
SEATTLE SYMPHONY LUDOVIC MORLOT
IVES
SYMPHONY NO. 2
CARTER
INSTANCES
GERSHWIN
AN AMERICAN IN PARIS

SEATTLE SYMPHONY MEDIA

CHARLES IVES

Symphony No. 2

1	*Andante moderato*	5:37
2	*Allegro*	11:08
3	*Adagio cantabile*	9:13
4	*Lento maestoso*	2:05
5	*Allegro molto vivace*	10:17

ELLIOTT CARTER

6	*Instances*	7:53

GEORGE GERSHWIN

7	*An American in Paris*	18:45

TOTAL TIME 65:03

SEATTLE**SYMPHONY.ORG**

Benaroya Hall, 200 University Street, Seattle, WA 98101

SEATTLE **SYMPHONY**

Founded in 1903, the Seattle Symphony has completed more than 140 recordings and received 12 Grammy nominations, two Emmys and numerous other awards. The orchestra has enjoyed national and international acclaim for its programming and performances under Ludovic Morlot, who began his tenure as Music Director in 2011. Performing in one of the world's finest concert venues — the acoustically superb Benaroya Hall in downtown Seattle — the Symphony is internationally recognized for its adventurous and innovative programming of contemporary works, its devotion to the classics, and its extensive recording history. From September through July, the orchestra is heard live by more than 315,000 people. For more information, please visit seattlesymphony.org.

Photo: Larey McDaniel

Photo: Ben VanHouten

LUDOVIC MORLOT, CONDUCTOR

As the Seattle Symphony's Music Director, Ludovic Morlot has been received with extraordinary enthusiasm by musicians and audiences alike, who have praised him for his deeply musical interpretations, his innovative programming and his focus on community collaboration. Morlot is also Chief Conductor of La Monnaie, one of Europe's most important opera houses.

In the U.S. Morlot has conducted the Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra and Pittsburgh Symphony. Additionally, he has conducted the BBC Scottish Symphony Orchestra, Czech Philharmonic, Dresden Staatskapelle, Israel Philharmonic, Montreal Symphony Orchestra, Orchestre National de France, Royal Concertgebouw Orchestra, Rundfunk-Sinfonieorchester Berlin, Saito-Kinen Festival Orchestra and Tonhalle Orchestra (Zürich).

Trained as a violinist, Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as recipient of the Norman del Mar Conducting Fellowship. Morlot was elected 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.

Photo: Alan Alabastro

SEATTLE **SYMPHONY**

LUDOVIC MORLOT
The Harriet Overton Stimson Music Director

Gerard Schwarz, *The Rebecca and Jack Benaroya Conductor Laureate*
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The Clowes Family Associate Concertmaster
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Assistant Concertmaster
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Second Assistant Concertmaster
Jennifer Bai
Mariel Bailey
Cecilia Poellein Buss
Ayako Gamo
Timothy Garland
Leonid Keylin
Cordula Merks
Mikhail Shmidt
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Jeannie Wells Yablonsky
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Elisa Barston
Principal, supported by Jean E. McTavish
Michael Miropolsky
The John & Carmen Delo Assistant Principal Second Violin
Kathleen Boyer
Gennady Filimonov
Evan Anderson
Stephen Bryant
Linda Cole
Xiao-po Fei
Sande Gillette
Artur Girsky
Virginia Hunt Luce
Mae Lin
Andrew Yeung

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The PONCHO Principal Viola
Arie Schächter
Assistant Principal
Mara Gearman
Timothy Hale
Vincent Comer
Penelope Crane
Wesley Anderson Dyring
Sayaka Kokubo
Rachel Swerdlow
Julie Whitton

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Efe Baltacıgil
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Meeka Quan DiLorenzo
Assistant Principal
Theresa Benshoof
Assistant Principal
Eric Han
Diliana Momtchilova
Bruce Bailey
Roberta Hansen Downey
Walter Gray
Vivian Gu
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BASS
Jordan Anderson
The Mr. & Mrs. Harold H. Heath Principal String Bass
Joseph Kaufman
Assistant Principal
Jonathan Burnstein
Jennifer Godfrey
Travis Gore
Jonathan Green
Nancy Page Griffin

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Demarre McGill
Principal, sponsored by David J. and Shelley Hovind
Judy Washburn Kriewall
Zartouhi Dombourian-Eby

PICCOLO
Zartouhi Dombourian-Eby
The Robert & Clodagh Ash Piccolo

OBOE
Ben Hausmann
Principal
Chengwen Winnie Lai
Stefan Farkas

ENGLISH HORN
Stefan Farkas

CLARINET
Christopher Sereque
The Mr. & Mrs. Paul R. Smith Principal Clarinet
Laura DeLuca
Larey McDaniel

E-FLAT CLARINET
Laura DeLuca

BASS CLARINET
Larey McDaniel

BASSOON
Seth Krimsky
Principal
Paul Rafanelli
Mike Gamburg

CONTRABASSOON
Mike Gamburg

HORN
Jeffrey Fair
The Charles Simonyi Principal Horn
Mark Robbins
Associate Principal
Jonathan Karschney*
Assistant Principal
Adam Iascone
Susan Carroll

TRUMPET
David Gordon
The Boeing Company Principal Trumpet
Christopher Smith
Alexander White*
Assistant Principals
Geoffrey Bergler

TROMBONE
Ko-ichiro Yamamoto
Principal
David Lawrence Ritt
Stephen Fissel

BASS TROMBONE
Stephen Fissel

TUBA
Christopher Olka
Principal

TIMPANI
Michael Crusoe
Principal

PERCUSSION
Michael A. Werner
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Michael Clark
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Valerie Muzzolini Gordon
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IVES SYMPHONY NO. 2
CARTER *INSTANCES*
GERSHWIN *AN AMERICAN IN PARIS*

More than just a significant composer, Charles Ives has become an iconic figure, the embodiment of the quintessential American visionary, original and uncompromising. Growing up in the town of Danbury, Connecticut, Ives received a musical education that combined practical, homespun and often experimental activities, on one hand, with formal academic training, on the other. He grew up listening to marches and patriotic anthems played by the town band his father directed, to the popular songs sung by his neighbors, and to the hymns intoned at revival meetings and in local churches. Ives' formal training in composition took place at Yale University in the 1890s, where he studied with the respected but musically conservative Horatio Parker.

Ives' **Symphony No. 2** reflects both aspects of his musical background. In form and general sonority, the work is indebted to Brahms, Dvořák and Tchaikovsky, whose symphonies were performed regularly in the United States at the end of the 19th century, and which Ives studied at Yale. Ives even quotes a snippet of Brahms' Third Symphony at several points in his piece. But while the formal design and much of the harmonic language of this symphony bespeaks a European provenance, its content stems largely from the music Ives grew up with. Much of the work's melodic material derives from songs, hymns, anthems and dance tunes well known in this country when Ives was coming of age, and the composer does not hesitate to place these references cheek-by-jowl with more conventionally symphonic ideas.

We find this amalgam of formal composition and vernacular melodies from the symphony's first movement. Ives acknowledges European tradition at the very outset of his work, casting its opening minutes as a fugue for strings, the contrapuntal writing conveying a decidedly formal tone. But the composer quickly subverts that formality by using a traditional fiddle tune, "Pigtown Fling," as the movement's light-spirited second subject. (This melody also plays a prominent role in the finale.) Later, the first use of wind instruments in the piece brings a quotation of "Columbia, the Gem of the Ocean," sounding in the horns against the ongoing polyphony of the strings.

Ives draws on American melodies repeatedly as the symphony progresses. The second movement has as its principal theme a variation of the abolitionist song "Wake Nicodemus," while another subject stems from the hymn "Bringing in the Sheaves." Later we hear more hymns and such familiar tunes as Stephen Foster's "Camptown Races," the parlor song "Long, Long Ago" and the "Reveille" bugle call. And, in the finale, there is a triumphant reprise of "Columbia, the Gem of the Ocean." Further evocation of American vernacular music comes in the sound of a town band, with piccolo and snare drum (certainly a reminiscence of the ensemble the composer's father led in Danbury), which Ives recreates at several points in the symphony.

Ives develops the melodies that serve as his main themes in a highly inventive manner, as a good symphonist traditionally would do. More notably, the contrapuntal "piling up" of quotations from popular sources produces the symphony's most audacious harmonic moments, particularly at the end of the finale.

As a boy growing up in New York during the 1920s, Elliott Carter knew Charles Ives and was mentored by him. In light of this, it is somewhat surprising that Carter's music resembles that of Ives so little. In particular, Carter, in his mature work, avoided overt references to vernacular music in favor of high-modernist abstraction.

Carter's career developed in an unusual fashion. He produced his first important work only after turning 40, but continued to compose in a singularly original manner until shortly before his death in 2012, scarcely a month before his 104th birthday. He initially composed in a somewhat populist vein, hoping, as did many other musicians in the 1930s and early '40s, "to write something many people could presumably grasp and enjoy easily at a time of social emergency." But after the conclusion of the Second World War, he began exploring rhythmic innovations, a more complex tonal language and a concern for what he identified as "change, process, evolution as music's prime factor." These explorations opened a new world of musical possibilities, one that Carter continued to explore — or, more accurately, to invent — with each new composition. Complex, in many ways abstract, challenging to performers and listeners alike, Carter's music is the testament of an unrepentant modernist, an artist intent on pursuing his own particular vision without consideration for popular taste. It is perhaps in this respect that he most closely resembles Ives.

Co-commissioned by the Seattle Symphony and Tanglewood Music Center, and completed in April 2012, ***Instances*** is Carter's last orchestral composition and his penultimate work of any kind. This piece received its world premiere — featured on this recording — in February 2013, when Ludovic Morlot and the Seattle Symphony performed it at Benaroya Hall, the orchestra's Seattle home. Carter described this single-movement piece as "a series of short interrelated episodes of varying character." As nearly always in his work, the compositional discourse unfolds as a colloquy of different musical characters. Carter establishes several of these in the opening measures: a dense chord articulated in three layers, followed by a chiseled phrase of just three notes for trumpet, a nervous flurry of woodwind sound, and a deeply lyrical idea, initially played by brass instruments.

The ensuing passages expand on these ideas. The initial chord grows into progressively longer sequences of related harmonies, but later returns in abbreviated form, albeit in different scoring. The trumpet's brief contribution is taken up by trombone and, later, the piano in a passage of pointillist textures; the woodwinds' nervousness persists and intensifies, even infecting the strings at one point; and the lyrical subject recurs in different instrumental colors. Continual transformation of these materials

keeps the music in a state of flux. The result might be thought of as a sonic kaleidoscope, each turn of which brings a different overall pattern, though certain shapes and colors recur in new contexts.

At length the proceedings build quickly to a frenzied climax. The composer might have concluded *Instances* on the high point this provides. Instead, he appends a long, quiet coda of expressive harmonies scored for strings and flute, punctuated by isolated notes on the piano. At last, the music diminishes to a single sustained violin note. Carter dedicated *Instances* "to Ludovic Morlot, who has performed many of my works so beautifully."

Maestro Morlot conducted George Gershwin's ***An American in Paris*** as part of his second subscription concert as Seattle Symphony Music Director, the program also including Varèse's *Amériques* and Stravinsky's *Rite of Spring*. The juxtaposition of Gershwin's tone poem with those two landmarks of early modernist composition, together with Morlot's exceptionally dynamic reading of the piece (captured on this recording), placed *An American in Paris* in a new light. More than presenting the genial musical postcard from the French capital familiar to most listeners, the work reveals Gershwin's willingness to essay daring and, yes, modernist innovations, a quality for which the composer was admired by Bartók and other forward-looking musicians active during the 1920s.

Gershwin had first visited Paris in 1926, at which time he jotted down a jaunty melody that became the signature theme of *An American in Paris*. He returned to the city of the work's title in 1928, bringing with him substantial sketches for the piece. Gershwin worked on the composition during this second Parisian visit, then finished the score in November, back in New York.

The composer wrote of his tone poem: "My purpose here is to portray the impression of an American visitor to Paris as he strolls about the city." The opening measures suggest the hurrying throngs and traffic that pass his imaginary tourist. Gershwin heightens the evocation of urban bustle by famously using the sound of French taxi horns. He went on to describe the ensuing episodes: "The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness.... This blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part.... At the conclusion, the street noises and French atmosphere are triumphant."

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

Recorded live in concert at the S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle, Washington, on June 14–17, 2012 (Ives), February 7–10, 2013 (Carter), and September 17, 29 and October 1, 2011 (Gershwin).

The Seattle Symphony's world premiere of Elliott Carter's *Instances* was supported in part by a generous grant from the National Endowment for the Arts.

Produced, engineered and edited by Dmitriy Lipay
Executive Producer: Simon Woods
Art direction and design: Jessica Forsythe

For more information about the SEATTLE **SYMPHONY, please visit seattlesymphony.org.**