'S PRAGUE SYMPHONY

## MASTERWORKS SEASON

André de Ridder, conductor  
James Ehnes, violin  
Seattle Symphony

ANTONÍN DVORŽÁK *The Noonday Witch, Op. 108* 17'

BÉLA BARTÓK *Violin Concerto No. 2* 36'  
*Allegro non troppo*  
*Theme and Variations:*  
*Andante tranquillo*  
*Rondo: Allegro molto*  
JAMES EHNES, VIOLIN

## INTERMISSION

WOLFGANG AMADEUS MOZART *Symphony No. 38 in D major,* 26'  
*K. 504, "Prague"*  
*Adagio-Allegro*  
*Andante*  
*Finale: Presto*

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

Speaker: David Alexander Rahbee, University of Washington Director of Orchestral Activities.

*Ask the Artist* on Thursday, March 13, in the Samuel & Althea Stroum Grand Lobby following the concert.

James Ehnes' performances generously underwritten by **Patricia Tall-Takacs and Gary Takacs** through the Seattle Symphony's Guest Artists Circle.

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## ANDRÉ DE RIDDER

Conductor



Photo: Marco Borggreve

**FORTE:** André de Ridder's passion for the development of contemporary music – including the worlds of pop, classical and opera – has led to his reputation as one of today's most original conductors. He

performs regularly at international music festivals including the BBC Proms, Holland Festival, Manchester International Festival and Venice Biennale, and was Artist in Residence at the 2013 Sydney Festival.

**SEASON HIGHLIGHTS:** De Ridder makes his Far East debut with the National Symphony Orchestra Taipei, his Japan debut with the Tokyo Metropolitan Symphony Orchestra, and further debuts with the Iceland Symphony Orchestra, hr-Sinfonieorchester Frankfurt, the Colorado Symphony and the Seattle Symphony. Other season highlights include return performances with the London Sinfonietta at the Huddersfield Contemporary Music Festival, BBC Concert Orchestra, HRT Croatian Radio Symphony Orchestra, Het Residentie Orkest Den Haag and Ludwigsburger Schlossfestspiele, as well as several engagements with the Copenhagen Philharmonic.

**IN THE PIT:** Last season de Ridder undertook an extensive project at Berlin's Komische Oper, performing and taking a creative role in arranging three Monteverdi operas in a new version by Elena Kats-Chernin, and he returned this season for a revival of *Orpheus*. He has also appeared at the English National Opera and Holland Festival for premiere performances of Michel van der Aa's *Sunken Garden*.

**RECORDINGS:** De Ridder's discography includes Damon Albarn's *Dr. Dee* (Virgin), Gorillaz' album *Plastic Beach* (EMI), the album *Recomposed by Max Richter: Vivaldi, The Four Seasons* (DG), and a forthcoming recording with Copenhagen Philharmonic of works by Dessner and Greenwood (DG).

**BACKGROUND:** De Ridder studied at the Music Academies of Vienna and London, under Leopold Hager and Sir Colin Davis, and held the position of Assistant Conductor at the Hallé Orchestra from 2005 to 2006. He was Principal Conductor of Sinfonia Viva until 2012.

## JAMES EHNES

Violin



Photo: Benjamin Ealovega

**FORTE:** Known for his virtuosity and probing musicianship, violinist James Ehnes has performed in over 30 countries on five continents, appearing regularly in the world's great concert halls and with many of the most celebrated orchestras and conductors.

**RECENT HIGHLIGHTS:** Include a performance of the Brahms Violin Concerto with Valery Gergiev and the London Symphony Orchestra at New York's Avery Fisher Hall, a tour to the far north of Canada with the National Arts Centre Orchestra, solo violin recitals at the Aix-en-Provence Easter Festival and Wigmore Hall, and return engagements with the Philharmonia and Rotterdam Philharmonic, as well as the symphonies of Birmingham, Gothenburg, San Francisco and St. Louis. An avid chamber musician, Ehnes tours regularly with his string quartet, the Ehnes Quartet, and leads the summer and winter festivals of the Seattle Chamber Music Society, where he is Artistic Director.

**RECORDINGS:** Ehnes has a discography of over 25 recordings featuring music ranging from J.S. Bach to John Adams. Recent and upcoming projects include concertos by Khachaturian, Shostakovich, Britten and Prokofiev, a recording of Tchaikovsky's complete works for violin and his ballet *The Sleeping Beauty*, and three CDs of the music of Béla Bartók. Ehnes' recordings have been honored with many international awards and prizes, including a Grammy, a Gramophone and seven Juno Awards.

**EDUCATION:** Ehnes was born in 1976 in Brandon, Manitoba, Canada. He began violin studies at the age of 4, and at age 9 became a protégé of the noted Canadian violinist Francis Chaplin. He studied with Sally Thomas at the Meadowmount School of Music. From 1993 to 1997 he continued his studies at The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation.

Ehnes plays the 1715 "Marsick" Stradivarius.

## PROGRAM NOTES by Paul Schiavo

The people of Bohemia, which comprises most of what is today the Czech Republic, are known as one of the most musical populations in the world. Czech folk song is melodious and highly expressive, and the region claims a long and distinguished line of composers. One of the greatest was Antonín Dvořák, whose music is intimately and complexly tied to his homeland.

Hungary, which lies just south of the Czech Republic, also claims a highly musical citizenry. Yet despite its proximity, this country seems culturally a world away from its northern neighbor. Its peasant music is more rough and, to our ears, exotic than its Czech counterpart. Its towns and cities have long been home to a substantial Gypsy population with its own strong musical tradition. And unlike Bohemia, Hungary produced no national school of composition until well into the 20th century.

Our concert presents music from, or at least associated with, these two Central European countries. We hear first from Dvořák, who drew upon not only Czech folk music in much of his work but also on Czech folklore, which provided the inspiration for his tone poem *The Noonday Witch*. From Hungary we have a concerto by that nation's foremost composer during the first half of the 20th century. Béla Bartók often referred to Hungarian folk music in his concert works, and his *Second Violin Concerto* provides, among other things, an example of that practice. Our program then concludes with a symphony that, although written by an Austrian, is indelibly associated with the Czech capital, Prague.

## ANTONÍN DVOŘÁK

*The Noonday Witch*, Op. 108

**BORN:** September 8, 1841, in Nelahozeves, Bohemia

**DIED:** May 1, 1904, in Prague

**WORK COMPOSED:** 1896

**WORLD PREMIERE:** November 21, 1896, in London; Henry Wood conducting the London Philharmonic Orchestra

The great Czech composer of the 19th century, Antonín Dvořák is best known today for his symphonies and concertos. (The Seattle Symphony performs the finest of Dvořák's latter works, his magnificent Cello Concerto, at the end of this month.) But Dvořák also produced a number of outstanding tone poems, orchestral pieces that convey a story through music. Early in 1896, when he was at the height of his fame and creative powers, he composed four such works, all based on old Czech folk tales. Our concert begins with the second of these tone poems, *The Noonday Witch*, Op. 108.

The tale on which this composition is based tells a dark story about a mother plagued by her troublesome child while she tries to prepare the family's midday meal. Exasperated, she threatens the peevish boy that the Noonday Witch will come for him unless he behaves. Hardly has she uttered this warning than a horrible old hag appears at the door to their cottage. In a chilling voice, she demands that the woman turn the child over to her. The terrified mother clutches her child to her breast and begs for mercy. At the stroke of noon, the witch departs, leaving the woman in a swoon. Her husband returns home just as she regains consciousness. But their child lies dead, choked by the mother's frantic clutching.

Dvořák relates this tale through strongly suggestive music. The initial measures establish the bucolic existence of the simple Czech family. Subsequent events indicate the child's complaining and the mother's scolding and threats. Dvořák portrays the arrival of the witch with eerie quiet. Forceful sounds from the brass indicate her demands for the child, while the violins convey the mother's pleas for mercy. The witch breaks into a malevolent dance before withdrawing. Brighter harmonies hint at the husband's arrival home and the mother's relief, but the powerful conclusion confirms the story's tragic outcome.

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

## BÉLA BARTÓK

### Violin Concerto No. 2

*Allegro non troppo*

*Theme and Variations: Andante tranquillo*

*Rondo: Allegro molto*

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**BORN:** March 25, 1881, in Nagyszentmiklós, Hungary

**DIED:** September 26, 1945, in New York

**WORK COMPOSED:** 1937-39

**WORLD PREMIERE:** March 23, 1939, in Amsterdam; Zoltán Székely, violin soloist; Willem Mengelberg conducting the Concertgebouw Orchestra

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Béla Bartók's two violin concertos resulted from romantic love and deep friendship, respectively. The composer wrote the first of those works for Stefi Geyer, a young violinist to whom he was passionately attached. But immoderate love often ends badly, and shortly after Bartók completed the concerto, early in 1908, his relationship with Miss Geyer came to an abrupt and unhappy end.

Eventually Bartók established a happy working relationship with another Hungarian violinist, Zoltán Székeley. The two men often performed chamber music together, and developed a close friendship. In 1936 Székeley proposed that Bartók write a concerto for him, but various obligations prevented the composer from devoting sustained attention to the project. As a result it was nearly the end of 1938 before he finally completed the work.

In this concerto, Bartók adopts the modern procedure of having the featured instrument play an active role from the start. Over a steady strumming of chords on the harp, the solo violin gives out the principal theme of the first movement. With its syncopated rhythms, bravura flourishes and swaggering demeanor, this subject has the character of a *verbunkos*, the march-like military recruiting dance traditional in Hungary during the 18th and 19th centuries. After some elaboration of this initial theme, the composer introduces a second subject, tranquil and somewhat mysterious in tone. It is the animated principal theme, however, that provides the

basis for the extended development section at the center of the movement.

Bartók at one time considered casting the entire concerto as a theme with variations. A remnant of that idea survives in the central movement, which presents a set of variations on a song-like melody. The highly expressive subject melody is sung by the solo instrument in the initial measures. There follow six paraphrases of this melody. They differ markedly in figuration and texture, ranging from ornate melodic embroidery to rough double-stopping to quiet singing against a luminous accompaniment featuring harp, celeste and high woodwinds.

Variation of a more subtle sort lies at the heart of the finale. Here Bartók revisits the themes from the opening movement, using them in altered forms. (The composer even told Székeley that this third movement was "a free variation of the first.") The tempo and general tone of the music are, however, quite a bit livelier than in the initial movement. Like so many of Bartók's finales, it has something of the wild demeanor of Hungarian folk music, a slow central interlude notwithstanding.

*Scored for 2 flutes, the second doubling on piccolo, 2 oboes, the second doubling on English horn, 2 clarinets, the second doubling on bass clarinet, and 2 bassoons, the second doubling on contrabassoon; 4 horns, 2 trumpets and 3 trombones; timpani, percussion, harp, celeste and strings.*

## WOLFGANG AMADEUS MOZART

Symphony No. 38 in D major, K. 504, "Prague"

*Adagio-Allegro*  
*Andante*  
*Finale: Presto*

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**BORN:** January 27, 1756, in Salzburg

**DIED:** December 5, 1791, in Vienna

**WORK COMPOSED:** 1786

**WORLD PREMIERE:** January 19, 1787, in Prague; the composer conducting

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Mozart's last four symphonies are their author's crowning achievements in the sphere of orchestral music and represent the Classical form of their genre at its peak of perfection. The first of these great works, which concludes our concert, bears the name of the city for which it was written, and where it first was heard.

It is one of the ironies of Mozart's biography that the composer achieved the most unambiguous success he would know during his lifetime in a place he never resided. Salzburg, where he was born and spent most of his brief life, provided a suitable cradle for Mozart's genius, offering the social stability of a small town and a relatively modest level of musical activity that a talented boy could easily enter and soon dominate. But Salzburg's provincialism became increasingly irksome as Mozart matured, and he was only too glad finally to leave it for the more cosmopolitan life of Vienna, where he moved shortly after his 25th birthday.

The capital of the Hapsburg empire was also the capital of European music, and Mozart had every reason to hope for the success and recognition his abilities merited. The story of his failure to achieve this is sad and well known. After a few seasons of enthusiasm, the music lovers among Vienna's cultured aristocracy largely abandoned Mozart, allowing him to sink ever deeper into debt and illness until his death in 1791.

Meanwhile, in 1786, Mozart's opera *The Marriage of Figaro*, which had lasted only nine performances in Vienna, was produced in Prague to tremendous acclaim. Its triumph called Mozart there from Vienna to discuss a commission for a new opera. (This would be *Don Giovanni*.) Arriving in Prague in January 1787, Mozart reported exultantly in a letter that "here they talk of nothing but *Figaro*, play, sing and whistle nothing but *Figaro*, see no opera but *Figaro*, there is nothing but *Figaro*."

Capitalizing on his newfound popularity in the Bohemian city, Mozart presented a concert there on January 19, 1787. The principal offering was a new symphony which he had composed for the occasion, and which the faithful Praguers greeted

## PROGRAM NOTES *continued*

with such prolonged applause that Mozart could quiet them only by consenting to improvise at the piano. It has been known ever since as the "Prague" Symphony.

The enthusiasm of that first audience was in no way misplaced. The "Prague" is the first of Mozart's mature symphonic masterpieces, and it stands with the great trilogy of final symphonies written in the summer of 1788 as his crowning achievement in this genre. It was the composer's first symphony in some four years – an unusually long period in Mozart's compressed career – and, when compared to its immediate predecessors, it reveals the ripening of the composer's art that had occurred in that time. This is especially noticeable in the extensive use of fugal counterpoint as a means of developing the work's thematic materials, a resource gleaned in large part from Mozart's recent immersion in the music of J.S. Bach.

The "Prague" Symphony opens with an intensely dramatic introduction in slow tempo, this serving as a prologue to the *Allegro* that forms the main body of the first movement. In the latter section, Mozart devotes much of the central development episode to brilliant contrapuntal elaboration of his thematic material. Especially fruitful is the movement's initial subject, whose several constituent motifs prove, in Mozart's capable hands, to be laden with polyphonic possibilities.

No minuet follows the beautiful and deeply felt *Andante*. (This is the only one of Mozart's mature symphonies to lack the dance movement.) Instead, we hear at once the *Finale*. With its syncopated principal theme and bustling subsidiary subjects, this turns out to be as vigorous and satisfying a closing movement as Mozart ever composed, and a fitting gift to the music-loving city that alone honored him as he deserved during his lifetime.

*Scored for pairs of flutes, oboes and bassoons; pairs of horns and trumpets; timpani and strings.*

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Thursday, March 20, 2014, at 7:30pm

Saturday, March 22, 2014, at 8pm

Sunday, March 23, 2014, at 2pm

# TCHAIKOVSKY'S PATHÉTIQUE

## MASTERWORKS SEASON

Ludovic Morlot, conductor • Tomoko Mukaiyama, piano • Seattle Symphony

NIKOLAI RIMSKY-KORSAKOV	Suite from <i>The Snow Maiden</i> <i>Introduction</i> <i>Dance of the Birds</i> <i>Cortège</i> <i>Dance of the Buffoons</i>	12'
ALEXANDER RASKATOV	Concerto for Piano and Orchestra, "Night Butterflies" (U.S. Premiere) TOMOKO MUKAIYAMA, PIANO	27'

## INTERMISSION

PIOTR ILYICH TCHAIKOVSKY	Symphony No. 6 in B minor, Op. 74, "Pathétique" <i>Adagio-Allegro non troppo</i> <i>Allegro con grazia</i> <i>Allegro molto vivace</i> <i>Finale: Adagio lamentoso</i>	45'
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*Pre-concert Talk* one hour prior to performances.

Speaker: Elena Dubinets, Seattle Symphony Vice President of Artistic Planning.

Additionally, beginning at 6pm on Saturday, there will be a panel discussion with world-renowned Russian music scholars Richard Taruskin, Laurel Fay, Marina Ritzarev and Natalie Zelensky, moderated by Elena Dubinets. As part of the event, the Seattle Chamber Players will perform Alexander Raskatov's *Time of Falling Flowers*.

Tomoko Mukaiyama's performances are generously underwritten by the **Atsuhiko and Ina Goodwin Tateuchi Foundation** through the Seattle Symphony's Guest Artists Circle.

Alexander Raskatov's Concerto for Piano and Orchestra is co-commissioned by the Seattle Symphony and Residentie Orkest.

The U.S. premiere of Alexander Raskatov's Concerto for Piano and Orchestra is supported in part by a grant from the French-American Fund for Contemporary Music, a program of FACE with major support from the Cultural Services of the French Embassy, SACEM, Institut Français, the Florence Gould Foundation and the Andrew W. Mellon Foundation.

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

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During the second half of the 19th century, an extremely active school of composition emerged in Russia. Many of its most significant members — including Glinka, Borodin, Rimsky-Korsakov and Mussorgsky — sought to create a nationalist style of music. To that end, they looked to Russian folklore for subjects and Russian folk tunes for melodic material, favored tone poems and operas over symphonies and concertos, and cultivated a colorful style of orchestration. Somewhat in contrast and counterpoint to this group was the work of other composers, most notably Tchaikovsky, more sympathetic to the larger currents of 19th-century Romanticism in music.

The vitality of Russian concert music continued into the Soviet era, with such composers as Shostakovich and Prokofiev producing significant work. Since the dissolution of the Soviet Union, Russian composers have maintained a high level of creativity. Whether remaining in their homeland or emigrating to the West, a number of them have become important musical voices.

Our concert begins and concludes with works by two of the great Russian composers of the 19th century. Between them, we hear a recent composition by a very accomplished and original Russian musician of our own time.

## NIKOLAI RIMSKY-KORSAKOV

Suite from *The Snow Maiden*

*Introduction*  
*Dance of the Birds*  
*Cortège*  
*Dance of the Buffoons*

**BORN:** March 18, 1844, in Tikhvin, near Novgorod, Russia

**DIED:** June 21, 1908, in Lyubensk, Russia

**WORK COMPOSED:** 1881-82

**WORLD PREMIERE:** February 10, 1882, at the Mariinsky Theater in St. Petersburg

In mythic, prehistoric Russia, Fair Spring and Father Frost conceived a daughter.

Known as the Snow Maiden, she is safe from the power of the Sun, her father's ancient enemy, as long as love does not warm her frozen heart. But seeing the joy that young men and women take in their romantic attachments, the Snow Maiden begs her mother to bestow upon her the gift of love. Upon receiving this blessing, she pledges herself to a young suitor. But as soon as she does, Sun's rays strike her, causing her to melt away and her lover to drown himself in a cold lake.

Based on an old Russian folk tale, the story of the Snow Maiden was dramatized by the poet Alexander Ostrovsky in 1873. Ostrovsky's play, with its evocation of the fantastic world of Russian fairy-tales, struck the composer Nikolai Rimsky-Korsakov as ideal for an opera. In the summer of 1880 he began setting much of the poet's text to music. *Snegurochka*, or *The Snow Maiden*, debuted at the Mariinsky Theater early in 1882. Rimsky-Korsakov regarded it as the finest of the more than a dozen operas he composed over the course of his career.

The libretto Rimsky-Korsakov extracted from Ostrovsky's play afforded a number of opportunities for purely orchestral music, opportunities the composer used skillfully. Three of these orchestral interludes plus the opera's *Introduction* comprise the suite that opens our concert.

The *Introduction* admirably fulfills the usual function of an opera prelude, establishing the atmosphere for the initial scene and, to a large extent, of the work as a whole. The piece is almost a miniature tone poem. Its opening moments convey the cold, both meteorologic and spiritual, that pervades much of the opera. But brief phrases in the woodwinds, sounding like birdcalls, hint at the coming of springtime warmth, and that suggestion becomes more explicit with the arrival of a broad theme given out by horn and strings.

In the opera's first scene, the Snow Maiden's mother, Fair Spring, arrives with the flock of birds that always accompany her. But winter has not yet loosened its grip on the land, and these

avian attendants shiver from the cold. The Snow Maiden urges them to warm themselves by dancing. This they do to music that humorously suggests their chirping as well as their hopping about. The two principal melodies used here are both Russian folk tunes.

Jilted by her fiancé in favor of the Snow Maiden, a young villager appears at the court of the Tsar to ask his intercession. The courtiers assemble to hear the ruler's judgment, entering to a colorful procession titled *Cortège*. In the following scene, the Tsar attends a spring festival just outside the village. After watching his subjects sing and dance, he commands entertainment from his court jesters. They oblige with an acrobatic *Dance of the Buffoons*. Here, too, Rimsky-Korsakov borrows a Russian folk tune for his main theme.

*Scored for 2 flutes, piccolo, 2 oboes, the second doubling on English horn, 2 clarinets and 2 bassoons; 4 horns, 2 trumpets, 3 trombones and tuba; timpani, percussion and strings.*

## ALEXANDER RASKATOV

Concerto for Piano and Orchestra, "Night Butterflies"

**BORN:** March 9, 1953

**NOW RESIDES:** near Paris

**WORK COMPOSED:** 2012-13

**WORLD PREMIERE:** May 11, 2013, in The Hague; Tomoko Mukaiyama, piano soloist; Reinbert de Leeuw conducting the Hague Philharmonic Orchestra

Imagine a greenhouse filled with exotic plants, some adorned with lush blossoms. Over and around them butterflies, variously and vibrantly colored, flit along unpredictable paths through the air. Their flight is silent, of course. But their diverse hues, the rhythm of their movements and the irregular shapes of the arcs they trace overhead all seem the manifestation of a secret music just beyond our hearing.

This is the idea behind Alexander Raskatov's Piano Concerto, titled "Night

Butterflies," which receives its first performances in the United States at this week's Seattle Symphony concerts. The composer conceived its music after visiting a greenhouse in France, one stocked with butterflies as well as plants. The result of that experience, a piece for piano and orchestra, received its first performance just last year at the hands of Tomoko Mukaiyama, who performs it here.

"Night Butterflies" is an unusual concerto. No heroic posturing here, as we find in so many piano concertos of the Romantic era. Instead, the solo instrument impersonates the creatures of the composition's title. And in place of the traditional three-movement concerto form, the work unfolds as a dozen brief, highly contrasted episodes linked to form a single movement.

Raskatov is one of a number of Russian composers to attract international attention since the dissolution of the Soviet Union. Born in Moscow and trained at that city's Tchaikovsky State Conservatory, he has lived in the West for more than 20 years, most recently in France. He has written numerous orchestral works, including concertos for the superb violist Yuri Bashmet and the equally accomplished violinist Gidon Kremer. Unusually for a contemporary composer, he has also produced a substantial body of vocal music. And his opera *A Dog's Heart* was enthusiastically received in productions by the Netherlands National Opera, the English National Opera, at Milan's famed Teatro alla Scala and at Opéra National de Lyon.

Like other composers of his generation, both in the former Soviet states and elsewhere, Raskatov has abandoned the high-modernist abstraction that dominated music during the middle decades of the 20th century in favor of a more immediate and accessible idiom. Some of his music is meditative or ritualistic in a manner that recalls the Polish composer Henryk Górecki and his Georgian counterpart Giya Kancheli, but its expressive compass extends far beyond the "new mysticism" they represent. Raskatov's work shows influences ranging from Romanticism to minimalism and includes composers

as dissimilar as Mussorgsky, Stravinsky, Webern and Messiaen.

Raskatov's piano concerto testifies to the diversity of the influences and the originality of the composer's style. The musical butterflies that inhabit the piece are remarkably varied. Some are delicate, as we might expect, but others intimate surprising violence. Some flutter rapidly while others seem to glide slowly, with only an occasional lift from their wings. While the piano is primarily responsible for representing these lepidopterans, the orchestra's role is not negligible. At times it provides a sonic environment through which the solo instrument flies, at others it reflects and augments the shapes, colors and textures suggested by the piano part. The wide range of sonorities that result from the interaction of piano and orchestral parts not only impart a high level of musical interest to this concerto but demonstrate Raskatov's penchant for, and skill at, creating novel and arresting instrumental sounds.

*Scored for 3 flutes, the first and second doubling on piccolo, the third doubling on piccolo and alto flute; 2 oboes, the second doubling on English horn; 2 clarinets, the first clarinet doubling on E-flat clarinet, and bass clarinet doubling on contrabass clarinet; 2 bassoons, the second doubling on contrabassoon; 3 horns, 2 trumpets, bass trumpet, trombone, bass trombone and contrabass trombone; timpani, percussion, harp and strings.*

## PIOTR ILYICH TCHAIKOVSKY

Symphony No. 6 in B minor, Op. 74,  
"Pathétique"

*Adagio-Allegro non troppo*  
*Allegro con grazia*  
*Allegro molto vivace*  
*Finale: Adagio lamentoso*

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**BORN:** May 7, 1840, in Kamsko-Votkins, Russia

**DIED:** November 6, 1893, in Saint Petersburg

**WORK COMPOSED:** 1893

**WORLD PREMIERE:** October 28, 1893, in St. Petersburg; the composer conducting

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Although Tchaikovsky was by several measures the most successful Russian composer of his day, his final years were ones of growing personal anguish. By 1890 he had established himself as Russia's foremost musician, having been decorated by the Tsar and acclaimed by audiences throughout the world. Yet despite his successes, the composer suffered increasingly from fits of anxiety and depression. He complained of real and imagined ailments, was plagued by doubts about his artistic abilities, and struggled to come to terms with his homosexuality.

Tchaikovsky's feelings of pathos frequently found expression in his music, and it is not surprising that the symphony he began in the winter of 1891-92 was intended to express a grand program of life, disappointed love, and death. He soon abandoned this work, however, declaring it "an empty pattern of sounds without any inspiration." But sometime during the following year he apparently found the inspiration he needed, for in February of 1893 he wrote to his nephew:

"I had an idea for another symphony, one with a program, but a program which will remain a secret.... There will be much that is novel in the form of this work. For one thing, the final movement will not be a noisy Allegro but a broad Adagio. You can't imagine what bliss it is to know that my time is not yet over, that I can still do good work."

This new symphony, the sixth of Tchaikovsky's numbered works in the form, progressed quickly, and he directed its first performance on October 28, 1893, in St. Petersburg. The "Pathétique" Symphony – its title was suggested by the composer's brother – crowns Tchaikovsky's orchestral output and, despite the enigma of its program, tells something about his inner life as well. Passion, delicacy, heroism and tragedy all find a place in its music.

The work opens with an introductory *Adagio*, whose brooding theme is carried over and developed in the succeeding *Allegro* that forms the main portion of the first movement. In contrast to the violence heard here, the second movement is exquisitely

graceful. Its waltz-like themes actually are written in a 5/4 meter, and the fact that they flow so smoothly in this asymmetrical pattern confirms Tchaikovsky's gifts as a melodist.

The third movement, a triumphal march, provides yet another change of character. But just as the tone of the symphony seems to be growing optimistic, the music plunges back into the depths of despair intimated by the opening *Adagio*. The *Finale*, despite its lyrical second theme, is one of the most sorrowful utterances in the symphonic literature.

Ironically, this dark score filled its creator with joy. Shortly before completing the symphony, Tchaikovsky wrote: "I swear that I have never felt such satisfaction, such pride, such happiness as I do now in knowing that I am the composer of this beautiful work.... I love it as I have never loved any of my musical offspring." And yet, one can hardly help but wonder if the mournful tone with which the "Pathétique" Symphony concludes may have indicated some presentation on the composer's part. Less than two weeks after its premiere, Tchaikovsky was dead. The circumstances of his passing remain uncertain, despite many conjectures (these include suicide and murder). Although we cannot know his intention, it does not seem too much to suggest that in his final work Tchaikovsky, knowingly or not, composed his own requiem.

*Scored for 3 flutes, the third doubling on piccolo, 2 oboes, 2 clarinets and 2 bassoons; 4 horns, 2 trumpets, 3 trombones and tuba; timpani, percussion and strings.*

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## TOMOKO MUKAIYAMA

Piano



Photo: Takashi Kawashima

### BACKGROUND AND

#### BREAKTHROUGH:

Pianist, performer and visual artist Tomoko Mukaiyama was born in Japan, studied in Tokyo, Indiana and Amsterdam, and is now living and working in

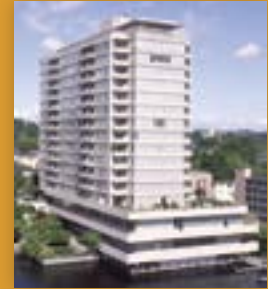
Amsterdam. She made her debut recital in Japan in 1990 and won the International Gaudeamus Prize in 1991, which brought her invitations for solo recitals and concert appearances in Europe, Asia and America. In 1993 she won Japan's Muramatsu Prize.

**AROUND THE WORLD:** Mukaiyama has been invited to perform with the Ensemble Modern, London Sinfonietta, Ensemble Intercontemporain and Rotterdam Philharmonic Orchestra. As a concert pianist, Mukaiyama has performed with the Royal Concertgebouw Orchestra, Boston Modern Orchestra Project and Tokyo City Philharmonic.

**A DIFFERENT APPROACH:** Mukaiyama's unique approach to the piano, in which she employs her voice and body, has inspired many composers including Frederic Rzewski, Louis Andriessen and Alexander Raskatov; many new compositions have been written and dedicated to her.

**A MULTIMODAL ARTIST:** Mukaiyama began working as a visual artist in 2000, using her background as a concert pianist to create her first installation piece. Recently, Mukaiyama's multimedia project *wasted* successfully toured to five locations all over the world and was featured in the 2011 documentary *WATER CHILDREN*. Her installation performance *SHOES'* (2011) combined several fashion elements with human ambitions. In 2012 she created the dance work *SHIROKURO* with Nicole Beutler and Jean Kalman, and it was presented during the 2013 Holland Festival. Both the Setouchi Art Festival and the Aichi Triennale in Japan presented Mukaiyama's installations *Nocturne* and *Falling* (inspired by the works of Beckett) in 2013. She has also created music for Jiří Kylián's dance performance *East Shadow*, touring in 2013 and 2014.

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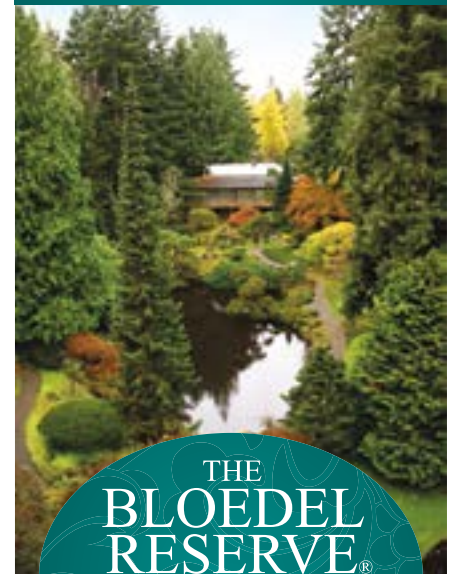
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**Toru Takemitsu** (1930–96) was the most prominent Japanese composer of the 20th century. Takemitsu was essentially self-taught, and his first efforts adopted the French palette of Debussy and Messiaen. With encouragement from the American composer John Cage, Takemitsu began to embrace traditional Japanese sounds; he composed for instruments such as the shakuhachi and biwa (Japanese variants of the flute and lute), and even his music for Western ensembles took on a spare, Eastern aesthetic, flowing in wave-like pulses of bare gestures and gauzy harmonies.

Takemitsu scored his first film in 1952. By the end of his life, he had worked on more than a hundred film projects, including several with the renowned director Akira Kurosawa. In 1994 Takemitsu extracted selections from his film catalog to create **Three Film Scores for String Orchestra**.

The first movement, *Music of Training and Rest*, comes from the documentary *Jose Torres* (1959). The film follows a Puerto Rican boxer into training gyms and along the streets of New York. Takemitsu's score evokes that gritty, urban atmosphere, with music marked "jazzy, blues-like."

The somber second movement, labeled *Funeral Music*, was composed for Shōhei Imamura's *Black Rain*, set in the aftermath of the atomic bombing of Hiroshima. The final selection, a waltz, comes from the film *Face of Another* (1966), based on a fantastical novel of the same name by Kobo Abe. The waltz music is dashing and a little devious, as if Takemitsu, like the protagonist of the film, was expressing himself through another man's face.

Composer **Richard Karpen** (b. 1957) joined the University of Washington faculty in 1989 as a Professor of Music Composition and Experimental Media. He went on to found the school's Center for Digital Arts and Experimental Media (DXARTS) in 2001, and he was named Director of the School of Music in 2009. He has continued to produce groundbreaking compositions, with a focus on electroacoustic timbres and computer-realized sounds. Dr. Karpen provided the following program note on *Nam Mai*:

"*Nam Mai*, for three soloists, nineteen string instruments and film, was composed for the extraordinary Vietnamese/Swedish trio The Six Tones and the string players of the Seattle Symphony. I have worked with The Six Tones (Ngo Tra My, Nguyen Thanh Thuy and Stefan Östersjö) and writer/director Jörgen Dahlqvist on a few large-scale pieces, including *Idioms*, a theater work for the trio plus three actors and live electronics. More recently, we collaborated on *Seven Stories*, a feature-length dance film inspired by traditional Vietnamese Tuồng theatre subjects, which added choreographer Marie Fahlén to our artistic group. Excerpts from this film accompany the performance of *Nam Mai* in this concert.

"*Idioms* captured the interest of my colleagues at the Seattle Symphony, who suggested composing a new work for the *Celebrate Asia* concert. While I was working on *Seven Stories* in Seattle last year, the ideas for *Nam Mai* began to take shape. It is based on a traditional Vietnamese tune that we were using in the film, which then became the source of everything heard in this new piece. As in my previous works with The Six Tones, the music that they play in *Nam Mai* was created through a mutually enriching collaborative process that we have developed together over the years. I am delighted to have conductor Julia Tai join us for the creation of *Nam Mai*, a work composed for and with close friends from three continents – Asia, Europe, North America."

Composer, conductor and pianist **Shuying Li** (b. 1989) began her musical education in her native China. Upon completing a double major at the Shanghai Conservatory of Music, she won a scholarship to study at the Hartt School in Connecticut. She now attends the University of Michigan, pursuing a master's degree under the tutelage of Michael Daugherty.

Li has won numerous awards and competitions in her brief career, including the Libby Larsen Prize from the Alliance for Women in Music for the Overture to her opera, *The Siege*. That same score won over the judges of the *Celebrate Asia* Composition Competition and earned Li the honor of this debut with the Seattle Symphony.

As Li explains, "*Overture to The Siege* reflects and anticipates the events in the opera, and depicts the restraint, frustration and confused feelings when people are besieged. In fact, as the novel *Fortress Besieged* as well as the opera *The Siege* imply, maybe all of us are besieged by all kinds of things. Even if some people are able to break the restraint, they eventually will find that the so-called 'new free world' is just a larger siege that embraces the previous small world. Living a life sometimes equals dealing with all kinds of troubles. And absolute freedom is just a beautiful dream."

The opening of the Overture sets an evocative mood with free rhythms and breathy sound effects. One instrumental color that stands out is the baritone saxophone, exploited here for the biting snarl of its low range in a lively *Allegretto* section.

**Edvard Grieg** (1843–1907) was the first great Scandinavian composer. His studies in Leipzig grounded him in the Germanic tradition, but upon his return to his native Norway he delved into local folk music and launched a national music academy. He was just 24 when he composed his **Piano Concerto in A minor, Op. 16**, a work in the vein of Robert Schumann's Piano Concerto, also in A minor, which Grieg had heard Clara Schumann perform in Leipzig. Under the influence of Norway's unique culture and climate, Grieg infused his concerto with an intense, explosive character that has attracted soloists and audiences ever since. (Franz Liszt, who sight-read the concerto in front of the young composer, was among its early admirers.) Grieg continued tinkering with the score throughout his life, making the final changes a few months before his death in 1907.

After a swelling measure of timpani, the soloist launches the concerto with a striking series of gestures that plummet to the very lowest note on the keyboard. An upward swoop and a dramatic chord progression usher in the movement's primary theme, a militaristic melody built from arcing scale fragments. Upon

reaching a slower and more tranquil point of arrival, the cellos counter with the lyrical second theme. This music provides only limited relief from the severity of the home key, with the theme leaving the comfort of C major for an immediate rephrasing in C minor. The soloist's hefty cadenza reworks the brooding themes with dynamic piano figurations and slippery harmonies, until the final coda rounds out the movement with a return to the tumbling chords of the opening measures.

The slow movement, in the distant key of D-flat major, uses muted strings to present the hushed thematic material. When the piano finally enters, it is with a new theme graced with delicate right-hand flurries. A transition, full of adventurous harmonies, leads back to the piano's heroic restatement of the opening theme. With a little fanfare from the clarinets and bassoons and a devilish piano run, the slow movement links directly to the finale. The dancing themes of the outer sections hint at Norwegian folk music, while a contrasting section introduced by a solo flute drops into a lush, Romantic idyll.

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## JULIA TAI

Conductor



**AROUND THE WORLD:** Julia Tai has established herself as one of the most capable young conductors on the international stage. Her career has led to acclaimed

performances and rehearsals with professional and youth orchestras around the world, including the American Youth Symphony, Bakersfield Symphony Orchestra, Bohuslav Martinů Philharmonic (Czech Republic), Brandenburger Symphoniker (Germany), Estonian National Youth Symphony, New Symphony Orchestra (Bulgaria) and Orquesta Sinfónica Juvenil Carlos Chávez (Mexico). She was also a quarterfinalist in the fourth Eduardo Mata International Conducting Competition in Mexico.

**AROUND TOWN:** Tai is currently the Music Director of Philharmonia Northwest, and is recognized locally as a prominent innovator in the Seattle music scene. A champion of contemporary music, Tai is the founder and Co-Artistic Director of the Seattle Modern Orchestra.

**FESTIVALS AND COLLABORATIONS:** Tai has participated in the renowned Cabrillo Festival of Contemporary Music and the Summer Institute for Contemporary Performance Practice at the New England Conservatory. She has worked with legendary composers and performers such as Jonathan Harvey, Tristan Murail, Garth Knox and Ensemble Modern.

**BACKGROUND AND EDUCATION:** Born in Taipei, Taiwan, Tai began her violin studies at age 4 and her piano studies at age 8. She received her Bachelor of Music and Master of Music degrees from the University of Southern California Thornton School of Music, where she was honored with the departmental award of Outstanding Graduate of 2004. She obtained her Doctor of Musical Arts degree from the University of Washington, where she served as Principal Conductor of the Contemporary Ensemble and Assistant Conductor of the University Symphony, and conducted the UW Opera in their productions of Mozart's *La finta giardiniera* and Kurt Weill's *Die sieben Todsünden*.

## HAOCHEN ZHANG

Piano



Photo: Benjamin Ealovega

**FORTE:** Since his Gold Medal win at the Thirteenth Van Cliburn International Piano Competition in 2009, 23-year-old Chinese pianist Haochen Zhang has captivated audiences in the U.S., Europe

and Asia with a unique combination of deep musical sensitivity, fearless imagination and spectacular virtuosity. His return to Fort Worth as part of the 2010-2011 Cliburn Concerts series was lauded by the *Dallas Morning News* as "the kind of program you'd expect from a seasoned master, served up with dazzling virtuosity where wanted and astonishing sophistication elsewhere."

**SEASON HIGHLIGHTS:** Include an artist residency at the Shanghai Symphony Orchestra; debuts with the Kyushu Symphony in Japan and Orchestre National des Pays de la Loire; return performances with the Hong Kong Philharmonic Orchestra; and a number of recitals and chamber concerts throughout North America and Japan. In June Haochen will tour China as soloist with the Sydney Symphony Orchestra conducted by David Robertson. This is his Seattle Symphony debut.

**AROUND THE WORLD:** In past seasons, Zhang has performed with ensembles including the Israel Philharmonic, Japan Philharmonic Orchestra, Kansas City Symphony, London Philharmonic, Macau Orchestra, Munich Philharmonic, National Symphony Orchestra of the Dominican Republic, Pacific Symphony, Philadelphia Orchestra and Rochester Philharmonic, among others.

**A/V:** Zhang's Van Cliburn Competition performances were released to critical acclaim by Harmonia Mundi in 2009. Zhang is also featured in Peter Rosen's award-winning documentary chronicling the 2009 Van Cliburn Competition, *A Surprise in Texas*.

**EDUCATION:** Zhang is a graduate of the Curtis Institute of Music in Philadelphia, where he studied under Gary Graffman. He was previously trained at the Shanghai Conservatory of Music and the Shenzhen Arts School, where he was admitted in 2001 at the age of 11 to study with Professor Dan Zhaoyi.

## THE SIX TONES

Since 2006 The Six Tones have been bringing together art music from Vietnam and Europe, touring as an instrumental music group or in music theater projects, and working with choreographers. The Six Tones play traditional Vietnamese music in hybrid settings for Western stringed instruments and traditional Vietnamese instruments, also improvising in traditional and experimental Western idioms, and commissioning new music by composers in Asia and Western countries. The Six Tones are Nguyen Thanh Thuy, Ngo Tra My and Stefan Östersjö.

## NGUYEN THANH THUY

Dan tranh



Photo: Ngo Tuan Anh

Nguyen Thanh Thuy holds degrees from Hanoi National Academy of Music and the Institute of Vietnamese Folklore. She has been teaching at the Hanoi National Conservatory of Music since 2000. Her

performances have taken her to Singapore, Indonesia, China, Russia and Denmark (Roskilde Festival), and to numerous festivals in Vietnam. Her distinctions include first prizes in several national competitions in Vietnam. From 2009 to 2011, she was involved as a researcher in "(Re)thinking Improvisation," a collaboration between the Hanoi National Academy of Music and the Malmö Academy of Music. Since 2012 she has been engaged in an artistic doctoral project at the Malmö Academy of Music concerned with gesture in traditional Vietnamese music.

## NGO TRA MY

Dan bau



Ngo Tra My has been a member of The Six Tones since 2006. She received a Certificate of Merit as a dan bau soloist in the 1992 National Traditional Professional Music Festival, earned her

diploma of dan bau in 1994, and in 2007 received her master's in Music Pedagogy

from the Vietnam National Academy of Music. She has been a teacher at the Vietnam National Academy of Music since 1994. Since 2008 she has been a Vietnamese delegate of the ASEAN-Korea Traditional Music Representative Committee and the ASEAN-Korea Traditional Orchestra (now known as the Asia Traditional Orchestra). Ngo Tra My has taught, recorded and performed all over the world, from Southeast Asia to Europe to North America.

## STEFAN ÖSTERSJÖ

Ti ba, banjo & guitar



Dr. Stefan Östersjö is a leading classical guitarist. Since releasing his debut CD, which won a Swedish Grammy in 1997, he has recorded extensively and toured all over

Europe, the U.S. and Asia. As a soloist he has cooperated with conductors such as Peter Eötvös, Andrew Manze, Franck Ollu, Pierre André Valade, Mario Venzago and Lothar Zagrosek. He received his doctorate in 2008 with his dissertation on artistic interpretation and contemporary performance practice: "SHUT UP 'N' PLAY! Negotiating the Musical Work." Since 2008 and 2009, respectively, he has been engaged in artistic research at the Malmö Academy of Music and at the Orpheus Institute in Ghent, Belgium. His most recent CD release is *Signal in Noise* with The Six Tones, a double CD on dB Productions.

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# DVOŘÁK'S CELLO CONCERTO

## MASTERWORKS SEASON

Ludovic Morlot, conductor  
 Efe Baltacigil, cello  
 Seattle Symphony

ANTONÍN DVOŘÁK	Cello Concerto in B minor, Op. 104 <i>Allegro</i> <i>Adagio ma non troppo</i> <i>Finale: Allegro moderato</i> EFE BALTACIGIL, CELLO	40'
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## INTERMISSION

EDGARD VARÈSE	<i>Déserts</i>	14'
CLAUDE DEBUSSY	<i>La mer</i> ("The Sea") <i>De l'aube à midi sur la mer</i> ("From Dawn to Noon on the Sea") <i>Jeux des vagues</i> ("Play of the Waves") <i>Dialogue du vent et de la mer</i> ("Dialogue of the Wind and the Sea")	23'

*Pre-concert Talk* one hour prior to performance.  
 Speaker: Dave Beck, Host, Classical KING FM 98.1

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Efe Baltacigil's performances are generously underwritten by **Patricia and Jon Rosen** through the Seattle Symphony's Principal Musicians Circle.

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The two pieces that begin and conclude our concert were composed within a decade of each other, yet they could hardly be more dissimilar. Antonín Dvořák's magnificent Cello Concerto is one of the crowning achievements of a late-Romantic, Central European master. Its melodic ideas speak of the composer's Czech nationality. Its harmonic idiom, being close to that of Dvořák's friend and mentor Brahms, is very much of the 19th century. And its three-movement form and the interaction between solo instrument and orchestra are firmly within a well-established concerto tradition.

By contrast, Claude Debussy's symphonic seascape *La mer* remains, after more than a century, startlingly original in its harmonies, melodic ideas and instrumental colors. While this remarkable work may be symphonic in scale, its most striking quality is its very unsymphonic sensuousness and rhythmic fluidity.

Between these two compositions we hear another visionary work. Edgard Varèse's *Déserts* was among the first pieces to be inspired by electronic sounds. Varèse's compositional aims were as far removed from Debussy's as that composer's were from Dvořák's, and *Déserts* is a rarely performed landmark of musical modernism.

## ANTONÍN DVOŘÁK

Cello Concerto in B minor, Op. 104  
*Allegro*  
*Adagio ma non troppo*  
*Finale: Allegro moderato*

**BORN:** September 8, 1841, in Nelahozeves, Bohemia

**DIED:** May 1, 1904, in Prague

**WORK COMPOSED:** 1894-95

**WORLD PREMIERE:** March 19, 1896, in London; Leo Stern, cello soloist; the composer conducting the London Philharmonic Society Orchestra

In 1896 Johannes Brahms received a guest at his home in Vienna. Robert Hausmann was one of the leading cellists of his day and had given the

first performance of Brahms' Double Concerto for Violin and Cello. Now, with Brahms playing the orchestra part at the piano, he read through a new work, a cello concerto by Antonín Dvořák. When they had finished, Brahms, who was near the end of his life and widely celebrated as the greatest living composer, reportedly exclaimed: "Why on earth didn't I know one could write a cello concerto like this? If I had, I would have composed one long ago."

Perhaps. But even if Brahms had written such a work, it would not have sounded like Dvořák's masterpiece, which remains one of the very finest concertos in the cello's repertory. Dvořák was born into a humble peasant family in Bohemia, the largest part of today's Czech Republic, and he retained strong patriotic feelings throughout his life. Pride in his homeland and cultural heritage led him to use melodic inflections derived from Czech folk music in many of his compositions. There is, as a result, a strong national flavor to those works, a quality that sets them apart from the more cosmopolitan character of Brahms' music.

And yet there is nothing provincial about Dvořák's output. Although Brahms praised him as "a spontaneous talent who knows from inside himself what is right," the Czech composer had worked long and hard to master the forms and techniques of the symphony, concerto and other Classical genres. Fusing folk-like themes with highly developed musical architecture can prove trite in the hands of lesser composers, but with Dvořák it produced music that is melodious, colorful and intellectually arresting. Indeed, it was his ability to use the distinctly Czech elements of his style within the most advanced tonal forms and language of his day that elevated Dvořák from a regional artist to an important international one. The Cello Concerto is among the finest examples of this stylistic synthesis. Dvořák composed the work in 1895, near the end of his three-year stay in America, a sojourn that also produced his famous "New World" Symphony.

The composition follows the standard concerto design of three movements, opening with a broad *Allegro*. Dvořák builds the first theme through successive statements, each less tentative and more fully scored, so that the third sounds as a grand orchestral *tutti*. The second subject, first heard as a voluptuous horn solo, is as lyrical as the first is grave, its melodic outline recalling the famous English horn melody in Dvořák's "New World" Symphony. The entrance of the solo instrument is marked "*Quasi improvisando*," but the bravura character this indicates is quickly subordinated to a more cooperative one. Indeed, the extent to which the solo part blends with that of the orchestra is one of this concerto's outstanding features.

The ensuing slow movement opens with a tender theme traded between the clarinet and solo cello, but the peaceful atmosphere is disturbed as the orchestra interrupts loudly in the minor mode. Here Dvořák quotes one of his own songs, whose title translates to English as "Leave Me Alone." It had been a favorite of the composer's sister-in-law, Josepha Kaunitz, who died while he was working on the concerto, and Dvořák included its melody here as a tribute to her.

The *Finale*, which is built around a march-like theme, adheres closely to classic rondo form in its use of a recurring principal subject that alternates with contrasting episodes. Finally, Dvořák adds a coda section in which he recalls material from the previous movements. We hear in the clarinets a recollection of the concerto's opening measures, as well as a variant of the song from the second movement, before the work swells to its conclusion.

*Scored for 2 flutes, the second doubling on piccolo, 2 oboes, 2 clarinets and 2 bassoons; 3 horns, 2 trumpets, 3 trombones and tuba; timpani, percussion and strings.*

## EDGARD VARÈSE

### *Déserts*

**BORN:** December 22, 1883, in Paris

**DIED:** New York, November 6, 1965

**WORK COMPOSED:** 1949-54

**WORLD PREMIERE:** December 2, 1954, in Paris; Hermann Scherchen conducting

During the middle decades of the 20th century, several developments radically transformed the sonic experience of music, and even what we conceive it to be. Of these, none was more startling than the advent of electronically generated sounds. And of the composers who participated in music's modernist upheaval during the first half of the century, none welcomed this new resource more than Edgard Varèse.

Born in Paris, raised partly in Italy and active in Berlin during the early portion of his career, Varèse moved to New York in 1915 and became a unique presence on our nation's musical scene. While more famous composers such as George Gershwin and Aaron Copland were creating a populist style of American music by appropriating the sounds of jazz and folk song in their concert works, Varèse pursued a very different course. In a series of utterly original compositions, he jettisoned almost entirely the traditions of Western art music and its fundamental notions of musical discourse.

In their place Varèse created a new hierarchy of music's elements, elevating rhythm, texture, tone color and dynamics to places of importance above those of melodic line and harmony. In his most characteristic compositions, Varèse worked with asymmetric rhythmic figures and unusually scored blocks of sound that arise and collapse over time. The result was a music that often seems almost sculptural in conception and presaged the arrival of electronic sounds.

Varèse had, in fact, long awaited such sounds. As early as 1917 he voiced impatience with the limitations of traditional instruments. It was only after the conclusion of World War II, by which

time Varèse had stopped composing out of frustration at being unable to realize the sound world he imagined, that the invention of magnetic tape recording and other technical advances led to the establishment of the first electronic music studios. Invited to work at one of these, the Research Center of Radiodiffusion-Television Françaises (RTF) in Paris, Varèse grappled with the nascent and cumbersome techniques of creating electronic sounds.

The result, created after five years of intermittent yet painstaking work, was not a piece of purely electronic music. Rather, Varèse was forced to juxtapose electronic sounds with those of conventional instruments. In its original conception, *Déserts* unfolds as four instrumental sections (scored for winds, percussion and piano), with three interpolated interludes for electronic sounds; however, the electronic sounds never play simultaneously with instrumental music, and the composer envisioned that the piece could be performed without the tape. This is the version you hear today.

The instrumental writing in *Déserts* reflects the central concerns of Varèse's musical thinking and how these were advanced by his work in the RTF studio. It focuses intently on aural color; several passages consist largely of repeated tones that change timbre as they pass from instrument to instrument. The play of small rhythmic figures and the building and disintegrating of complex sonorities also is important.

As for the work's title, Varèse explained it in terms redolent of mid-20th-century existential malaise. It connotes, he said, "not only physical deserts of sand, sea, mountains, and snow, outer space, deserted city streets ... but also distant inner space ... where man is alone in a world of mystery and essential solitude."

*Scored for 2 flutes doubling on piccolo, 2 clarinets, the second doubling on bass clarinet and E-flat clarinet; 2 horns, 3 trumpets, 3 trombones, countertuba and bass tuba; timpani, percussion and piano.*

## CLAUDE DEBUSSY

*La mer* ("The Sea")

*De l'aube à midi sur la mer*

("From Dawn to Noon on the Sea")

*Jeux de vagues* ("Play of the Waves")

*Dialogue du vent et de la mer*

("Dialogue of the Wind and the Sea")

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**BORN:** Saint Germaine-en-Laye, near Paris, August 22, 1862

**DIED:** Paris, March 25, 1918

**WORK COMPOSED:** 1903-05

**WORLD PREMIERE:** October 15, 1905, in Paris; Camille Chevillard conducting the orchestra of the Concerts Lamoureux

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"I am working on three symphonic sketches under the title *La mer*.... You may not know that I was supposed to have been a sailor, and only by chance did fate lead me in another direction. But I have always retained a passionate love for the sea."

So wrote Claude Debussy to a friend in September 1903. Two more years would pass before the composer – who indeed had once been urged by his father to consider a career in the merchant marine service – completed the great symphonic seascape to which his letter refers. Its premiere performance, on October 15, 1905, in Paris, elicited a generally bewildered and hostile reception. "I neither hear, nor see, nor feel the sea," pronounced the critic Pierre Lalo. History, however, has reversed this and similar unsympathetic judgments. *La mer* now stands as the foremost musical depiction of the sea and, with the possible exception of the *Prélude a l'après-midi d'une faune* ("Prelude to the Afternoon of a Faun"), as Debussy's most celebrated orchestral composition.

The sea was a natural subject for Debussy the tone-painter. He carried, he once said, "an endless store of memories" of the ocean gleaned from childhood sojourns on the Mediterranean and later visits to the Brittany coast. The movement of the waves, the play of sunlight on the water, the vast expanse of sea and sky surely would have impressed someone of Debussy's manifest sensitivity to nature's colors and rhythms.

The composer's description of *La mer*'s three movements as "sketches" is an understatement that belies the true nature of this work. Debussy undoubtedly intended this sobriquet to preclude any notions of a symphony in the Austro-German tradition. Yet while its character has nothing in common with the symphonies of Beethoven or Brahms, let alone those of Debussy's contemporaries such as Mahler or Sibelius, the workings of this composition justify our thinking of it, at least to some extent, as symphonic. Each of its three movements is carefully executed on a large scale, and the important thematic cross-references that occur within and between movements reveal a unified, overarching conception.

The opening measures, besides being an uncanny evocation of dawn, present several motifs that prove to be the musical seeds from which the entire work springs. The rising and falling contours of the melodies Debussy fashions from these motivic kernels frequently suggest the shape or movement of waves. (A notable example is the cello theme that appears midway through the first movement.) Each movement has a distinctive character. The first features pentatonic melodies and other oriental references, and it is telling that Debussy chose a quintessentially Japanese image, Hokusai's famous print *The Wave*, to appear on the cover of the first edition of the score. There follows a sprightly and dance-like second movement, while the third is, for Debussy, surprisingly violent.

*Scored for 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons and contrabassoon; 4 horns, 3 trumpets, 2 cornets, 3 trombones and tuba; timpani, percussion, 2 harps and strings.*

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## EFE BALTACIGIL

Cello



Photo: Christian Steiner

**CRITICS SAY:**  
 “[A] cellist of superb nuances and spontaneous musicality” (*The Seattle Times*).

**HIGHLIGHTS:**  
 Principal Cello of the Seattle Symphony

since fall 2011, Baltacıgil was previously Associate Principal Cello of The Philadelphia Orchestra since 2003. Recent highlights include his debut with the Berlin Philharmonic under Sir Simon Rattle, performing Bottesini’s Duo Concertante alongside his brother Fora; performances of Tchaikovsky’s *Variations on a Rococo Theme* with the Bilkent Symphony and the Seattle Symphony; and Brahms’ Double Concerto with violinist Juliette Kang and the Curtis Symphony Orchestra.

**COLLABORATIONS:** Baltacıgil performed a Brahms Sextet with Itzhak Perlman, Midori, Yo-Yo Ma, Pinchas Zukerman and Jessica Thompson at Carnegie Hall, and has participated in Yo-Yo Ma’s Silk Road Project. He has also performed the Schumann Cello Concerto with the Curtis Chamber Orchestra, has toured with the group Musicians from Marlboro, and is a member of Lincoln Center’s Chamber Music Society II.

**AWARDS AND HONORS:** Named String Player of the Year in Turkey in 2013, Baltacıgil has also received the Peter Jay Sharp Prize, the Washington Performing Arts Society Prize, and first prizes in concerto competitions in Istanbul and New York, as well as in the Allentown (Pennsylvania) Schadt String Competition. He was the winner of the 2005 Young Concert Artists International Auditions and received an Avery Fisher Career Grant in 2006.

**EDUCATION:** Born in Istanbul, Turkey, Baltacıgil started studying the violin at age 5 and changed to the cello at age 7. He received his bachelor’s degree from Mimar Sinan University Conservatory in Istanbul in 1998 and an artist diploma from the Curtis Institute of Music in Philadelphia in 2002, where he studied with Peter Wiley and David Soyer. He was a recipient of the Curtis Institute’s Jacqueline du Pré Scholarship.

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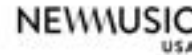
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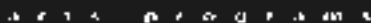
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Chorus • Tacoma City Ballet • Tacoma Philharmonic • Taproot Theatre • UW World Series at Meany Hall • Village Theatre Issaquah & Everett • American Conservatory Theater • Berkeley Repertory Theatre • Broadway San Jose • California Shakespeare Theater • San Francisco Ballet • San Francisco Opera • SFJAZZ • Stanford Live • TheatreWorks • Weill Hall at Sonoma State University • 5th Avenue Theatre • ACT Theatre • Book-It Repertory Theatre • Broadway Center for the Performing Arts • Pacific Northwest Ballet • Paramount & Moore Theatres • Seattle Children's Theatre • Seattle Men's Chorus • Seattle Opera • Seattle Repertory Theatre • Seattle Shakespeare Company • Seattle Symphony • Seattle Women's Chorus • Tacoma City Ballet • Tacoma Philharmonic • Taproot Theatre • UW World Series at Meany Hall • Village Theatre Issaquah & Everett • American Conservatory Theater • Berkeley Repertory Theatre • Broadway San Jose • California Shakespeare Theater • San Francisco Ballet • San Francisco Opera • SFJAZZ • Stanford Live • TheatreWorks • Weill Hall at Sonoma State University • 5th Avenue Theatre • ACT Theatre • Book-It Repertory Theatre • Broadway Center for the Performing Arts • Pacific Northwest Ballet • Paramount & Moore Theatres • Seattle Children's Theatre • Seattle Men's Chorus • Seattle Opera • Seattle Repertory Theatre • Seattle Shakespeare Company • Seattle Symphony • Seattle Women's

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## YOUR GUIDE TO BENAROYA HALL

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

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

**PARKING:** You may purchase pre-paid parking in the Benaroya Hall garage when you purchase concert tickets. Pre-paid parking may be purchased online or through the Ticket Office. If you wish to add pre-paid parking to existing orders, please contact the Ticket Office at 206.215.4747.

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

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

**LATE SEATING:** For the comfort and listening pleasure of our audiences, late-arriving patrons will not be seated while music is being performed. Latecomers will be seated at appropriate pauses in the performance, and are invited to listen to and watch performances in the S. Mark Taper Foundation Auditorium on a monitor located in the Samuel & Althea Stroum Grand Lobby.

**CAMERAS, CELL PHONES, RECORDERS, BEEPERS & WATCH ALARMS:** The use of cameras or audio recording equipment is strictly prohibited. Patrons are asked to turn off all personal electronic devices prior to the performance.

**LOST AND FOUND:** Please contact the Head Usher immediately following the performance or call Benaroya Hall security at 206.215.4715 between 10am and 4pm weekdays.

**PUBLIC TOURS:** Free tours of Benaroya Hall take place Fridays at noon and 1pm. Please meet your tour guide in The Boeing Company Gallery. For group tours, call 206.215.4856.

**COUGH DROPS:** Cough drops are available from ushers, courtesy of Ricola and Bartell Drugs.

**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.

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

**SMOKING POLICY:** Smoking is not permitted in Benaroya Hall. Smoking areas are available along Third Avenue.

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

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

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

**BENAROYA HALL:** Excellent dates are available for those wishing to plan an event in the S. Mark Taper Foundation Auditorium, the Illsley Ball Nordstrom Recital Hall, the Samuel & Althea Stroum Grand Lobby and the Norcliffe Founders Room. Call Stephanie Hippen at 206.215.4806 for more information.

**SHARE THE MUSIC THROUGH TICKET DONATION:** If you are unable to attend a concert, we encourage you to exchange your tickets for another performance or donate your tickets. When you donate your tickets to the Seattle Symphony for resale, you not only receive a donation tax receipt, but you also open your seat for another music lover.

If you would like to donate your tickets for resale, please contact the Seattle Symphony Ticket Office at 206.215.4747 or 1.866.833.4747 (toll-free outside local area) at your earliest convenience, or call our recorded donation line, 206.215.4790, at any time.

## DINING AT BENAROYA HALL

**MEASURE, A DINING EXPERIENCE IN THE NORCLIFFE FOUNDERS ROOM:** Enjoy pre-concert dining at MEASURE, just a few short steps from your seat. Local cheese, charcuterie and seasonal produce are highlighted in Chef Erin Cameron's all-new weekly menus. Full bar available with featured Pacific Northwest wines by the glass. Open to ALL ticket holders two hours prior to performance, MEASURE offers both table and bar seating. Walk-ins are welcome, but reservations are recommended. Please call the Seattle Symphony Ticket Office at 206.215.4747.

**PUCK'S CAFÉ:** Visit Puck's Café in The Boeing Company Gallery in Benaroya Hall, featuring a delicious express menu starting two hours prior to most Seattle Symphony performances.

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

Seen & Heard @ the Seattle Symphony

# THE LIS(Z)T

In mid-January, Seattle Symphony Board member Paul Leach and his wife Susan Winokur hosted the first Capitol Hill Friends of the Seattle Symphony event. The evening offered an opportunity for longtime subscribers and donors who reside in Capitol Hill to meet, mingle and celebrate their shared enthusiasm for the Seattle Symphony. Board Chair Leslie Chihuly, Executive Director Simon Woods and Vice President of Artistic Planning Elena Dubinets were on hand to thank the guests for their support and share their excitement for the current and upcoming seasons. The evening featured an exhilarating performance of Chopin's *Andante spianato* and *Grande polonaise brillante* by pianist Alexander Lubyantsev, a rising star of the classical music world, and one of three soloists performing as part of the week's popular TchaikFest! concerts.

Special thanks to our hosts Paul Leach and Susan Winokur for making this event a success. For information about a Friends of the Seattle Symphony event near you, please call our Development Department at 206.215.4733 or email [friends@seattlesymphony.org](mailto:friends@seattlesymphony.org).

Read past editions of The Lis(z)t online at [donate.seattlesymphony.org/liszt](http://donate.seattlesymphony.org/liszt).



**PHOTOS:**

1. Party hosts Paul Leach and Susan Winokur, and pianist Alexander Lubyantsev
2. Alexander Lubyantsev with Sue and Robert Collett, sponsors of his January 16 performance
3. Pamela and Ronald Taylor with Susan Winokur
4. Elisabeth Ely and Esther Sugai
5. Susan Winokur, Alexander Lubyantsev and Linda Stevens

Photos by Alabastro Photography



Metamorphosis, an Hermès story



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