



SEATTLE **SYMPHONY** LUDOVIC MORLOT

FAURÉ

MASQUES ET BERGAMASQUES
PELLÉAS ET MÉLISANDE
DOLLY | PAVANE
FANTASIE | BERCEUSE | ÉLÉGIE

GABRIEL FAURÉ*Masques et bergamasques*

1	<i>Ouverture</i>	3:47
2	<i>Menuet</i>	3:02
3	<i>Gavotte</i>	3:24
4	<i>Pastorale</i>	3:27
5	<i>Fantaisie for Flute / orch. Talmi</i>	5:27
	Demarre McGill, flute	

Pelléas et Mélisande Suite

6	<i>Prélude</i>	6:22
7	<i>Fileuse</i>	2:19
8	<i>Sicilienne</i>	3:51
9	<i>La mort de Mélisande</i>	5:44
10	<i>Berceuse for Violin and Orchestra</i>	4:13
	Alexander Velinzon, violin	
11	<i>Élégie for Cello and Orchestra</i>	6:57
	Efe Baltacıgil, cello	

Dolly / orch. Rabaud

12	<i>Berceuse</i>	2:25
13	<i>Mi-a-ou</i>	2:16
14	<i>Le jardin de Dolly</i>	2:34
15	<i>Kitty valse</i>	2:56
16	<i>Tendresse</i>	3:38
17	<i>Le pas espagnol</i>	2:29
18	<i>Pavane</i>	5:28
	Seattle Symphony Chorale	

TOTAL TIME 70:29

SEATTLESYMPHONY.ORG

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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.





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.

EFE BALTACIGIL, CELLO

Principal Cello of the Seattle Symphony since fall 2011, Efe Baltacigil was previously Associate Principal Cello of The Philadelphia Orchestra. Born in Turkey, he received his bachelor's degree from Mimar Sinan University Conservatory in Istanbul and an artist diploma from the Curtis Institute of Music in Philadelphia. He was named String Player of the Year in Turkey in 2013. Baltacigil's solo highlights include his debut with the Berlin Philharmonic under Sir Simon Rattle, playing Bottesini's Duo Concertante alongside his brother Fora, as well as performances of Tchaikovsky's *Variations on a Rococo Theme* and Dvořák's Cello Concerto with the Seattle Symphony. He has 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.

DEMARRE MCGILL, FLUTE

Seattle Symphony Principal Flute Demarre McGill has also held the same position with the San Diego Symphony, Florida Orchestra and Santa Fe Opera Orchestra, and was Acting Principal Flute with the Pittsburgh Symphony Orchestra from 2005 to 2006. His concerto solo highlights include performances with the symphonies of Baltimore, Milwaukee, Philadelphia, San Diego and Seattle. On television, McGill has appeared on the A&E network series *The Gifted Ones*, NBC's *Today* show and *Nightly News*, and, as a teenager, *Mister Rogers' Neighborhood*. McGill holds a Bachelor of Music in Flute Performance from the Curtis Institute of Music, where he studied with Julius Baker and Jeffrey Khaner. He continued his studies with Baker at The Juilliard School, where he earned a Master of Music degree.

ALEXANDER VELINZON, VIOLIN

Seattle Symphony Concertmaster Alexander Velinzon has performed with such distinguished conductors as James Levine, Kurt Masur, Bernard Haitink, Sir Colin Davis and Michael Tilson Thomas. As a guest concertmaster in Europe and Asia, he has appeared with the London Philharmonic, NDR Radio Philharmonic, Rotterdam Philharmonic, Seoul Philharmonic and WDR Symphony Orchestra. Velinzon joined the Seattle Symphony in 2012, where he made his solo debut performing the Brahms Violin Concerto. Prior to his appointment in Seattle, he served as Assistant Concertmaster of the Boston Symphony Orchestra. Born in St. Petersburg, Russia, Velinzon graduated from the Leningrad School for Gifted Children. After moving to the U.S. in 1990, he studied with renowned pedagogue Dorothy DeLay at The Juilliard School, where he earned his bachelor's and master's degrees.

SEATTLE SYMPHONY CHORALE

The Seattle Symphony Chorale serves as the official chorus of the Seattle Symphony. Over its past four decades, the Chorale has grown in artistry and stature, establishing itself as a highly respected ensemble. Critics have described the Chorale's work as "beautiful, prayerful, expressive," "superb" and "robust," and have praised it for its "impressive clarity and precision." The Chorale's 120 volunteer members, who are teachers, doctors, attorneys, musicians, students, bankers and professionals from all fields, bring not only musical excellence, but a sheer love of music and performance to their endeavor. Directed by Joseph Crnko, Associate Conductor for Choral Activities, the Chorale performs with the Seattle Symphony both onstage and in recorded performances.



SEATTLE SYMPHONY

LUDOVIC MORLOT

The Harriet Overton Stimson Music Director

Gerard Schwarz, *The Rebecca and Jack Benaroya Conductor Laureate*
Stilian Kirov, *The Douglas F. King Associate Conductor*

Jeff Tyzik, *Principal Pops Conductor*
Joseph Crnko, *Associate Conductor for Choral Activities*

FIRST VIOLIN

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

SECOND VIOLIN

Elisa Barston
Principal, sponsored
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

VIOLA

Susan Gulkis Assadi
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

CELLO

Efe Baltacıgil
Principal
Meeka Quan DiLorenzo
Assistant Principal
Theresa Benshoof
Assistant Principal
Eric Han
Diliana Momtchilova
Bruce Bailey
Roberta Hansen Downey

Walter Gray
Vivian Gu
David Sabee

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

FLUTE

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
Principal
Michael Clark
Ron Johnson

HARP

Valerie Muzzolini Gordon
Principal, sponsored
by Sally G. Phinny

KEYBOARD

Kimberly Russ, piano +
Joseph Adam, organ +

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Keith Higgins

ASSISTANT PERSONNEL MANAGER

Scott Wilson

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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

HONORARY MEMBER

Cyril M. Harris ‡

+ *Resident*

‡ *In Memoriam*

* *Temporary Musician*

SEATTLE SYMPHONY CHORALE

Joseph Crnko, Associate Conductor for Choral Activities
Kimberly Russ, Rehearsal Pianist

SOPRANO

Naomi Aldort
Heather Allen
Laura Ash
Amanda Bender
Lolly Brasseur
Emma Crew
Erin M. Ellis
Sool-Lim Sarah Fowler
Zanne Gerrard
Emily Han
Teryl Hawk
Jennie Holland
Kathryn Horntvedt
Seung Hee Kim
Lori Knoebel
Lillian Lahiri
Sara Larson
Lucy Lee
Shelby Leyland
Geraldine Morris
Elisabet Moseng
Helen Odom
Margaret Paul
Sasha S. Philip
Karen Prince
Karrie Ramsay
Emily Reed
Erin Riesebieter
Kirsten Ruddy
Ana Ryker

Emily Sana
Barbara Scheel
Laura A. Shepherd
Heather Allen Strbiak
Sharon Stypulkoski
Ann Swain
Joy Chan Tappen
Bonnie L. Thomas
Toby Trachy
Monica Trantow
Colleen Wallace
Katherine Warner
Elizabeth Warnke
Andrea Wells

ALTO

Cynthia Beckett
Cyra Valenzuela Benedict
Mandy Bowker
Carol Burleson
Grace Carlson
Terri Chan
Roxana Chen
Rachel Cherem
Lauren Cree
Paula Corbett Cullinane
Jaci Cummings
Aurora de la Cruz
Lisa De Luca
Robin Denis
Rachel Feller

Cindy Funaro
Darcy Galvan
Carla Gifford
Marguerite Haskin
Sara Hathaway
Inger Kirkman
Sara Larson
Amy Lassen
Jamie Lilly
Vanessa B. Maxwell
Monica Namkung
Angela Oberdeck
Kathryn Pedelty
Erica J. Peterson
Alexia Regner
Valerie Rice
Dale Schlotzhauer
Darcy Schmidt
Valerie Sloane
Carreen A. Smith
Kathryn Tewson
Paula Thomas
JoAnn Wuitschick
Sun Cha Yun

TENOR

Carl Adair
Joel Beachey
Connor Bennion
Matthew Blinstrub
Leslie Brenner

Ron Cathcart
Will Chen
Perry L. Chinn
Anton R. du Preez
Matthew D. Dubin
Andrew Fisher
Ben Fowler
Matthew Goldberg
David P. Hoffman
Jim Howeth
Neil Johnson
Kevin Kralman
Patrick Le Quere
Kevin G. LeFavour
Ian Loney
Roger Longbotham
James H. Lovell
Andrew Magee
Fred McIlroy
Alexander Oki
William H. Paul
Christopher Reed
Rob Rosamond
Jonathan M. Rosoff
Bert Rutgers
Edward Schneider
Derek Sellers
Morton Stelling
Greg Tiffany
Max Willis
Matthew Woods

BASS

Steve Ahrens
John Allwright
Scott Bessho
Jay Bishop
Hal Bomgardner
Darrel Ede
Morgan Elliott
Curtis Fonger
Steven Franz
J. Patrick Gaffney
Raphael Hadac
Mark Holland
David Talbert Huber
Rob Jones
Rob Kline
Ronald Knoebel
Tim Krivanek
KC Lee
Thomas C. Loomis
Bryan Lung
Gilbert C. Ramirez
Ken Rice
Martin Rothwell
Robert Scherzer
Jim Snyder
Andrew Sybesma
Michael Uyyek
Jared White
Brian Wise

MUSIC OF GABRIEL FAURÉ

Aaron Copland, whose name is indelibly linked with the robust American populism of the 1930s and '40s, might seem an unlikely admirer of one of the most subtle and refined of French composers. But in 1945 Copland wrote an enthusiastic appreciation of Gabriel Fauré, praising "his delicacy, his reserve, his imperturbable calm," his "exquisite" harmonies and "the transparent texture" of his music, qualities that "constitute a kind of Fauré magic that is difficult to analyze but lovely to hear."

Fauré produced his first significant compositions in the 1870s, and he expanded his oeuvre for the next half century. His music connects 19th-century Romanticism with 20th-century modernity. But it is the very original and beautiful aspects of his work, more than his historical position, that have gained Fauré an esteemed place in the pantheon of French composers.

Composed late in Fauré's career, *Masques et bergamasques* is one of many artworks created during the early 20th century that reflect a fascination with *commedia dell'arte*, the improvised theatrical farce that flourished in Italy during the 16th and 17th centuries. (Other pieces of music of this kind include Stravinsky's ballet *Pulcinella*, Schoenberg's melodrama *Pierrot lunaire* and Puccini's one-act opera *Gianni Schicchi*.) In the summer of 1918, Fauré received a request from Raoul Gunsbourg, director of a theater in Monte Carlo, for music to accompany a one-act entertainment with dance, spoken dialogue and pantomime.

The scenario Gunsbourg provided took its slender story line from French poet Paul Verlaine. It concerns Harlequin, Columbine and Gilles, French versions of traditional characters in *commedia dell'arte*. The plot has them

enjoying a holiday on an imaginary and idyllic island when a group of French aristocrats comes ashore. Hiding in nearby bushes, the clowns observe a comedy unwittingly enacted by the four respectable couples, who engage in various flirtations and romantic dalliances. The work's title, proposed by Fauré, also comes from Verlaine, whose poem "*Claire de lune*" (the inspiration for Debussy's famous piano piece) begins:

*Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.*

Your soul is a choice landscape
Where roam charming maskers and bergamaskers,
Playing the lute and dancing and almost
Sad beneath their fanciful disguises.

The word "*bergamasques*" evidently derives from the *bergamasca*, an old Italian dance, though Verlaine uses it simply to evoke music and dancing. For this theater piece, which debuted in Monte Carlo in April of 1919, Fauré provided eight short musical numbers. In a letter to his wife, written just after the premiere, Fauré described his music as being of an "evocative, melancholy – even somewhat nostalgic – character," something that conforms perfectly to the tone of Verlaine's poem.

Even before completing the music for *Masques et bergamasques*, the composer had decided that he would work some of it into a concert suite for orchestra. This consists of an *Ouverture* followed by three dances. The initial movements are modest and charming, with a hint of wistfulness behind

their facades of mock-antique gaiety. The *Pastorale* that concludes the work recalls music from the *Ouverture*.

In 1896 Fauré joined the faculty of the Paris Conservatoire. In addition to teaching composition there, his duties included occasionally writing examination pieces. Fauré produced such works for several instruments, including one for the flute, written in 1898. It would have been unlike Fauré to fashion even an examination piece lacking musical interest. That his ***Fantaisie for Flute*** was published as a concert piece shortly after its use in examinations at the Conservatoire indicates that Fauré regarded it as more than academically useful.

The *Fantaisie* has two sections, the first being in moderate tempo and featuring an expressive melody for the flute. The main body of the piece provides not only a sprightly principal theme but also a spectacular display of virtuosity as the music races to its final cadence. Fauré scored this work for flute and piano. We hear it with the accompaniment orchestrated by the conductor Yoav Talmi.

Pelléas et Mélisande, the drama by the Belgian playwright Maurice Maeterlinck, exerted an enormous influence on musicians throughout Europe in the years around the turn of the 20th century. It provided the subject for Debussy's opera of the same title and engendered three important orchestral scores: Arnold Schoenberg's symphonic poem *Pelleas und Melisande* and suites of incidental music for the play composed by Jean Sibelius and by Fauré.

The story told in *Pelléas et Mélisande* is a dark romance. During a hunting trip, Prince Golaud comes upon a mysterious maiden, Melisande, alone in the

wood. Moved by her vulnerability, he offers her the refuge of his ancestral castle and his hand in marriage. Though she accepts this charity, Melisande finds a more sympathetic companion in Pelleas, Golaud's young half brother. He returns her affection, and with mounting anguish the prince observes their friendship grow into a smoldering love. Inevitably, Golaud's jealousy leads to their deaths and his ruin.

Fauré composed incidental music to accompany a London production of the play in 1898 and subsequently condensed his score to create the four-movement concert suite recorded here. The opening *Prélude* evokes the legendary and timeless quality of the drama. The second movement imagines Melisande at her spinning wheel. Next comes a *Sicilienne* whose quasi-antique melody unfolds over a rippling accompaniment played by harps. The suite closes with a beautiful elegy for the heroine, one that is all the more moving for its refinement and austerity.

Although the ***Berceuse for Violin and Orchestra*** is infrequently heard today, it was once among the most popular of Fauré's compositions. The favor it enjoyed is understandable. This small gem of a piece, which Fauré wrote in 1880 for violin and piano and orchestrated in 1889, entrusts exquisitely expressive phrases to the solo violin, which the orchestra accompanies with gently lilting rhythms.

Fauré wrote his ***Élégie***, for accompanied cello, in 1880 as the slow movement of a projected cello sonata. The piece had its debut at a private concert at the house of Camille Saint-Saëns in June of that year, and its enthusiastic reception, Fauré told his publisher, "greatly encourages me to go on and do the whole sonata." But for reasons unknown, Fauré abandoned his plan for a more extended work, and he eventually published the single movement he

had written as an independent composition. In 1895 he arranged the piano accompaniment for orchestra. The *Élégie* has since then become one of the most popular works in the cello repertory.

The *Élégie* offers a straightforward treatment of two themes, heard in alternation. The first is a long, expressive melody stated at once by the solo cello. At length this gives way to a more animated second subject, which has the featured instrument engaging in dialogue with the orchestra, particularly the woodwinds. The music grows increasingly urgent, leading to a return of the first theme in a more impassioned vein. A coda composed of brief references to both subjects closes the work. All this constitutes a fairly typical design for a 19th-century character piece, which the *Élégie* is. The merit of this piece lies not in any novelty of its musical architecture but, rather, in the poetry of Fauré's melodic invention.

During much of the 19th century and the first part of the 20th, a number of important composers wrote piano music for children, or at least inspired by childhood. Schumann's *Kinderszenen*, Debussy's *Children's Corner* and Bartók's *For Children* are well-known examples. Fauré contributed to this genre one of his most popular works, *Dolly*, a collection of six short pieces written between 1894 and 1897.

The title of this work refers to the first daughter of the singer Emma Bardac, who was once Fauré's lover and later would marry Claude Debussy. The child, Hélène Bardac, known as Dolly to her family, charmed Fauré with her games and play, and these provided the inspiration for *Dolly*. Written for piano four hands, the music was orchestrated in 1906 by the composer and conductor Henri Rabaud.

The suite begins with a *Berceuse*, or lullaby, that Fauré composed for Hélène's first birthday. The origin and meaning of *Mi-a-ou*, the title of the second movement, is uncertain. Fauré's early biographer Emille Vuilleroz asserted that it refers to Hélène's pet cat, and that the animal's lively, capricious jumping and running find reflection in the music. *Le jardin de Dolly* ("Dolly's Garden"), the third piece, is a miniature instance of enchanted nature music.

Kitty valse ("Kitty Waltz"), the title by which the fourth piece is known, is a corruption of the original designation. The Bardac family dog was named Ketty, and Fauré's manuscript bears the designation "Ketty Waltz." The fifth piece, *Tendresse* ("Tenderness"), assumes a clear A-B-A form, with richly harmonized music framing a lyrical panel featuring oboe and horn in an echoic duet. The suite ends with a Spanish dance, a type of composition much favored by French composers of the later 19th and early 20th centuries.

Fauré composed one of his most seductive works, *Pavane*, in the summer of 1887, scoring it for small orchestra. It was at about this time that the composer made the acquaintance of one Robert de Montesquiou, a French aristocrat whose sophisticated literary taste was evinced in an enthusiasm for Verlaine, and whose wealth afforded him the luxury of writing poetry himself. Shortly after Fauré completed the score for *Pavane*, de Montesquiou devised verses to the music, which the composer then incorporated as a choral overlay to the existing orchestral part. Fauré once described the music as "elegant, assuredly, but not particularly important." His judgment is too self-effacing. Fauré's gifts were for subtle nuances of line, harmony and tone color, qualities which this piece reveals in abundance.

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. *Masques et bergamasques* was recorded on October 20 and 27, 2011. *Fantaisie* was recorded on October 27, 2011, and February 15, 2013. *Pelléas et Mélisande* was recorded live in concert on February 14–16, 2013. *Berceuse* was recorded on February 15, 2013. *Élégie* was recorded on February 29, 2012, and November 16, 2012. *Dolly* was recorded on October 20 and 27, 2011, February 29, 2012, May 17, 2012, and November 16, 2012. *Pavane* was recorded on October 27, 2011, February 29, 2012, and May 17, 2013.

Efe Baltacıgil's performances generously underwritten by Patricia and Jon Rosen through the Principal Musicians Circle. Demarre McGill's performances generously underwritten by David J. and Shelley Hovind.

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

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