



TRIMPIN
ABOVE, BELOW, AND IN BETWEEN

SEATTLE SYMPHONY LUDOVIC MORLOT

TRIMPIN

Above, Below, and In Between, A site-specific composition

1	Part 1	1:36
2	Part 2	2:55
3	Part 3 – <i>For Jessika</i>	4:20
4	Part 4	2:34
5	Part 5	6:00
6	Part 6	5:00

Jessika Kenney, soprano; Sayaka Kokubo, viola; Penelope Crane, viola;
 Eric Han, cello; David Sabee, cello; Jordan Anderson, double bass;
 Joseph Kaufman, double bass; Ko-ichiro Yamamoto, trombone;
 David Lawrence Ritt, trombone; Stephen Fissel, trombone

TOTAL TIME 22:30

SEATTLESYMPHONY.ORG

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MADE IN USA

SEATTLE SYMPHONY

Founded in 1903, the Seattle Symphony is one of America's leading symphony orchestras and is internationally acclaimed for its innovative programming and extensive recording history. Under the leadership of Music Director Ludovic Morlot since September 2011, the Symphony is heard live from September through July by more than 300,000 people. It performs in one of the finest modern concert halls in the world – the acoustically superb Benaroya Hall – in downtown Seattle. Its extensive education and community-engagement programs reach over 65,000 children and adults each year. The Seattle Symphony has a deep commitment to new music, commissioning many works by living composers each season, including John Luther Adams' *Become Ocean*, which won the 2014 Pulitzer Prize for Music and a 2015 Grammy Award for Best Contemporary Classical Composition. The orchestra has made more than 140 recordings and has received 18 Grammy nominations, two Emmy Awards and numerous other accolades. In 2014 the Symphony launched its in-house recording label, Seattle Symphony Media. For more information, please visit seattlesymphony.org.





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. From 2012 to 2014 Morlot was also Chief Conductor of La Monnaie, one of Europe's most prestigious opera houses.

In the U.S., Ludovic Morlot has conducted the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra and Pittsburgh Symphony. Additionally, he has conducted the Budapest Festival Orchestra, Czech Philharmonic, Danish National Symphony Orchestra, Dresden Staatskapelle, London Philharmonic Orchestra, Orchestre National de France, Royal Concertgebouw Orchestra, Rundfunk-Sinfonieorchester Berlin, Tokyo Philharmonic Orchestra and the Tonhalle-Orchester 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. Ludovic was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contributions to music. He is Chair of Orchestral Conducting Studies at the University of Washington School of Music.

TRIMPIN, SOUND SCULPTOR

Born in Germany in 1951, Trimpin moved to Seattle, Washington in 1980 in search of found objects from the aviation and technology sectors that he can repurpose for art installations. Since then, Trimpin has become widely recognized as a kinetic sculptor, sound artist and musician, and his work can be seen through many commissions and public art projects in the Puget Sound region and across the country. Recipient of numerous awards and grants, Trimpin was awarded a MacArthur "Genius" Award in 1997.





JESSIKA KENNEY, SOPRANO

A composer-singer who does not fear untraveled paths, Jessika Kenney is appreciated by multiple audiences for the vastly different musical forms she has integrated into a distinct style. Her reverence for, and interpretations of, South East Asian and Persian vocal traditions have formed the basis for her main improvisational work. Simultaneously, an ongoing series of collaborations with her husband, composer-violist Eyvind Kang, have her embracing the avant-garde audience. Add to that her performances of Scelsi, Cage and Feldman, and her involvement with experimental metal groups such as Sunn O))) and ASVA, and one realizes that challenging horizons mark Kenney's regular pursuits. In 2014 Kenney received the Artist Trust James W. Ray Distinguished Artist Award for a Washington State artist whose work demonstrates exceptional originality.



World premiere performance of **Above, Below, and In Between.**

[untitled] concert, May 1, 2015, Samuel & Althea Stroum Grand Lobby, Benaroya Hall

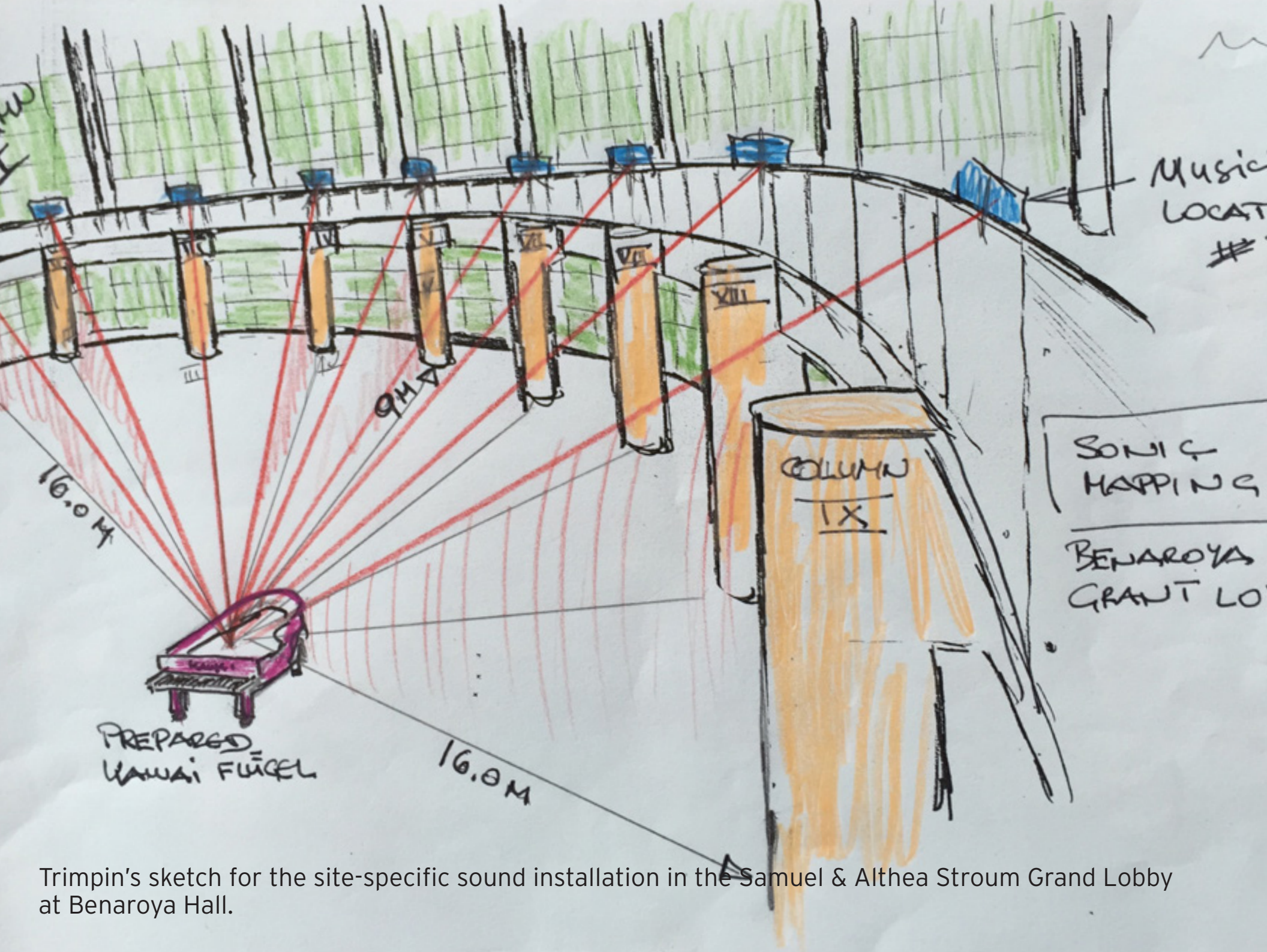


Audience members inspect the prepared piano following the performance.

[untitled] concert, May 1, 2015, Samuel & Althea Stroum Grand Lobby, Benaroya Hall



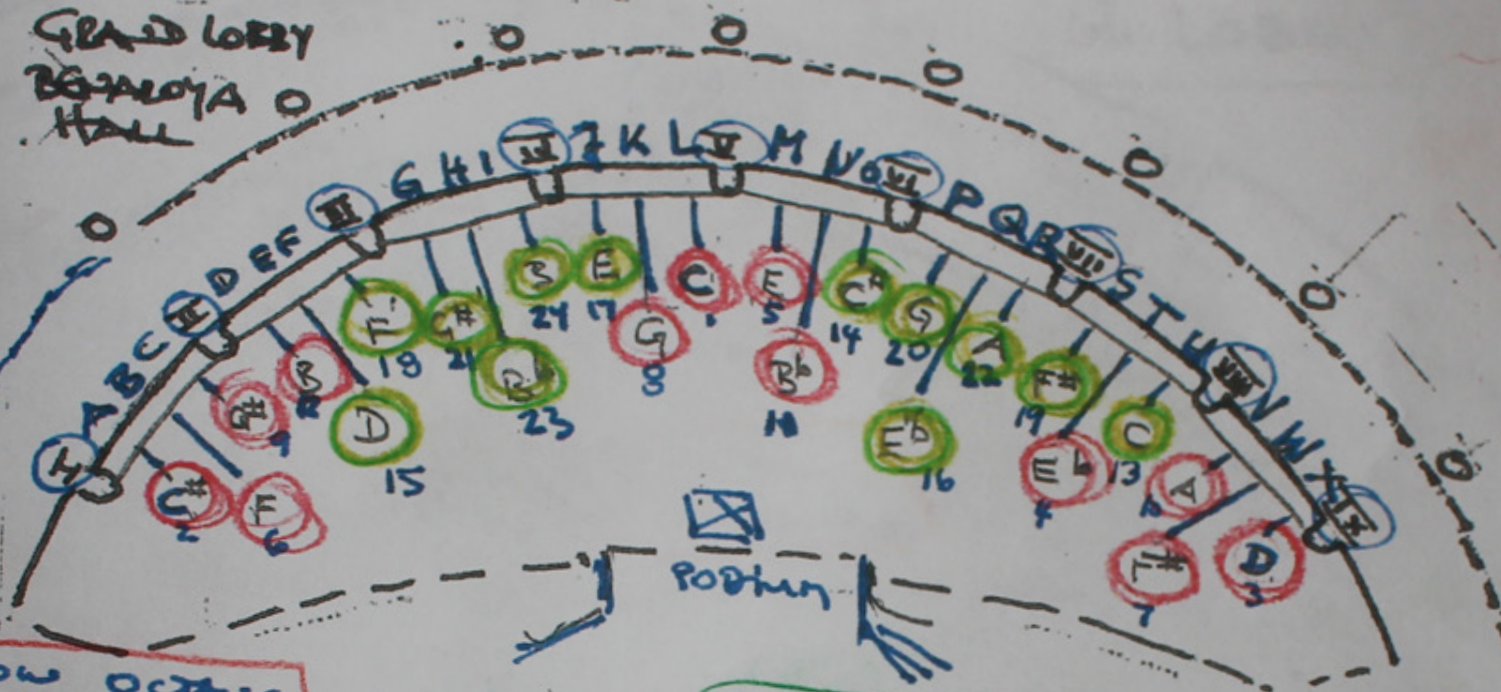
Seattle Symphony musicians stationed on the Promenade above each of the nine columns in the Grand Lobby.
[untitled] concert, May 1, 2015, Samuel & Althea Stroum Grand Lobby, Benaroya Hall



Trimpin's sketch for the site-specific sound installation in the Samuel & Althea Stroum Grand Lobby at Benaroya Hall.

GRAND LOBBY
BENAROYA
HALL

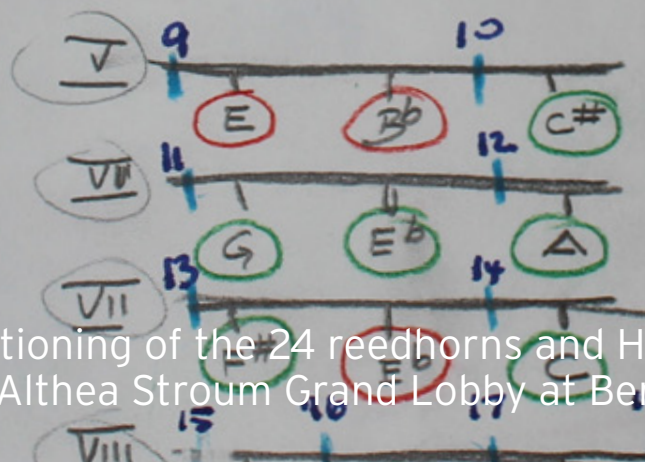
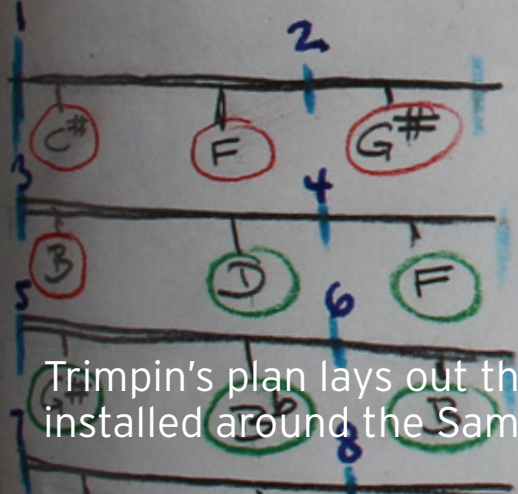
REED HORN 2
POSITION 2



Low octave

High octave

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E
L	A	X	T	M	B	W	K	C	V	N	D	Y	O	E	Q	I	F	S	P	G	R	H	I



HENRY'S
CHIMES
LOWER OCT.
REEDHORN
HIGHER OCT.
REEDHORN

POSITION

C#	1
F	2
G#	3
B	4
D	5
F	6
G#	7
Bb	8
B	9
E	10
G	11
F#	12
Bb	13
C#	14
G	15
Eb	16
A	17
F#	18
Eb	19
C	20
A	21
C	22

Trimpin's plan lays out the positioning of the 24 reedhorns and Henry Brant's nine concert chimes installed around the Samuel & Althea Stroum Grand Lobby at Benaroya Hall.

SEATTLE SYMPHONY

LUDOVIC MORLOT

Harriet Overton Stimson Music Director

Thomas Dausgaard, Principal Guest Conductor
Jeff Tyzik, Principal Pops Conductor

Joseph Crnko, Associate Conductor for Choral Activities
Stilian Kirov, *Douglas F. King Associate Conductor*

Wesley Schulz, Conducting Fellow
Gerard Schwarz, *Rebecca & Jack Benaroya
Conductor Laureate*

FIRST VIOLIN

Alexander Velinzon
David & Amy Fulton
Concertmaster
Emma McGrath
Clowes Family
Associate Concertmaster
Cordula Merks
Assistant Concertmaster
Simon James
Second Assistant
Concertmaster
Jennifer Bai
Mariel Bailey
Cecilia Poellein Buss
Ayako Gamo
Timothy Garland
Leonid Keylin
Mae Lin
Mikhail Shmidt
Clark Story
John Weller
Jeannie Wells Yablonsky
Arthur Zadinsky

SECOND VIOLIN

Elisa Barston
*Principal, supported
by Jean E. McTavish*
Michael Miropolsky
John & Carmen DeLo
Assistant Principal
Second Violin
Kathleen Boyer
Gennady Filimonov
Evan Anderson
Stephen Bryant
Linda Cole
Xiao-po Fei
Sande Gillette
Artur Girsky

Eric Scott
Andrew Yeung

VIOLA

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

CELLO

Efe Baltacıgil
Principal
Susan Williams
Associate Principal
Meeka Quan DiLorenzo
Assistant Principal
Theresa Benshoof
Assistant Principal
Eric Han
Bruce Bailey
Robert 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

Jennifer Godfrey
Travis Gore
Jonathan Green
Nancy Page Griffin

FLUTE

Open Position
*Principal, sponsored
by David J. and Shelley
Hovind*
Judy Washburn Kriewall
Zartouhi Dombourian-Eby

PICCOLO

Zartouhi Dombourian-Eby
Robert & Clodagh
Ash Piccolo

OBOE

Mary Lynch
Principal
Ben Hausmann
Associate Principal
Chengwen Winnie Lai
Stefan Farkas

ENGLISH HORN

Stefan Farkas

CLARINET

Benjamin Lulich,
Mr. & Mrs. Paul R.
Smith Principal Clarinet
Laura DeLuca
Eric Jacobs

E-FLAT CLARINET

Laura DeLuca

BASS CLARINET

Eric Jacobs

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
Susan Carroll
Adam Iascone
Cara Kizer*

TRUMPET

David Gordon
The Boeing Company
Principal Trumpet
James Ross,
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
Principal
Michael Clark
Ron Johnson ‡

HARP

Valerie Muzzolini Gordon
Principal

KEYBOARD

Kimberly Russ, piano +
Joseph Adam, organ +

PERSONNEL MANAGERS

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ASSISTANT PERSONNEL MANAGER

Keith Higgins

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Patricia Takahashi-Blayney
Principal Librarian
Robert Olivia
Associate Librarian
Ron Johnson,
Rachel Swerdlow
Assistant Librarians

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Joseph E. Cook

ARTIST IN ASSOCIATION

Dale Chihuly

MUSIC ALIVE

COMPOSER IN RESIDENCE
Trimpin

HONORARY MEMBER

Cyril M. Harris ‡

+ *Resident*

‡ *In Memoriam*

* *Temporary Musician for
2014-2015 Season*

TRIMPIN ABOVE, BELOW, AND IN BETWEEN

Trimpin (b. 1951) is a singular figure in music, with a singular name to match. A Seattle resident since 1980, he was born in Germany, where his father was a cabinetmaker and an amateur woodwind and brass player. Building from his childhood fascination with sound and design, Trimpin has made his name constructing intricate installations in which computer-controlled signals trigger acoustic sounds – sometimes on traditional instruments (such as pianos and guitars), other times on new instruments that he invents (including an oversized, microtonal bass clarinet). For this new work commissioned by the Seattle Symphony, Trimpin developed a system to incorporate live musicians along with his custom “kinetic instruments.” The setup hinges on the use of a new technology, the Microsoft Kinect, which scans the gestures of the conductor in three dimensions, translating the data from the human “controller” into the MIDI language that communicates with the mechanical instruments.

Trimpin’s new work, *Above, Below, and In Between*, takes its title and inspiration from the physical orientation of the performance space. The structure of the Grand Lobby of Benaroya Hall, with its nine massive columns, led Trimpin to write parts for nine orchestral musicians – three trombones plus pairs of violas, cellos and basses – positioned on the balcony, above the other sound sources. Down below, near the conductor, is a prepared piano, which Trimpin equipped with “numerous small robotic devices to pluck, bow, scratch or play the strings.” In between are the kinetic instruments suspended in midair, including a wind instrument cannibalized

from a reed organ and a mechanized set of chimes. A soprano singer bridges the spatial separation by traveling during the performance; she also stands apart in that her music is partly improvised, whereas the instructions for the orchestral performers and the kinetic instruments are pre-determined. The music is structured in six movements, lasting approximately 23 minutes total, with the entrance of the nine instrumentalists withheld until the final two sections of the piece.

Trimpin dedicated this work to three musical pioneers who mentored him, and who each invented the means to create the music they imagined: Conlon Nancarrow (1912-1997), in the age before digital sequencing, repurposed the player piano, punching the piano rolls by hand to achieve rhythmic patterns and counterpoint far beyond the limits of human performance; Henry Brant (1913-2008) liberated concert music from its traditional stage configuration, finding new ways to spread sound around an acoustic environment; James Tenney (1934-2006) was an early adopter of computer music, using those tools to explore the intricacies of the harmonic spectrum and other new sounds.

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

World premiere recorded live in the Samuel & Althea Stroum Grand Lobby, Benaroya Hall, Seattle, Washington on May 1, 2015.

Commissioned by the Seattle Symphony with funding from *Music Alive*, a national residency program of the League of American Orchestras and New Music USA.

Music Alive Composer-in-Residence, Trimpin is supported by Dorrit and Grant Saviers through the Seattle Symphony's Guest Artists Circle. Additional support for Trimpin is provided by Susan Shanbrom Krabbe and Moe Krabbe.

Above, Below, and In Between – © 2015, Tripmin

Producer: Dmitriy Lipay
Recording Engineer: Dmitriy Lipay
Mastering Engineer: Dmitriy Lipay and Griffin Boyd
Gestural Interaction Designer: Dimitri Diakopoulos
Executive Producer: Simon Woods
Art direction and design: Jessica Forsythe

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