



SEATTLE SYMPHONY LUDOVIC MORLOT

IVES

SYMPHONY NO. 4
THE UNANSWERED QUESTION
CENTRAL PARK IN THE DARK
SYMPHONY NO. 3

CHARLES IVES

Symphony No. 4

- | | | |
|---|--------------------------------------|-------|
| 1 | <i>Prelude: Maestoso</i> | 3:27 |
| 2 | <i>Comedy: Allegretto</i> | 12:07 |
| 3 | <i>Fugue: Andante moderato</i> | 6:39 |
| 4 | <i>Finale: Largo maestoso</i> | 8:59 |

Cristina Valdés, piano; Joseph Adam, organ; Stilian Kirov,
David Alexander Rahbee, Julia Tai, assistant conductors;
Seattle Symphony Chorale

- | | | |
|---|---------------------------------------|-------|
| 5 | <i>The Unanswered Question</i> | 6:50 |
| | David Gordon, trumpet | |
| 6 | <i>Central Park in the Dark</i> | 11:22 |

Symphony No. 3, "The Camp Meeting"

- | | | |
|---|--|------|
| 7 | <i>Old Folks Gatherin': Andante maestoso</i> | 7:41 |
| 8 | <i>Children's Day: Allegro</i> | 6:50 |
| 9 | <i>Communion: Largo</i> | 7:47 |

TOTAL TIME 71:49

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 100,000 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. Morlot 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.

CRISTINA VALDÉS, PIANO

Considered one of today's foremost interpreters of contemporary music, Cristina Valdés is known for presenting innovative concerts with repertoire ranging from Bach to Xenakis. She has performed across four continents and in venues such as Jordan Hall, the John F. Kennedy Center for the Performing Arts, Le Poisson Rouge, Lincoln Center and Miller Theatre. Her passionate interest in new music has led to collaborations with a multitude of composers including Ezra Laderman, Terry Riley, Morton Subotnick and Joan Tower, among others.

Valdés has appeared both as a soloist and chamber musician at festivals worldwide including Brisbane Arts Festival, the Festival of Contemporary Music in El Salvador, the Foro Internacional de Musica Nueva in Mexico City, Havana Contemporary Music Festival, New Music in Miami and the Singapore Arts Festival.

An avid chamber musician and collaborator, Valdés has toured extensively with the Bang on a Can All Stars, and has performed with Antares, the Mabou Mines Theater Company, the Parsons Dance Company and the Seattle Chamber Players. She has also been a featured performer on both the Seattle Symphony's Chamber series and [untitled] concerts. Valdés holds degrees from the New England Conservatory and SUNY Stony Brook, and is currently an Artist in Residence at the University of Washington.

SEATTLE SYMPHONY CHORALE

The Seattle Symphony Chorale is the official chorus of the Seattle Symphony. Over the past four decades, the Chorale has established 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. The Chorale is directed by Joseph Crnko, Associate Conductor for Choral Activities.



PHOTO FROM LIVE PERFORMANCE OF IVES SYMPHONY NO. 4

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 Velinzhon
David & Amy Fulton
Concertmaster
Emma McGrath
Clowes Family
Associate Concertmaster
Cordula Merks,
John Weller
Assistant Concertmasters
Simon James
Second Assistant
Concertmaster
Jennifer Bai
Mariel Bailey
Cecilia Poellein Buss
Ayako Gamo
Timothy Garland
Leonid Keylin
Mikhail Shmidt
Clark Story
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 Girskey
Mae Lin
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 Baltacigil
Principal
Meeka Quan DiLorenzo
Assistant Principal
Theresa Benshoof
Assistant Principal
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
Jennifer Godfrey
Travis Gore
Jonathan Green
Nancy Page Griffin

FLUTE

Demarre McGill ++
Principal, sponsored
by David J. and Shelley
Hovind
Christie Reside*
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,
Christopher Sereque
Mr. & Mrs. Paul R.
Smith Principal Clarinet
Laura DeLuca
Larey McDaniel

E-FLAT CLARINET

Laura DeLuca

BASS CLARINET

Eric Jacobs
Larey McDaniel

BASSOON

Seth Krimsky
Principal
Paul Rafanelli
Mike Gamburg

CONTRABASSOON

Mike Gamburg

HORN

Jeffrey Fair
Charles Simonyi
Principal Horn
Mark Robbins
Associate Principal
Jonathan Karschney*
Assistant Principal
Adam Iascone
Cara Kizer*

TRUMPET

David Gordon
The Boeing Company
Principal Trumpet
James Ross,
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

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Kimberly Russ, piano +
Joseph Adam, organ +

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Scott Wilson

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Keith Higgins

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Dale Chihuly

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Trimpin

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Cyril M. Harris ‡

+ *Resident*

++ *On Leave*

‡ *In Memoriam*

* *Temporary Musician for*
2013-2014 Season or
2014-2015 Season

THE SEATTLE SYMPHONY WISHES TO RECOGNIZE THE FOLLOWING ADDITIONAL MUSICIANS WHO PERFORMED ON THIS RECORDING:

Blayne Barnes, Dwight Beckmeyer, Edward Botsford, Brittany Boulding Breeden, Ed Castro, Emily Cole, Brian Chin, Tim Christie, Anthony DiLorenzo, Nathan Farrington, Kelly Farris, Erik Gratton, Keith Higgins, Rudi Hoen, Kimberly Houglum, Blaine Inafuku, Charles Jacot, Matthew Kocmierski, Rajan Krishnaswami, Lisa Lewis, Matthew McGrath, John Michel, Sean Osborn, Victoria Parker, Robin Peery, Laura Renz, Sam Schlosser, Christina Siemens, Jessica Sindell, Shannon Spicciati, Adam Trussell, Rob Tucker, Dan Williams, Fred Winkler and Nathan Zgonc.

SEATTLE SYMPHONY CHORALE

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

SOPRANO

Laura Ash
Amanda Bender
Caitlin Blankenship
Lolly Brasseur
Bree Brotnov
Emma Crew
Sarah Davis
Erin M. Ellis
Jacquelyn Ernst
Zanne Gerrard
Emily Han
Teryl Hawk
Sharon Jarnigan
Elizabeth Johnson
Seung Hee Kim
Lori Knoebel
Lillian Lahiri
Lucy Lee
Alyssa K. Mendlein
Geraldine Morris
Helen Odom
Margaret Paul
Sasha S. Philip
Karrie Ramsay
Kirsten Ruddy
Ana Ryker

Emily Sana
Barbara Scheel
Laura A. Shepherd
Ann Swain
Joy Chan Tappen
Bonnie L. Thomas
Toby Trachy
Elizabeth Warnke
Andrea Wells

ALTO

Cynthia Beckett
Cyra Valenzuela Benedict
Kate Billings
Carol Burleson
Grace Carlson
Terri Chan
Rachel Cherem
Christi Leigh Corey
Lauren Cree
Paula Corbett Cullinane
Aurora de la Cruz
Lisa De Luca
Robin Denis
Rachel Feller
Cindy Funaro
Jessica E Gibbons

Carla J. Gifford
Kelly Goodin
Erin Rebecca Greenfield
Sara Hathaway
Inger Kirkman
Sara Larson
Amy Lassen
Vanessa B. Maxwell
Monica Namkung
Angela Oberdeck
Kathryn Pedelty
Erica J. Peterson
Alexia Regner
Valerie Rice
Dale Schlotzhauer
Darcy Schmidt
Carreen A. Smith
Kathryn Tewson
Paula Thomas
JoAnn Wuitschick

TENOR

Matthew Blinstrub
Perry L. Chinn
Anton R. du Preez
David P. Hoffman
Jim Howeth

Neil Johnson
Kevin Kralman
Patrick Le Quere
Matthew Lohse
Ian Loney
James H. Lovell
Andrew Magee
Jakub Martisovits
Alexander Oki
Jonathan M. Rosoff
Bert Rutgers
Edward Schneider
Derek Sellers
Max Willis
Matthew Woods

BASS

Steve Ahrens
John Allwright
Jay Bishop
Hal Bomgardner
Darrel Ede
Morgan Elliott
Steven Franz
Raphael Hadac
Rob Jones
Rob Kline

Ronald Knoebel
Tim Krivanek
Matthew Kuehnl
KC Lee
Thomas C. Loomis
Bryan Lung
Ken Rice
Martin Rothwell
Robert Scherzer
Christopher Smith
Jim Snyder
Andrew Sybesma
Michael Uyyek
Jared White

MUSIC OF CHARLES IVES

The remarkable American composer Charles Ives (1874-1954) has been described as a traditionalist, as a modernist and even as an early avant-gardist. His music has been characterized as nostalgic and as futuristic. What makes Ives truly remarkable is that not one of these descriptors is correct in isolation. Taken together, however, they offer an effective point of departure toward understanding his aesthetic, for in his work Ives attempted nothing less than an embrace of the known musical universe and a simultaneous leap toward musical worlds not yet glimpsed by others: a visionary celebration of diversity. His ambition was exceptional, but what is extraordinary is how much of that ambition was convincingly realized in his finest music. As Aaron Copland wrote, "His complexities don't always add up, but when they do, a richness of experience is suggested that is unobtainable in any other way. For Ives it was a triumph of daring, a gamble with the future that he has miraculously won." Nobody has said it better.

Symphony No. 4 is in every way the largest, the most ambitious and the most extraordinary work this highly individualistic composer ever completed. Unlike the Third, it is scored for enormous forces; in addition to employing a plenitude of the usual orchestral instruments, the symphony requires two pianos, an organ and a mixed chorus for its performance, and the rhythmic complexity of the score – which at times has certain sections of the orchestra operating in virtual independence of other sections – is such that the services of two, and even three, conductors may be necessary at times to hold the piece together. The work did not receive its first performance until 1965, more than a decade after

Ives's death, and not until a few years ago was a fully reliable critical edition of the score available in print. (This is the edition that was used in preparing the performance recorded here.)

To be sure, it is not just the performers who are challenged by this massive creation. Unprepared listeners confronting Ives's symphony for the first time could justifiably find themselves asking, in effect, "What?" and "Why?" Ironically, however, this reaction is not inappropriate at all! According to the first program notes provided for the symphony, Ives told writer Henry Bellamann that "The aesthetic program of the work is. . . the searching questions of What? and Why? which the spirit of man asks of life." Ives went on to explain that this questioning is specifically the point of the brief first movement (*Prelude*), while the three following movements represent "the diverse answers in which existence replies," with the final movement achieving "an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience."

The opening *Prelude* does leave us with a question, literally. This setting of the hymn "Watchman" ends not with the actual concluding text of the original source, but with a phrase adapted from its middle section echoing in our ears: "Dost thou see its beauteous ray?" (referring to a "beaming star" that is a sign of "promise"). The tuneful hymn music is surrounded by material of greater complexity, indicating that the search for meaning and promise is not to be undertaken lightly, and probably will not yield a stress-free journey.

The second movement initially recalls the more complex passages of the first, but the movement is soon taken over by a riot of secular evocations: march

tunes, salon music, suggestions of sentimental 19th-century parlor songs and who knows what else? Teetering often at the edge of (very carefully notated) chaos, the music finally collapses at the end, as if from its own weight, and evaporates into thin air. Is this Ives's poetic exaggeration of the small-town holiday celebrations he loved in his childhood (like those for the Fourth of July), or is it his visionary anticipation of the roaring and jumbled sonic landscape that characterizes 21st-century urban life? Perhaps both, but the composer's point seems to be that, however intense and mesmerizing and even funny these kinds of musical experiences may be, they provide no evident, serious or unified answer to life's essential questions.

After the ambiguities of the first movement and the wild juxtapositions and musical layerings of the second, the remaining two movements offer different approaches to unity. The third movement is like the polar opposite of the second: a traditionally formal, consonant fugue, based on just two hymn melodies ("Missionary Hymn" and "Coronation") and employing a substantially reduced orchestration. Here the musical layering consists of contrapuntal writing according to the "rule-book," and the movement even ends on that most conventional of sounds, an unadorned C-major chord. But is this admittedly beguiling piece truly an "answer" to – or is it just an evasion of – the deeper questions? Ives characterized it as "the reaction of life into formalism and ritualism," so clearly something else, something much more profound, is needed.

With the finale, the full orchestral forces return, in the service of a remarkable processional. A large percussion unit begins and ends the movement solo, and the whole is in the elemental shape of a huge crescendo and decrescendo, with instruments gradually joining the procession up to the point of an intense, nearly

disruptive climax. Following the climax, a sense of unity is regained – a unity that does not sacrifice diversity of rhythms, timbres, chord types and melodic ideas, but that comes instead from the sense of a large and complex body moving with a common purpose – as the orchestral sound slowly recedes and instruments depart the texture. Words fail utterly to describe the import and impact of this music. And indeed, when the choral voices join the orchestra in a final unifying gesture (after being absent since the end of the first movement), it is without words. Their quiet vocalise relays the message that the need for words has been surpassed by the nature of this nearly mystical musical experience. There is no conventional cadence, of course; the music simply fades out of earshot, possibly to continue on indefinitely in the minds and hearts of receptive listeners.

Ives at one point had the idea of pairing *The Unanswered Question* and *Central Park in the Dark*, calling the former "'A Contemplation of a Serious Matter' or 'The Unanswered Perennial Question'" and the latter "'A Contemplation of Nothing Serious' or 'Central Park in the Dark in the Good Old Summer Time'." The two works do share a basic formal strategy, and stylistically are somewhat like funny mirror images of one another. In each case an uninterrupted stream of slow-moving, stylistically consistent string music is overlaid with sporadic, increasingly insistent passages in a decisively different style, scored for other orchestral instruments; a climax is reached, but the strings continue on as if unaffected and uninvolved, and a final reference to the other music suggests that the entire process could begin again, while the work seemingly fades out of earshot, leaving an impression of intriguing ambiguity.

In Ives's own words, the strings in *The Unanswered Question* represent "the silences of the Druids," while the trumpet sounds "the perennial question of

existence, and states it in the same tone of voice each time." The music for wind quartet represents attempts to answer the question. These attempts grow progressively more aggressive and ultimately frustrated, after which the quartet apparently deserts the scene, leaving the trumpet to ask the "question" a final time, while the "silences are heard beyond in undisturbed solitude." This surely is "a contemplation of a serious matter." The idea that "silences" can be heard is especially intriguing. It should be stressed, however, that a listener does not require Ives's program – or any program – to find *The Unanswered Question* eerily evocative and deeply affecting music, communicating its own mysterious message purely through the medium of sound.

Turning to *Central Park in the Dark*, Ives wrote that the strings here represent "the sounds of nature," or "night sounds and silent darkness" – silence in sound again! – while the music for winds, brass and percussion depicts the human activities that are heard against this backdrop: the sounds of vehicles, street singers, pianos and a street band. The music of humanity races to a wild climax and is then cut off abruptly, only to reveal the underlying string music that has been there continuing all along, like some eternal and impermeable force. This is one of the great Ivesian moments; we recognize the string music, of course, but it has been utterly transformed by context: in the wake of the explosive climax, it no longer sounds dense and dissonant as at first, but seems now relatively consonant, serene and almost transparent, and yet it is inarguably the "same" music. Despite the humor of the climax, the unmoved aspect of "nature" in relation to the intense sounds of humanity hints at a profound perspective that belies at least somewhat the notion of *Central Park in the Dark* as a "contemplation of nothing serious." As the piece concludes, amid brief, quiet

reminiscences of the human sounds, Ives's "silent" darkness is being heard once more, and prevails.

Symphony No. 3, "The Camp Meeting" presents the composer at his most traditionally accessible. This work, reflective of religious observances in small-town 19-century New England, consistently evokes American hymn music both specifically, through frequent quotations and paraphrases, and generally, in terms of style and emotional affect. Nevertheless, this is unmistakably Ives: the music hardly ever sounds literally like hymnody, because Ives's musical idiom stretches the melodic, harmonic and rhythmic language of its sources in unexpected and imaginative ways. It is as if the composer is regarding beloved music from his childhood and youth through the lens of his own highly distinctive adult musical perception, demonstrating deep affection for the hymn music while asserting its continuing relevance. A characteristic instance of this may be found in the optional "off-key" distant church bells with which Ives concludes his score.

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

Recorded in the S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle, Washington. Symphony No. 4 was recorded live in concert on January 29 and 31, 2015. *Central Park in the Dark* and *The Unanswered Question* were recorded on September 26, 2014 and April 3, 2015. Symphony No. 3 was recorded on May 14, 2014, September 9, 10 and 26, 2014 and April 3, 2015. Special thanks to Thomas M. Brodhead, Arranger/Editor, Charles Ives Society Critical Edition Performance Score, 2011.

The performances of Symphony No. 4 were presented as part of the Delta Air Lines Masterworks Season.

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The Unanswered Question – © 1934, Peermusic
Central Park in the Dark – © 1909, Schott Music
Symphony No. 3, “The Camp Meeting” – © 1910, G. Schirmer

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Recording Engineer: Dmitriy Lipay
Mastering Engineer: Dmitriy Lipay
Executive Producer: Simon Woods
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