

SEATTLE **SYMPHONY** LUDOVIC MORLOT

**DVOŘÁK**  
SYMPHONY NO. 9 NEW WORLD

**VARÈSE**  
AMÉRIQUES

**ANTONÍN DVOŘÁK**

Symphony No. 9 in E minor, Op. 95, “From the New World”

<b>1</b>	<i>Adagio—Allegro molto</i> .....	12:04
<b>2</b>	<i>Largo</i> .....	12:22
<b>3</b>	<i>Scherzo: Molto vivace</i> .....	7:39
<b>4</b>	<i>Allegro con fuoco</i> .....	11:45

**EDGARD VARÈSE**

<b>5</b>	<i>Amériques</i> .....	23:52
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**TOTAL TIME** ..... 67:45

**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](http://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.



Photo: Ben VanHouten

# SEATTLE SYMPHONY

## LUDOVIC MORLOT

*The Harriet Overton Stimson Music Director*

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

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

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

### FIRST VIOLIN

Alexander Velinzon  
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Concertmaster  
Emma McGrath  
*The Clowes Family*  
Associate Concertmaster  
John Weller  
Assistant Concertmaster  
Simon James  
Second Assistant  
Concertmaster  
Jennifer Bai  
Mariel Bailey  
Cecilia Poellein Buss  
Jun Liang Du  
Ayako Gamo  
Timothy Garland  
Leonid Keylin  
Cordula Merks  
Mikhail Schmidt  
Clark Story  
Jeannie Wells Yablonsky  
Arthur Zadinsky

### SECOND VIOLIN

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

Mae Lin  
Virginia Hunt Luce  
Eric Scott  
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  
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### CELLO

Efe Baltacigil  
Principal  
Susan Williams  
Associate Principal  
Meeka Quan DiLorenzo  
Assistant Principal  
Theresa Benshoof  
Assistant Principal  
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Roberta Hansen Downey  
Walter Gray  
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Diliana Momtchilova  
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*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

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

### ENGLISH HORN

Stefan Farkas

### CLARINET

Benjamin Lulich,  
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

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Jeffrey Fair  
*The Charles Simonyi*  
Principal Horn  
Mark Robbins  
Associate Principal  
Jonathan Karschney\*  
Assistant Principal  
Susan Carroll  
Adam Iascione  
Cara Kizer\*  
TRUMPET  
David Gordon  
*The Boeing Company*  
Principal Trumpet  
James Ross,  
Christopher Smith  
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

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Valerie Muzzolini Gordon  
Principal

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Joseph Adam, organ +

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‡ In Memoriam

\* Temporary Musician for  
2014-2015 Season

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

James Babor, Brittany Boulding  
Breedon, Blayne Barnes, Eugene  
Bazhanov, Natasha Bazhanov, Edward  
Botsford, Edward Burns, Jennifer Caine,  
Catherine Case, Brian Chin, Emily Cole,  
Anthony DiLorenzo, Matthew Drumm,  
Allison Farkas, Karen Freer, Gunnar  
Folsom, Eric Gaenslen, André Goodrich,  
Joseph Gottesman, Selena Greso,  
Arthur Grossman, Montgomery Hatch,  
Keith Higgins, Jonathan Hill, Adriana  
Hulscher, Charles Jacot, Jill Jaques,  
Matthew Kocmierski, Wojtek Komsta,  
Matthew McGrath, Jennifer Nelson,  
Doug Nierman, Victoria Parker, Robin  
Peery, Toby Penk, Francine Peterson,  
Richard Reed, Matt Smallcomb, Alicia  
Suarez, Rob Tucker, James Weaver,  
Dan Williams and Keith Winkle.

## COMING TO AMERICA

“[Through the ship’s] windows could be seen all the Battery end of New York and the first vague visions of sky-scrapers. Then ... we were descending by lifts and by gangways from the high upper decks of the ship down onto the rocky ground of the United States. I don’t think that any American ever set foot in Europe with a more profound and delicious thrill than that which affected me at that instant. I was there!”

So wrote Arnold Bennett, an English traveler, of his arrival on American soil, in 1912. His excitement at first gazing on the New World, of at last being able to say “I was there!” after a long trans-Atlantic voyage, has been shared by countless others, visitors and immigrants alike. Bennett went on to describe the vivid impressions made upon him by New York, Boston, the nation’s capital and other cities, as well as by the landscape he saw; and in this, too, he joined the ranks of many who came before and after him. The new-comer to America might or might not approve or disparage, enjoy or detest, love or loathe what is to be found here. Few, if any, feel indifferent.

Among the countless persons who have made their way to our nation’s shores are more than a few composers. During the 1930s and early ‘40s, Schoenberg, Stravinsky, Bartók, Hindemith and others found refuge here from the calamities befalling Europe. Well before them, however, came such major figures as Tchaikovsky, Dvořák, Mahler, Bloch, Prokofiev, Rachmaninov, Ravel and Varèse. Some stayed briefly, others settled here. Two of them,

Dvořák and Varèse, created major compositions inspired, in different ways, by their experience of America. Those compositions are the subject of this recording.

Antonín Dvořák spent much of 1892 through 1895 in the United States – mostly in New York, where he served as director of a short-lived music conservatory, but also in Iowa, where he spent a summer living with a community of Czech emigrant farmers. It was during his first year in America that Dvořák composed his **Symphony No. 9**, which bears the subtitle “From the New World.” Dvořák declared that he intended the subtitle to mean “Impressions and greetings from the New World.” This is hardly the musical panorama of America and American life that some commentators have heard in the piece. Still, Dvořák stated that the music’s American provenance should be evident, and he told a correspondent: “I do know that I would never have written [it] ‘just so’ had I never seen America.”

The “New World” Symphony uses the classic four-movement design in which Dvořák cast all his major symphonies. Also following well-established tradition is the introduction in slow tempo that prefaces the first movement. The meditative atmosphere of this passage finally is shattered by an ominous figure rising up from the low strings and brass. A timpani roll and suspenseful tremolo note high in the violins then herald the principal theme of the movement proper, a theme given out by the horns and woodwinds. Dvořák develops this idea in highly dramatic fashion and balances it with two less weighty melodies, the first introduced by the woodwinds, the other presented in the low register of the flute.

After this strong opening movement comes one of the composer’s most

famous creations, a *Largo* featuring a deeply poignant melody sung by English horn. But the beauty of that theme should not distract us from the strange power of the brass chords that frame the movement, nor to the melting poignancy of the second subject. That theme presents melancholy phrases in the woodwinds against tremolo figures in the strings that sound like wind rustling through tree branches against a bleak autumn sky.

The *Scherzo* that follows balances fierce energy with a relaxed and folkloric central episode. Both the second and third movements also include recollections of themes from the opening, and Dvořák extends this idea to the finale. Here recollections from each of the preceding movements provide, in the symphony's final minutes, a comprehensive and exciting conclusion.

Twenty years after Dvořák concluded his American sojourn and returned to Prague, another composer arrived in New York. Although he planned to spend only a few months there, Edgard Varèse stayed for the remainder of his life. His decision to settle in the United States permanently is not the only point of difference between him and Dvořák. Whereas the latter's music spoke the tonal language of 19th-century Romanticism, Varèse belonged to the seminal generation of modernist composers born between 1874 and 1884, a generation that also included Stravinsky, Ives, Bartók, Schoenberg and Webern. Of these visionary musicians, Varèse proved the most independent and innovative, eventually creating not only a new harmonic syntax but an entirely novel conception of the fabric of music, one that elevated rhythm, texture, tone color and dynamics to places of importance above those of line and harmony.

Varèse did not come to this radical development quickly or easily. Indeed, when he arrived in the United States, he was at a point of crisis in his creative life, dissatisfied with the direction of his music but uncertain how to proceed. America – more particularly, New York – showed him the way forward. Following a period of reflection, Varèse renounced all his previous compositions and set to work on a large orchestral piece, which he titled *Amériques*. He recalled that he wrote it “still under the spell of my first impressions of New York – not only New York seen but more especially heard... I worked in my West Side apartment, where I could hear all the river sounds – the lonely foghorns, the shrill peremptory whistles – the whole wonderful river symphony, which moved me more than anything ever had before. Besides, as a boy, the mere word ‘America’ meant all discoveries, all adventures. It meant the unknown. And in this symbolical sense – of new worlds on this planet, in outer space, in the minds of men ...”

Despite this bold claim to uncharted musical realms, *Amériques*, which Varèse did not complete until 1921 or 1922, shows its author still striving for the remarkable originality he would achieve in his later work, and it reveals various European influences, most notably that of Stravinsky. Yet the work also shows a great deal of originality, and it explores musical concerns that would fascinate the composer during the years ahead. Notable among these are the invention of complex instrumental sonorities – “sound masses,” Varèse called them – as a primary compositional procedure. This approach entailed giving instrumental color and aural texture unusually important roles; reducing thematic material to brief motifs that tend not to evolve or develop, but instead remain fairly static; the prevalence of asymmetrical

rhythms; and the stratification of the orchestra into choirs of like instruments (winds, strings, percussion) that play distinct streams of music, often simultaneously.

The opening moments of *Amériques* present the work's most notable melodic idea and reveal clearly the influence of another composition on this music. That composition is *The Rite of Spring*. (Varèse had attended the famous premiere of Stravinsky's ballet in Paris in 1913.) Though quite different in its melodic profile, the phrase played repeatedly by alto flute in the first minutes of the piece suggests the same quality of incantation produced by the famous bassoon solo that begins *The Rite*. The association is reinforced by counterpoint from the bassoon in the form of a brief, sinuous figure that appears prominently in Stravinsky's composition also. Numerous other parallels between these two works could be cited – the use of ostinato (repetitive) figures, percussive chords in steady but irregularly accented rhythms, various details of instrumentation – but it is above all a shared sense of Dionysian energy that links them.

Varèse recalls the alto flute's melodic idea a number of times during the course of *Amériques*, often with slight modification and often in the voices of other instruments, particularly the trumpet. But he also counters this motif with sonorities that are more like palpable sonic objects than thematic figures. These include huge block chords, shrill woodwind figures that sweep by in densely harmonized melodic swirls, explosions of percussion music, the wailing of a siren, great waves of sound for the full orchestra that threaten to swamp the composition. The piece takes shape as a kind of dialectic between the recurring thematic idea of the opening measures and these

throbbing, growling, viscerally affecting sonorities that rise up to obliterate it. As it unfolds, the music progresses through a series of frenzied climaxes spaced over nearly half an hour. The final minutes are hair-raising.

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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.

Recorded live in concert at the S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle Washington, on September 29 & October 1, 2011 (Varèse), and October 2–4, 2014 (Dvořák).

The 2011 performances were presented as part of the Wyckoff Masterworks Season.  
The 2014 performances were presented as part of the Delta Air Lines Masterworks Season.

*Amériques* – © 1927 Ricordi, Milan

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

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