

The 2010/2011 Seattle Symphony subscription season at a glance

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Every year, I put together a [little pocket guide to the Seattle Symphony subscription season](#) for my symphony friends to help them decide which ticket package they want. As before, you might find it helpful, you might not, but either way, you're going to have to suffer through it. Here's the at-a-glance season guide for Gerard Schwarz's final season as the orchestra's music director.

Week	Program	Comments
09/23 2010	Foote: <i>Francesca da Rimini</i> Brahms: Symphony #3 Prokofiev: Piano Concerto #2	Okay? Awesome Good
09/30 2010	Debussy: <i>Pelléas et Mélisande</i> Suite Kernis: <i>Air</i> Bloch: <i>Baal Shem</i> Dvořák: Symphony #7	Okay Good? Nervous? Excellent
10/07 2010	Copland: <i>Appalachian Spring</i> Suite Gershwin: <i>Rhapsody in Blue</i> Ravel: Concerto for Left Hand Stravinsky: Symphony in Three Movements	Excellent Awesome Excellent Okay
10/15 2010	Bach: Orchestral Suite #1, BWV 1066 Handel (arr. Schwarz): Concerto Grosso Op 6 No 9 Bach: Brandenburg Concerto #1 Handel: <i>Water Music</i> Suite #2	Excellent Awesome Excellent Awesome
10/23 2010	Gabrieli: <i>Due Canzoni</i> Bach: Toccata and Fugue in D minor, BWV 565 Handel: Organ Concerto <i>The Cuckoo and the Nightingale</i> Widor: Symphony #6 <i>Allegro</i> , Op 42 No 2 Hanson: Concerto for Organ and Harp Poulenc: Organ Concerto in G minor	Excellent? Awesome Good? Good? Wildcard Nervous

10/28 2010	Mozart: Symphony #33, K319 Copland: Clarinet Concerto Schnittke: <i>Moz-Art à la Haydn</i> Haydn: Symphony #45 <i>Farewell</i>	Awesome Nervous Nervous Excellent
10/31	Debussy: <i>La Mer</i> (lecture-concert)	Excellent
11/04 2010	Yannatos: <i>Ritual Images</i> Debussy: <i>La Mer</i> Beethoven: Piano Concerto #5, <i>Emperor</i>	Nervous Excellent Awesome
11/11 2010	Liszt: <i>Mephisto Waltz #1</i> Prokofiev: Symphony #3 Tchaikovsky: Piano Concerto #1	Awesome Okay Awesome
11/18 2010	Rossini: Overture to <i>Semiramide</i> Glass: Violin Concerto Bizet: Symphony #1 Ravel: <i>Boléro</i>	Awesome Nervous Excellent Awesome
12/09 2010	Roussel: <i>Bacchus et Ariane</i> Suite #2 Liebertson: <i>Neruda Songs</i> Prokofiev: <i>Romeo and Juliet</i> Excerpts	Good? Nervous Excellent
01/06 2011	Sheng: <i>Shanghai Overture</i> Bartók: Violin Concerto #2 Borodin: Symphony #1	Nervous Nervous Excellent
01/20 2011	Mozart: Symphony #28, K189K [200] Mozart: Horn Concerto #2, K417 Mozart: Requiem, K626	Excellent Excellent Excellent
01/27	Operatic highlights: Dramatic moments	Excellent
01/29	Operatic highlights: Comedic moments	Excellent
02/03 2011	Berlioz: Overture to <i>Benvenuto Cellini</i> Lalo: <i>Symphonie espagnole</i> Bruckner: Symphony #6	Good Awesome Nervous
02/10 2011	Debussy: <i>Prélude à l'après-midi d'un faune</i> Messiaen: <i>Oiseaux exotiques</i> Mozart: Rondo for Piano in D, K382 Brahms: Symphony #4	Excellent Nervous Awesome Awesome
02/17 2011	Telemann: Viola Concerto in G, TWV 51:G9 Brahms: Serenade #2 Berlioz: <i>Harold in Italy</i>	Good? Excellent Good
02/27	Vivaldi: <i>Four Seasons</i> (lecture-concert)	Awesome

03/11 2011	Graun: Overture and <i>Tra le procelle assorto</i> from <i>Cleopatra e Cesare</i> Hasse: <i>Morte, col fiero aspetto</i> from <i>Marc'Antonio e Cleopatra</i> Handel: <i>Water Music</i> Suite #1 Handel: Overture and <i>Piangerò la sorte mia</i> from <i>Guilio Cesare</i> Handel: Concerto Grosso in G, Op 6 No 1 Matheson: <i>The Death of Cleopatra</i> from <i>Cleopatra</i>	Excellent? Excellent? Awesome Good? Excellent Wildcard
03/17 2011	Borodin: <i>Polovtsian Dances</i> Khachaturian: Violin Concerto Shostakovich: Symphony #5	Excellent Okay? Excellent
03/24 2011	Hovhaness: Symphony #7, <i>Nanga Parvat</i> Hovhaness: Prelude and Quadruple Fugue Hovhaness: Symphony #2, <i>Mysterious Mountain</i> Dvořák: Cello Concerto	Nervous Nervous Nervous Awesome
03/26 2011	Hovhaness: Symphony #14, <i>Ararat</i> Hovhaness: Symphony #50, <i>Mount St. Helens</i> Elgar: Cello Concerto	Nervous Nervous Excellent
03/31 2011	Brahms: <i>Schicksalslied</i> R. Strauss: <i>Also sprach Zarathustra</i> Saint-Saëns: Symphony #3, <i>Organ</i>	Excellent Polarizing Awesome
04/07 2011	Ravel: <i>Ma Mère L'Oye</i> Suite Prokofiev: Violin Concerto #1 Rachmaninov: Symphony #3	Awesome Polarizing Good
04/21 2011	McTee: <i>Double Play</i> Gershwin: Concerto in F Tchaikovsky: Symphony #5	Wildcard Awesome Awesome
04/28 2011	Sibelius: Symphony #7 Britten: Violin Concerto #1 Bartók: Concerto for Orchestra	Good Nervous Excellent
05/05 2011	Martinů: <i>Toccata e due canzoni</i> Shostakovich: Piano Concerto #1 Honegger: <i>Pastorale d'été</i> Haydn: Symphony #60, <i>Il distratto</i>	Nervous Good Excellent? Excellent
05/13 2011	CPE Bach: Symphony for String Orch. in G, Wq 183/4 CPE Bach: Double Harpsichord Concerto in F, Wq 47 CPE Bach: Symphony for String Orch. in D, Wq 183/1 Bach: Sinfonia from Cantata 42 <i>Am Abend aber desselbigen Sabbats</i> Telemann: <i>Tafelmusik III</i> Suite and Conclusion	Awesome Good? Excellent Good? Good?
05/19 2011	Mendelssohn: <i>The Hebrides</i> Mozart: Violin Concerto #4, K218 Beethoven: Symphony #8	Excellent Excellent Excellent
05/22	Dvořák: Symphony #9 (lecture-concert)	Awesome

06/02 2011	Jones: <i>Symphonic Poem</i> † Liszt: Piano Concerto #2 Shostakovich: Symphony #10	Wildcard Excellent Nervous
06/16 2011§	Schubert: Symphony #8, <i>Unfinished</i> Mahler: Symphony #2, <i>Resurrection</i>	Awesome Polarizing

†	Premiere
§	Schwarz farewell concert
18	Masterworks 18AB
12	Masterworks 12AB
9A	Masterworks 9A
9B	Masterworks 9B
6AB	Masterworks 6AB
6CD	Masterworks 6CD
6EF	Masterworks 6EF
6G	Masterworks 6G
4B	Masterworks 4B
BB	Baroque
MM	Mainly Mozart
RA	Rush Hour A
RB	Rush Hour B
BS	Beyond the Score
SS	Symphony Specials

For those not familiar with the Seattle Symphony ticket package line-ups: Most of the ticket packages are named *Masterworks nX* where the number is the number of concerts in the package, and the letter indicates which variation. Ticket packages which are identical (or near-identical) have been combined. For example, 6C and 6D are the same concerts; the only difference is that 6C is for Thursday nights, while 6D is for Saturday nights. Split boxes are used for concert differences between near-identical series. (For example, the 18A series gets

the Dvořák Cello Concerto whereas the 18B series gets the Elgar.) Some concerts (such as the Rush Hour series) are reduced-program; partially-filled boxes show which works are included. Changes from last season:

- The Masterworks 18 series has two bonus concerts (for a total of 20), down from four bonus concerts last yet. (The 12, 9, and 6 series each have one bonus concert; same as last year.)
- Discontinued series: 4A.
- The Popular Classics series became the Rush Hour series (and there are now two of them).
- The Musically Speaking series became the Beyond the Score series and has become a “one-off” series.
- The Basically Baroque Series has been renamed the Baroque and Northwest Wine Series. (Tastings take place before the concerts.) It too has become a “one-off” series.

This chart doesn't include “one-off” concert series such as the Visiting Orchestras or Distinguished Artists series. A “one-off” series is a concert series which shares no concerts with any other series. (*Beyond the Score* and *Baroque and Northwest Wine* are grandfathered in; I'll probably omit them in future years.) The comments column very crudely categorizes the works to assist my less-classically-aware friends. This is, of course, a highly subjective rating system, but I tried to view each piece from the ears of my symphony friends. Thus, I rated downward pieces that I personally like but which others might not and rated up pieces that I may not find musically satisfying but which nevertheless tend to be crowd-pleasers. These predictions have, of course, proven wrong in the past. Though I finally overcame my Bruckner jinx, and my symphony friends actually liked the Bruckner Fourth, except for the fact that it went on too long. One of my friends described it as “It's like a conversation that starts out really nice, but then it starts to drag on and get repetitive, and they just won't shut up.” (How was I to know that Masur would not only use the Hass revision, but also take *all the repeats*? The work is already too long at 60 minutes; the right thing to do is to cut 20 minutes of it, not to add another 20!)

Here's what the comments mean. Note that they do not indicate whether the piece is significant in a musicological sense; they're just my guess as to whether my friends are going to like it. (For example, I know that my friends hate minimalism, so I rated the Glass down even though I myself would enjoy it.)

- Awesome: Guaranteed crowd-pleaser.
- Excellent: You will definitely like this piece.
- Good: You will probably like this piece.
- Okay: You may like this piece.
- Nervous: I have a bad feeling about this one.
- Polarizing: Some people will love it; others will hate it.
- Wildcard: I have no idea what will happen.

In many cases, I am not familiar with the piece and am basing my evaluation on what I know about the composer (or am just guessing).



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