



SEATTLE **SYMPHONY** THOMAS DAUSGAARD

**WALKER**  
SINFONIA NO. 5, VISIONS



GEORGE WALKER

**1** Sinfonia No. 5, “Visions” (World Premiere Performance)

Clayton Brainerd, vocals  
Ed Morris, vocals  
Stephen Newby, vocals  
Shaina Shepherd, vocals

**TOTAL TIME** ..... 14:16

SEATTLESYMPHONY.ORG

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MADE IN USA

## SEATTLE SYMPHONY

Led by Music Director Thomas Dausgaard and recognized as one of the “most vital American orchestras” (NPR), the Seattle Symphony is internationally acclaimed for its inventive programming, community-minded initiatives and superb recordings on the Seattle Symphony Media label. With a strong commitment to new music and a legacy of over 150 recordings, the orchestra has garnered five Grammy Awards, 26 Grammy nominations, two Emmy Awards and was named Gramophone’s 2018 Orchestra of the Year. In recent years, recordings made by the orchestra with Thomas Dausgaard have earned critical acclaim and international honors, including a 2017 Gramophone Award nomination for Mahler’s Symphony No. 10, and a 2019 Best Orchestral Performance Grammy Award nomination for Nielsen’s Symphonies Nos. 3 and 4 — the first installment in the orchestra’s cycle of Carl Nielsen’s symphonies. The Symphony performs in Benaroya Hall in the heart of downtown Seattle from September through July, reaching over 500,000 people annually through live performances and radio broadcasts.







## THOMAS DAUSGAARD CONDUCTOR

Music Director of the Seattle Symphony, Danish conductor Thomas Dausgaard is esteemed for his creativity and innovative programming, the excitement of his live performances, and his extensive catalogue of critically acclaimed recordings. He is also Chief Conductor of the BBC Scottish Symphony Orchestra, Conductor Laureate of the Swedish Chamber Orchestra, and Honorary Conductor of the Orchestra della Toscana and the Danish National Symphony Orchestra. Performing internationally with many of the world's leading orchestras, Dausgaard has appeared at the BBC Proms, Edinburgh International Festival, the Salzburg Festival, Lincoln Center's Mostly Mozart Festival, Tanglewood and the George Enescu Festival; and with the Munich Philharmonic, Berlin Konzerthaus Orchester, Vienna Symphony, Chamber Orchestra of Europe, Orchestre Philharmonique de Radio France and the Philharmonia Orchestra. In North America he has worked with the New York Philharmonic, The Cleveland Orchestra, Boston Symphony Orchestra and the Los Angeles Philharmonic, and with the Toronto and Montreal symphonies. Guest engagements in Asia and Australia have included performances with the New Japan Philharmonic, Hong Kong Philharmonic, and the Sydney and Melbourne symphonies. Among many honors, Dausgaard has been awarded the Cross of Chivalry by the Queen of Denmark and elected to the Royal Academy of Music in Sweden.



**THOMAS DAUSGAARD** CONDUCTS THE WORLD PREMIERE OF **GEORGE WALKER'S SINFONIA NO. 5, "VISIONS,"**  
FEATURING VIDEOGRAPHY BY **FRANK SCHRAMM**, IN PERFORMANCE AT BENAROYA HALL.





THOMAS DAUSGAARD CONDUCTS THE SEATTLE SYMPHONY AND VOCALISTS IN THE WORLD PREMIERE OF GEORGE WALKER'S SINFONIA NO. 5, "VISIONS" AT BENAROYA HALL.





## CLAYTON BRAINERD VOCALS

This award-winning baritone from Portland, Oregon has amassed a wonderful list of accolades and successes singing leading roles with the major orchestras and opera companies of the world under the baton of conductors including Seiji Ozawa, Michael Tilson Thomas, Gerard Schwarz, Charles Dutoit, Christoph von Dohnányi and James Levine. His imposing stage presence and magnificent voice have electrified audiences in Europe, New Zealand, North and South America, Korea and Japan.

Recently Mr. Brainerd was seen as King in *Aida* and Monterone in *Rigoletto* with Seattle Opera. Highlights of past seasons include performances of Beethoven's *Missa solemnis* and Mozart's Requiem with the Seattle Symphony; recordings of Beethoven's Symphony No. 9, Mahler's Symphony No. 8 and *Oedipus Rex* with the Boston Symphony under the direction of Christoph von Dohnányi; and performances of *Les Troyens* with James Levine conducting in Boston and at Tanglewood.

Mr. Brainerd's versatility encompasses not only the Wagnerian repertoire but also many roles in the Italian and French operatic repertoire, including Scarpia in *Tosca*, Falstaff, Commendatore in *Don Giovanni*, Golaud in *Pelléas et Mélisande* and Mephistopheles in *The Damnation of Faust*. Mr. Brainerd is also in great demand as a concert artist throughout the world singing a vast repertoire from the baroque to modern.

## ED MORRIS VOCALS

Ed Morris trained with the Northwest Boychoir where he gained various television performance and speaking experiences. These included international performances in China, Japan and New Zealand; performing at two World's Fairs in Australia and Canada; and co-hosting King TV's *Music Magic*. He expanded to solo and stage performances with Vocalpoint! Seattle. During his undergraduate years, Ed's choral and solo work continued at Stanford University, where he performed with the Stanford Chamber Chorale and the acapella group, the Stanford Medicants. While living in Japan for five years, Ed continued to perform in vocal and instrumental ensemble groups and conducted solo vocal performances for various events in rural and urban settings. Upon returning to the United States, he earned his Ph.D. in Clinical Child Psychology at the University of Kansas (KU). During this time he sang with the KU Men's Glee Club and the River City Men's Chorus (in Arkansas). During his postdoctoral fellowship at Stanford University, Ed sang with Schola Cantorum. Locally, he has performed with the Seattle Choral Company and the Illumni Men's Chorale. Ed is currently a child psychologist at an inpatient child psychiatric hospital and sings in the Seattle Symphony Chorale.

## STEPHEN NEWBY VOCALS

Stephen Newby serves as Professor of Music, Director for the Center for Worship, and Senior Advisor to the President for Missional Excellence at Seattle Pacific University. He is a native of Detroit, Michigan, and received his Bachelor of Arts in Vocal Music Education from Madonna University in Livonia, Michigan. He received a Master of Music in Jazz Composition and Arranging from the University of Massachusetts in Amherst. He returned to Michigan to complete his Doctor of Musical Arts in Composition at the University of Michigan in Ann Arbor. He received his Master of Arts in Theology from Seattle Pacific University. For more than 25 years, he served in church music ministries in Michigan, Massachusetts, Washington, California and Georgia. For more than nine years, he served as national anthem conductor for the Seattle Sounders FC. His gospel music is published by Maranatha Music and Newby's Witness Music. His Northwest Music Theatre Credits: *Free Boy* (2017) composer, 5th Avenue Theater and *Crowns* (2018) pianist, Taproot Theatre. His scholarly works are published by Rowman & Littlefield, his music compositions by Fred Bock Publishing and the Seattle Symphony commissioned and premiered his work entitled *Spiritual Fantasy* for Clarinet and String Quartet (2018).

## SHAINA SHEPHERD VOCALS

Inspired by the parallels between gospel and garbage metal, Shaina Shepherd is not your average vocalist. Living in the city where both Soundgarden and Quincy Jones cut their teeth, Shepherd lends her soulful voice to projects of all genres.

A singer/songwriter and vocal coach based in Seattle, Washington, Shepherd is known for her pervasive style as front woman to soul-grunge band BEARAXE. Over the last two years, her embrace of piano and local influences of jazz, soul and folk have brought out an introspective, thematic level of songwriting that's manifested itself into 2020 solo releases "The Virus" and "Harambee." Shepherd's vocal stylings have brought her into various creative spaces — from sharing stages with rock stars like Dave Matthews and Duff McKagan to being a soloist with classical ensembles around the country.



# SEATTLE SYMPHONY

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Joseph Crnko Associate Conductor for Choral Activities

Lee Mills Douglas F. King Associate Conductor

Lina González-Granados Conducting Fellow

Ludovic Morlot Judith Fong Conductor Emeritus

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### FIRST VIOLIN

Noah Geller  
David & Amy Fulton  
Concertmaster  
Open Position  
Clowes Family Associate  
Concertmaster  
Open Position  
First Assistant  
Concertmaster  
Simon James  
Second Assistant  
Concertmaster  
Jennifer Bai  
Mariel Bailey  
Cecilia Poellein Buss  
Timothy Garland  
Leonid Keylin  
Mae Lin  
Mikhail Shmidt  
Clark Story  
John Weller  
Jeannie Wells Yablonsky  
Arthur Zadinsky

### SECOND VIOLIN

Elisa Barston  
Principal  
Michael Miropolsky ♦  
John & Carmen Delo  
Associate Principal  
Second Violin

Kathleen Boyer  
Gennady Filimonov  
Evan Anderson  
Natasha Bazhanov  
Brittany Breedon  
Stephen Bryant  
Linda Cole  
Xiao-po Fei  
Artur Girskey  
Andy Liang  
Andrew Yeung

### VIOLA

Susan Gulkis Assadi  
PONCHO Principal Viola  
Arie Schächter  
Assistant Principal  
Mara Gearman  
Timothy Hale  
Penelope Crane  
Wes Dyring  
Allison Farkas ▲  
Sayaka Kokubo  
Daniel Stone  
Rachel Swerdlow  
Julie Whitton

### CELLO

Efe Baltacıgil  
Marks Family Foundation  
Principal Cello

Meeka Quan DiLorenzo  
Assistant Principal  
Nathan Chan ♦  
Eric Han  
Bruce Bailey  
Roberta Hansen Downey  
Walter Gray  
Vivian Gu  
Joy Payton-Stevens  
David Sabee

### BASS

Jordan Anderson  
Mr. & Mrs. Harold H. Heath  
Principal String Bass  
Joseph Kaufman  
Assistant Principal  
Jonathan Burnstein  
Brendan Fitzgerald ▲  
Jennifer Godfrey  
We Dyring  
Jonathan Green

### FLUTE

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

### PICCOLO

Zartouhi Dombourian-Eby  
Robert & Clodagh Ash  
Piccolo

### OBOE

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

### ENGLISH HORN

Stefan Farkas

### CLARINET

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

### E-FLAT CLARINET

Laura DeLuca

### BASS CLARINET

Eric Jacobs

### BASSOON

Seth Krinsky  
Principal  
Paul Rafanelli  
Mike Gamburg \*\*  
Dana Jackson ▲

### HORN

Jeffrey Fair  
Charles Simonyi  
Principal Horn  
Mark Robbins ♦  
Associate Principal  
Supported by Stephen  
Whyte  
Jonathan Karschney  
Assistant Principal  
Jenna Breen  
John Turman  
Danielle Kuhlmann

### TRUMPET

David Gordon  
Boeing Company  
Principal Trumpet  
Alexander White  
Assistant Principal  
Christopher Stingle  
Michael Myers

### TROMBONE

Ko-ichiro Yamamoto  
Principal  
David Lawrence Ritt  
Stephen Fissel

### BASS TROMBONE

Stephen Fissel

### TUBA

John DiCesare  
Principal

### TIMPANI

James Benoit  
Principal  
Matthew Decker  
Assistant Principal

### PERCUSSION

Michael A. Werner  
Principal  
Michael Clark  
Matthew Decker

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Dale Chihuly

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+ Resident

† In Memoriam

♦ Principal on this recording

\*\* On Leave

2018–2019 Season

▲ Temporary musician  
2018–2019 Season

Thanks to the following  
musicians who also  
performed on this  
recording:

Blayne Barnes, violin  
Libby Phelps, violin  
Kelly Farris, violin  
Caitlin Kelly, violin  
Ervin Sesek, violin  
Kayleigh Miller, viola  
Laura Renz, viola  
Emily Hu, cello  
Terri Benshoof, cello  
Kevin Krentz, cello  
Rajan Krishnaswami, cello  
Shannon Spicciati, oboe  
Joseph Paulus, horn  
Rob Tucker, percussion  
Li-Tan Hsu, keyboard



## WALKER SINFONIA NO. 5, “VISIONS”

George Walker, who passed away in 2018 at age 96, distinguished himself as both a pianist and a composer. In the former capacity he appeared as soloist with the Philadelphia Orchestra, the Baltimore Symphony and other major ensembles, and as recitalist at New York’s Town Hall, London’s Wigmore Hall and other venues in both Europe and America. As a composer he produced solo piano pieces, chamber music, songs and orchestral works. These brought a brace of honors, including the Pulitzer Prize for music in 1996, the first time that prestigious award had been won by an African-American composer.

The son of a Washington, DC physician, Walker studied piano from an early age and gave his first public recital when he was 14. That same year he was admitted to the Oberlin College Conservatory; he graduated at 18 with honors. Subsequently, he attended the elite Curtis Institute of Music. After making his New York recital debut and appearing as soloist with the Philadelphia Orchestra, Walker continued his studies in France with the esteemed teacher Nadia Boulanger (who also instructed Aaron Copland and other accomplished composers), and at the Eastman School of Music, where he earned a doctoral degree in composition.

While remaining active as a pianist and a teacher (he served on the faculties of Rutgers University, the Peabody Conservatory and other institutions), Walker produced an impressive body of compositions. These were commissioned and have been performed by major American orchestras, including the Boston Symphony, Cleveland Orchestra, New York Philharmonic, Saint Paul Chamber Orchestra, St. Louis Symphony, Baltimore Symphony and Minnesota Orchestra. Over the course of his career, Walker’s

compositional style evolved to encompass complex rhythms, novel sonorities, pointillist textures and other late-modernist developments. Although cognizant of the contributions of Black artists in other fields of music (the slow movement of his Piano Concerto, for example, was written in 1975 as an elegy for the recently deceased Duke Ellington), he rarely evoked jazz or popular styles in his work.

Completed in 2016, the last of Walker’s five orchestral sinfonias testifies to the longevity of his creative prowess. (The composer was well into his 90’s when he wrote it.) This work received its world premiere performance in 2019, when the Seattle Symphony presented it at Benaroya Hall under the direction of Thomas Dausgaard.

Sinfonia No. 5 exists in two versions: one for orchestra alone, a second with spoken text for five vocalists whose approximate ranges are specified in the score as soprano, tenor, two baritones and bass (at the time of this performance, one baritone fell ill whose texts were instead performed by the bass voice). This live recording presents that second version. There is, in addition, a provision for performing the work with projected imagery by photographer and filmmaker Frank Schramm. A neighbor of Walker in New Jersey, Mr. Schramm became a friend and frequent visitor during the composer’s last years. He created an evocative portrait of Walker that now hangs in the Smithsonian’s National Portrait Gallery and, at the composer’s request, a video that can be used to accompany the second half of Sinfonia No. 5. It displays, darkly, waters of the Atlantic Ocean and photographs attesting the fate of Africans brought across those waters to the New World.

These images alone might explain the composition’s subtitle, “Visions.” Yet they resonate with another strain of meaning that influenced the character of Sinfonia No. 5.



Although Walker began composing the piece beforehand, he had completed only preliminary work when, in June 2015, a young white supremacist shot and killed nine Black parishioners at a historic church in Charleston, South Carolina. Walker was, of course, deeply disturbed by the massacre. Although he was not given to programmatic statements in his work — that is, to concrete musical allusions to specific real-world events — he reportedly finished “Visions” at least in part as an emotional response to the Charleston shootings.

A long introductory paragraph establishes the dramatic tone and challenging late-modern idiom that pervades the single-movement piece, whose muscular writing is unmistakably American. At length we begin to hear a series of spoken verses. The first, coming about seven minutes into the music, is the opening words, by the English playwright Ben Jonson, of the well-known English song “Drink to Me Only with Thine Eyes.” Others derive from American songs from the 19th century: Stephen Foster’s “I Dream of Jeanie,” the hymn “Rock of Ages” and the spiritual “Swing Low, Sweet Chariot.” Each prompts a veiled musical reference to the song whose verses are intoned.

Three other spoken statements follow. One alludes to the trans-Atlantic slave trade, confirming the musical suggestion we have been hearing that the visions of the composition’s title are predominantly somber. Another gives the first line of Virgil’s epic poem *The Aeneid* (“*Arma virumque cano*” — “I sing of arms and the man”). The last, coming at the close of the composition, provides a note of finality and affirmation.

## TEXTS SINFONIA NO. 5, “VISIONS”

**Drink, drink to me** (Baritone and Bass)

**Sit quietly on the pebbled shore as waves crest high and peak  
And dolphins leap and soar near reefs  
Dim, dark, and bleak** (Soprano and Tenor)

**I dream** (Tenor)

**The sun sets deep into the sea** (Soprano)  
**And ships afar glide stealthily** (Tenor)

**A lighthouse beams a stream of light that  
Parts the misty shroud of starless night** (Baritone and Bass)

**I see the harbors and the ports where men enslaved  
Were beaten, chained, auctioned and bought** (All Voices)

**Arma virumque cano!** (Bass)

**And it was so!** (Tenor)



The Seattle Symphony is grateful to Joan Watjen for her generous support of SEATTLE **SYMPHONY MEDIA** in memory of her husband Craig.

Recorded in the S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle, Washington.

George Walker's Sinfonia No. 5, "Visions," was recorded live in concert April 11 and 13, 2019.

The performances of George Walker's Sinfonia No. 5, "Visions," were presented as part of the 2018–2019 Delta Air Lines Masterworks Season.

Thomas Dausgaard's performances were generously underwritten by Ilene and Elwood Hertzog through the Seattle Symphony's Guest Artists Circle.

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Engineer: Dmitriy Lipay

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