

A black and white, close-up portrait of a man, likely the tenor Kenneth Tarver, looking down and to the left. The lighting is dramatic, with strong highlights on his face and deep shadows elsewhere. The background is blurred, suggesting an indoor setting with light coming from a window.

SEATTLE **SYMPHONY** LUDOVIC MORLOT

**BERLIOZ**

REQUIEM

LA MORT D'ORPHÉE  
KENNETH TARVER, TENOR

**HECTOR BERLIOZ**

Requiem

<b>1</b>	<i>Requiem et Kyrie: Introit</i> .....	9:23
<b>2</b>	<i>Dies irae: Prose—Tuba mirum</i> .....	11:09
<b>3</b>	<i>Quid sum miser</i> .....	2:59
<b>4</b>	<i>Rex tremendæ</i> .....	5:36
<b>5</b>	<i>Quaerens me</i> .....	4:23
<b>6</b>	<i>Lacrymosa</i> .....	9:59
<b>7</b>	<i>Offertorium: Chœur des âmes du Purgatoire</i> .....	8:28
<b>8</b>	<i>Hostias</i> .....	3:29
<b>9</b>	<i>Sanctus</i> .....	9:45
<b>10</b>	<i>Agnus Dei</i> .....	10:42

Kenneth Tarver, tenor

Seattle Symphony Chorale | Seattle Pro Musica

<b>11</b>	<i>La mort d’Orphée</i> (“The Death of Orpheus”).....	12:55
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*Introduction et Monologue—*

*Bacchanale*

Kenneth Tarver, tenor

Seattle Symphony Chorale

<b>TOTAL TIME</b> .....	88:48
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**MADE IN USA**

## SEATTLE SYMPHONY

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 from September through July by more than 500,000 people through live performances and radio broadcasts. 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. The orchestra has made nearly 150 recordings and has received three Grammy Awards, 23 Grammy nominations, two Emmy Awards and numerous other accolades. In 2014 the Symphony launched its in-house recording label, Seattle Symphony Media.





## 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.

## KENNETH TARVER, TENOR

Kenneth Tarver is considered one of the outstanding Bel Canto tenors of his generation, acknowledged for his beauty of tone, virtuosic technique, extensive and even vocal range, coupled with an attractive and elegant stage presence. A specialist in Mozart and demanding virtuosic operatic repertoire, he has appeared at the most prestigious opera houses and concert halls around the world, performing both well-known and seldom-performed works with conductors such as René Jacobs, Riccardo Chailly, Pierre Boulez and Claudio Abbado.

He has appeared at leading opera houses, including the Royal Opera House-Covent Garden, Wiener Staatsoper, Deutsche Oper Berlin, Staatsoper Unter den Linden, Bayerische Staatsoper, Dresden Semperoper, Gran Teatre del Liceu in Barcelona, Opéra Comique in Paris, Theatre de La Monnaie in Brussels, the Metropolitan Opera in New York and the Festival in Aix-en-Provence, cultivating a wide repertoire from Baroque through Classical (Handel, Mozart, Haydn), Bel Canto (Rossini, Donizetti, Berlioz) and contemporary repertoire (Shchedrin, Stravinsky). As a recording artist, Tarver has an extensive catalogue and has been awarded two Grammys.



# SEATTLE SYMPHONY

## LUDOVIC MORLOT

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Joseph Crnko, *Associate Conductor for Choral Activities*  
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Gerard Schwarz, *Rebecca & Jack Benaroya Conductor Laureate*

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Alexander Velinzon  
*David & Amy Fulton*  
*Concertmaster*  
Open Position  
*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  
Blayne Barnes •  
Emily Cole •  
Nathan Cole ▲▲  
Kelly Farris •  
Elizabeth Phelps •  
Joy Rhee •  
Judith Kim •

### 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  
Natasha Bazhanov  
Brittany Boulding Breeden  
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Blayne Barnes ■  
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Justin Woo •  
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Sande Gillette •  
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Susan Gulkis Assadi  
*PONCHO Principal Viola*  
Arie Schächter  
*Assistant Principal*

Mara Gearman  
Timothy Hale  
Vincent Comer  
Penelope Crane  
Wes Anderson Dyring  
Sayaka Kokubo  
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Theresa Benshoof  
Nathan Chan  
Eric Han  
Bruce Bailey  
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Walter Gray  
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Joy Payton-Stevens  
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Joseph Kaufman  
*Assistant Principal*  
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Jonathan Burnstein  
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Demarre McGill  
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### PICCOLO

Zartouhi Dombourian-Eby  
*Robert & Clodagh Ash*  
*Piccolo*

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Mary Lynch  
*Principal*  
Ben Hausmann ◊  
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Chengwen Winnie Lai  
Stefan Farkas  
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Stefan Farkas

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Emil Khudyev  
*Associate Principal*  
Laura DeLuca  
*Dr. Robert Wallace*  
*Clarinet*  
Eric Jacobs

### E-FLAT CLARINET

Laura DeLuca

### BASS CLARINET

Eric Jacobs

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Seth Krimsky  
*Principal*  
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Mike Gamburg  
Edward Burns •  
David Lawrence Ritt ♦  
Stephen Fissel  
Ross Holcombe •  
Carson Keeble ■■  
Michael Maier •  
Doug Nierman •  
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Jeffrey Fair  
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John Turman  
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*The Boeing Company*  
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Tony DiLorenzo ■■  
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Vincent Green •  
Sara Viens ■

### TROMBONE

Ko-ichiro Yamamoto  
*Principal*  
David Lawrence Ritt ♦  
Stephen Fissel  
Ross Holcombe •  
Carson Keeble ■■  
Michael Maier •  
Doug Nierman •  
Keith Winkle •

### BASS TROMBONE

Stephen Fissel

### TUBA

John DiCesare  
*Principal*

Julio Cruz •  
Jonathan Hill •

### TIMPANI

Michael Crusoe  
*Principal*  
Matthew Decker ◊  
*Assistant Principal*  
Matthew Drumm •  
Gunnar Folsom •  
Blaine Inafuku •  
Rob Tucker •

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*Principal*

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Joseph E. Cook

### ARTIST IN ASSOCIATION

Dale Chihuly

### HONORARY MEMBER

Cyril M. Harris †

+ Resident

† In Memoriam

\* Temporary musician for  
2017–2018 season

° Concertmaster  
on Requiem

▲ Concertmaster  
on *La mort d'Orphée*  
2016 recording

◊ Principal on Requiem  
~ Principal on

*La mort d'Orphée*  
2015 recording

• Principal on  
*La mort d'Orphée*  
2016 recording

• Extra musician on  
Requiem

■ Extra musician  
on *La mort d'Orphée*

## SEATTLE SYMPHONY CHORALE

The Seattle Symphony Chorale serves as the official chorus of the Seattle Symphony. Over the 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.

### JOSEPH CRNKO

*Associate Conductor for Choral Activities*

#### SOPRANO

Caitlin Anderson-Patterson  
 Laura Ash  
 Amanda Bender  
 Caitlyn Blankenship  
 Lolly Brasseur  
 Bree Brotnov  
 Ellen Cambron  
 Emma Crew  
 Erin M. Ellis  
 Jacquelyn Ernst  
 Zanne Gerrard  
 Kaitlyn Gervais  
 Samantha Gorham  
 Emily Han  
 Teryl Hawk  
 Elizabeth Husmann  
 Caitlin Hutten  
 Sharon Jarnigan  
 Elizabeth Johnson  
 Katy Kaltenbrun  
 Seung Hee Kim  
 Lori Knoebel  
 Lillian Lahiri  
 Kori Loomis  
 Janelle Maroney  
 Megan McCormick  
 Alyssa Mendlein  
 Adrienne Selvy Mildon  
 Geraldine Morris  
 Kristen Nelson

Rachel Nofziger  
 Helen Odom  
 Nicolle Omiste  
 Margaret Paul  
 Sasha S. Philip  
 Kaitlyn Puryear  
 Emily Reed  
 Kirsten Ruddy  
 Ana Ryker  
 Emily Sana  
 Barbara Scheel\*  
 Laura A. Shepherd  
 Joy Chan Tappen  
 Bonnie Thomas  
 Catherine Thornsley  
 Toby Trachy  
 Andrea Wells

#### ALTO

Cynthia Beckett  
 Cyra Valenzuela  
 Benedict  
 Kate Billings  
 Ivy Rose Bostock  
 Nancy Brownstein  
 Carol Burleson  
 Kathryn Cannon Miller  
 Grace Carlson  
 Terri Chan  
 Rachel Cherem  
 Christi Corey  
 Lauren Cree

Paula Corbett Cullinane  
 Aurora de la Cruz  
 Lisa De Luca  
 Robin Denis  
 Cindy Funaro  
 Carla J. Gifford  
 Amy Gleixner  
 Kelly Goodin  
 Catherine Haddon  
 Shan Jiang  
 Shreya Joseph  
 Inger Kirkman\*  
 Sara Larson  
 Amy Lassen  
 Rachel Lieder Simeon  
 Vanessa Maxwell  
 Monica Namkung  
 Angela Oberdeck  
 Katy Pedelty  
 Erica J. Peterson  
 Angela Petrucci  
 Karis Pratt  
 Beth Puryear  
 Alexia Regner  
 Valerie Rice  
 Emily Ridgway  
 Dale Schlotzhauer  
 Darcy Schmidt  
 Carreen A. Smith  
 Heather Allen Strbiak  
 Kathryn Tewson  
 Paula Thomas

JoAnn Wuitschick  
 Mindy Yardy

#### TENOR

Matthew Blinstrub  
 James Clarke  
 Spencer Davis  
 Anton R. du Preez  
 Jacob Garcia  
 Jim Howeth  
 Neil Johnson  
 Kevin Kralman\*  
 Patrick Le Quere  
 Ian Loney  
 James H. Lovell  
 Andrew Magee  
 Lucky James  
 Midaugh  
 Ed Morris  
 Alexander Oki  
 James Pham  
 Theodore Pickard  
 Vijay Ramani  
 Christopher Reed  
 Jonathan M. Rosoff  
 Bert Rutgers  
 Peter Schinske  
 Alan Sheaffer  
 Spencer Small  
 M. Scott Spalding  
 Max Willis

#### BASS

John Allwright  
 Christopher Benfield  
 Jay Bishop  
 Hal Bomgardner  
 Andrew Cross  
 Darrel Ede  
 Morgan Elliott  
 Evan Figueras  
 Curtis Fonger  
 Steven Franz  
 David Gary  
 Raphael Hadac  
 Kelvin Helmeid  
 Rob Jones  
 Ronald Knoebel  
 Tim Krivanek  
 KC Lee  
 Thomas C. Loomis  
 Bryan Lung  
 Glenn Nielsen  
 Brandon John Reid  
 Ken Rice  
 Martin Rothwell\*  
 Edward Sam  
 Christopher Smith  
 Garrett Smith  
 Jim Snyder  
 Joseph To  
 Michael Uyyek  
 Jared White

\* principal of section for Requiem

## SEATTLE PRO MUSICA

Seattle Pro Musica is a critically acclaimed choral organization whose mission is to enrich and inspire audiences, singers and community through the experience of choral artistry, and to increase access to and appreciation of choral music. Recipient of the Margaret Hillis Award for Choral Excellence and the ASCAP/Chorus America Award for Adventurous Programming, Seattle Pro Musica is ranked by *American Record Guide* as “among America’s very best choirs.” Under the baton of Artistic Director and Conductor Karen P. Thomas, Seattle Pro Musica has received international acclaim for its recordings and live performances. *Choir & Organ* writes: “Seattle Pro Musica presents a cappella singing at its best.” *Fanfare* says: “This is truly an extraordinary choir.” Seattle Pro Musica has appeared by invitation for numerous international and national festivals, and has performed with Jane Eaglen, Andrea Bocelli, Josh Groban, Pacific MusicWorks and the Seattle Symphony. In 2014 members of Seattle Pro Musica appeared on the Grammy Award-winning album *Winds of Samsara*.

### KAREN P. THOMAS

*Artistic Director & Conductor*

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#### SOPRANO 1

Helen Anderson  
Jordan Berg  
Stephanie Gray  
Ashley Husmann  
Teresa Nemeth  
Katie Skovholt  
Jenny Spence

#### SOPRANO 2

Lillian Balmforth  
Jonna Farley  
Erin Gabriel  
Sophia Jung  
Shadia Kawa  
Elaine Lee  
Ada Ng  
Jan Strand  
Judy Williams

#### ALTO 1

Marissa Burkey  
Allison Freel  
Emily Jordan  
Liz Langeland  
Teena Littleton  
Rose Morrison  
Corina Rahmig  
Jessica Staire  
Marit Trelstad  
Hannah Won

#### ALTO 2

Gail Broder  
Cathy Federici  
Miriam Nunley  
Liz Reed Hawk  
Kelly Sanderbeck  
Elizabeth Sanders

Karen Segar  
Anna Thelen

#### TENOR 1

Chris Burch  
Jacob Buys  
Casey Glick  
Anthony Gromko  
Jim Howeth  
Kevin Kralman

#### TENOR 2

David Dodman  
Rich Eckert  
Grégoire Lurton  
Jonathan Siehl  
Danny Szydlo  
Fred Williams

#### BASS 1

Jim Bartscher  
John Draxler  
Ben Flynn  
Ryan Gao  
Frank Hadder  
Peter Hemmen  
Rick Johnson  
Wes Kim  
Josh Smith

#### BASS 2

Brian Grant  
Peter Lifland  
Tom Lin  
Lee Maneman  
Jon Repp  
Chris Rule  
Grant Vandehey



TENOR **KENNETH TARVER** SINGS FROM THE LOFT OF THE WATJEN CONCERT ORGAN DURING A SEATTLE SYMPHONY PERFORMANCE OF **BERLIOZ'S REQUIEM**.



## THE MUSIC OF BERLIOZ

The first performance of Hector Berlioz's *Grande messe des morts*, or **Requiem**, took place in Paris in December 1837. It was one of the high points of its author's career, but this triumph did not come easily. Still in his early 30s, Berlioz was widely considered the untamed radical among French composers, and the conservative bureaucrats who controlled the Paris Opéra, the Conservatoire and other musical institutions saw fit to place obstacles in his path whenever they could. In the case of the Requiem, these nearly proved fatal to one of the monuments of 19th-century French music.

The composition was engendered in 1836 by a commission from France's Minister of the Interior, whose duties included overseeing artistic affairs for the government. This official, Berlioz wrote in his *Memoirs*, "belonged to that small minority of French politicians who are interested in music, and to the still more select company who have a feeling for it." The Requiem he asked Berlioz to compose was to be performed in honor of the martyrs of the Revolution of 1830, the brief uprising that thwarted the efforts of King Charles X to extend his powers.

Although Berlioz fulfilled the commission in the short time allowed him, the government summarily cancelled the performance shortly before it was to take place. But in October 1837 a French general, Charles-Marie de Damrémont, was killed while leading an assault on the Algerian city of Constantine. His death occasioned a solemn funeral service in Paris, and this revived plans to present Berlioz's Requiem. But the composer's troubles were not yet over. First Luigi Cherubini, the powerful director of the Conservatoire and composer of several requiem masses, took offense at being passed over in favor of a young upstart on this important occasion, and he maneuvered behind the scenes to have Berlioz's work replaced with one of his own. Berlioz managed to ward off this threat, but he failed to prevent another intrusion: the insistence by an unnamed official that the performance be entrusted to François Habeneck.

The most distinguished French conductor of the day, Habeneck was now an old man and no friend to Berlioz. The composer's misgivings about Habeneck's ability to direct the large and complex work proved well founded when, during the performance, the venerable conductor paused in his labors for a pinch of snuff, allowing the musicians simply to play on without his direction. This occurred just at the approach of a critical transition between sections — "the one moment," Berlioz exclaims in his *Memoirs*, "in which the conductor's direction is absolutely

indispensable.” The composer managed to save the performance by leaping to his feet and leading the musicians through the passage, but he remained incensed at what he suspected was a plot to sabotage him. If a conspiracy did exist, however, it clearly failed. The success of the Requiem greatly boosted Berlioz’s standing in France, and it stands as one of his finest achievements.

In composing his Requiem, Berlioz liberally rearranged the traditional Latin text of the *Missa pro defunctis*, for his goal was to exploit the musical and dramatic potential of the Catholic funeral liturgy rather than to produce a narrow, literal reading. The music is impressive on a number of counts, most obviously in its heroic scale. Berlioz delighted in grandiose effects, and he orchestrated them superbly. But we should not assume that in employing large forces, great sonorities and an expansive musical architecture he was merely indulging his own proclivities. On the contrary, these features of the work were pragmatic responses to the occasion and setting for which it was written.

From the start, Berlioz understood that he was composing for an important civic ceremony, and in France this brought certain expectations. The tradition of large-scale compositions for public gatherings established during the French Revolution had carried over into the Imperial era of Napoleon and his successors, and such music was expected to glorify the state as much as display the composer’s artistry.

In addition to fulfilling this need, Berlioz was careful to consider the acoustic space for which he was writing. The Church of the Invalides, where the performance was to take place, is among the largest in Paris, and music composed on an insufficient scale would seem incongruous in its vast confines. Berlioz solved this problem boldly. He employed a large contingent of singers and instrumentalists for his performance and used the spatial configuration of the church to dramatic effect by stationing four brass choirs in separate corners, thereby creating the striking antiphonal sonorities, the calls and responses, of the *Tuba mirum* section.

But despite the overall grandeur of the score, much of the Requiem is restrained and intimate in tone. Indeed, the quiet passages serve to heighten the effect of the more dramatic ones. The *Dies irae* passage, for example, which usually is set to thunderous music, appears here as a gentle chant that makes the terror of the *Tuba mirum* all the more vivid. Similarly, the silencing of the orchestra in the *Quaerens me* throws the violent instrumental figures in the ensuing *Lacrymosa* into sharper relief.

Numerous other instances of imaginative orchestration can be heard throughout the Requiem, none more remarkable than the combination of trombones and flutes in the *Hostias*. Berlioz’s masterful use of contrast can also be observed in *Sanctus*, with the abrupt change of tone between the busily contrapuntal *Hosanna* and the

heavenly stillness of a tenor solo surrounded by ethereal high-register sounds in the orchestra. (In a wonderful stroke, Berlioz retains this halo of orchestral tone when the *Hosanna* resumes).

It hardly needs to be stated that these and other effects serve a larger artistic purpose, and that for all its drama this composition is ultimately a deeply felt spiritual declaration. Near the end of his life, Berlioz declared that if all his works had to perish he would ask reprieve only for the Requiem. The music's beauty justifies his choice.

The difficulties Berlioz encountered in connection with his Requiem were not a singular instance of hostility from the French musical establishment. As the history of his canatata *La mort d'Orphée* shows, they were part of a pattern that plagued him from the beginning of his career. Upon completing his courses at the Paris Conservatoire, Berlioz tried and failed three times to gain the Prix de Rome, a residency in the Italian capital that was routinely awarded to promising young French artists. He attained the prize on his fourth try only by suppressing his instincts and forcing himself to write the kind of academically correct music expected by the Conservatoire professors.

The Prix de Rome competition entailed the composition of a cantata on a text chosen by the jury. In 1827, the year Berlioz first entered the contest, the selected verses related a classical story, the death of the mythic singer Orpheus following his journey to the underworld and the loss of his beloved Eurydice.

Berlioz was thrilled by this subject, though not in the form it was rendered in the verses supplied by the judges. With intuitive skill, he rewrote the text, making it more compact and powerful. He then appended a passage from Virgil, a poet he had known since boyhood, to expand the text. This done, he proceeded to set the much-emboldened words to equally bold music.

The result, *La mort d'Orphée*, was musically compelling but disastrous in terms of Berlioz's ambitions. Rhythmic and other novelties defeated the musicians who attempted to realize the work before the Prix de Rome jury, and their performance collapsed in shambles. The assembled worthies declared the score unplayable, and one of them later chided Berlioz for imagining that any novelties remained in the field of music.

Berlioz subtitled his cantata *Monologue et Bacchanale*. While the composition is more complex than this indicates, the description does serve to delineate its two

broad elements, Orpheus' soliloquy and his fatal confrontation with a group of bacchantes (who stand in for the Furies of the classical Greek myth). The orchestral prelude, with its instrumental birdcalls and imaginative turns of harmony, evokes the enchanted grove where the action is set. Orpheus (solo tenor) acknowledges that the priestesses of Bacchus despise sorrowful lovers, but his grief over the death of Eurydice is such that he will brave their jealous fury.

He then takes up his lyre, "the only comfort left to me," to embellish his lament. But his song is to no avail. Enraged by his immoderate devotion to his lost beloved and his indifference to themselves, the Bacchantes turn on Orpheus. Berlioz indicates their approach with two chilling chords played by trombones, each echoed a moment later. Then, in an extraordinary passage, he superimposes the voices of Orpheus and the Bacchantes — he begging mercy and beseeching the aid of Apollo, they singing of vengeance and giving a running account as they beat and tear apart the singer's body. No less remarkable is the orchestral epilogue that follows, which seems to envision the spirit of Orpheus with his lyre ascending to heaven.

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.

Berlioz's Requiem was recorded live in concert on November 9 and 11, 2017. *La mort d'Orphée* was recorded on February 6, 2015 and June 8, 2016.

The performances of Berlioz's Requiem were generously underwritten by Rebecca and Barney\* Ebsworth, in memory of Muriel Mueller and presented as part of the Delta Air Lines Masterworks Season.

\*in memoriam

Producer: Dmitriy Lipay

Engineers: Dmitriy Lipay & Alexander Lipay

Executive Producers: Rosalie Contreras & Elena Dubinets

Art Direction and Design: Jessica Forsythe

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