OUR MISSION
IS TO PROVIDE THE
HIGHEST QUALITY
SYMPHONIC MUSIC
IN A DISTINCTIVE WAY
FOR THE CULTURAL
ENRICHMENT,
EDUCATION,
ENGAGEMENT AND
ENJOYMENT OF
AUDIENCES LOCALLY,
NATIONALLY AND
INTERNATIONALLY.
From the Music Director

Dear Friends,

The 2011–2012 season, my first as Music Director of the Seattle Symphony, was one I treasure for so many reasons. First of all, thank you so much for embracing me as a part of your community. The audiences and supporters of the Seattle Symphony gave me a tremendous welcome. It is an honor to bring music to you with our truly world-class Orchestra.

The Seattle Symphony gave so many wonderful concerts last season. Of course, my first time conducting the orchestra was at the Opening Night Concert & Gala, with Joshua Roman (former Seattle Symphony Principal Cello) performing Gulda’s Cello Concerto, and the Symphony playing Gershwin’s *American in Paris* and Maurice Ravel’s *Boléro*. I was also proud to be a part of our inaugural Sonic Evolution concert, which featured an astounding four world premieres — tributes to Seattle’s popular musical heritage. I was pleased to share with Seattle Symphony audiences my love for French music, in one Masterworks program featuring Debussy, Ravel and Dutilleux, and another with Berlioz’s incredible *Damnation of Faust*.

Throughout the year, I was thrilled to lead the Orchestra in their performances of music by classical giants Holst, Mahler, Rachmaninov, Stravinsky and more, but I would also like to thank them for their willingness to explore — and to do so beautifully — the works of Henri Dutilleux, perhaps France’s most important living composer, whose music has been a longtime source of inspiration to me. By keeping a foot rooted in the classics while at the same time exploring contemporary voices, such as those of Pēteris Vasks, Oliver Knussen, John Adams and Nico Muhly, the Seattle Symphony has embarked on a wonderful journey that will continue into the future.

Part of the joy of my position as Music Director is experiencing firsthand the great talent of the artists in the Orchestra. Last year, we heard solos from Emma McGrath, David Gordon, Susan Gulkis Assadi, Elisa Barston and Joseph Adam, and we also gave six Chamber series concerts, which highlighted the incredible power of our musicians’ individual voices. I am also sincerely grateful to Joseph Crnko, Associate Conductor for Choral Activities, who has cultivated such a strong group of singers in our Chorale; the late Marvin Hamlisch, for his many years of bringing joy and humor to our Seattle Pops series; Eric Garcia, who brought so much warmth and devotion to his role as Associate Conductor; Conducting Fellow Stilian Kirov; and Conductor Laureate Gerard Schwarz, who left such a strong imprint on the city of Seattle.

Above all, I would like to thank you. Whether you are a longtime donor, a volunteer or a musician, you are part of a very important musical family, and I thank you for your never-ending support.

Cordialement,

Ludovic Morlot, Music Director
Dear Friends,

It is an honor to serve as Board Chair of the Seattle Symphony. The 2011-2012 season was my third as Chair, and it was without question the most exciting and important yet. As a testament to the strength and commitment of our board, we added 15 new members during this season. We are a world-class orchestra committed to performing the greatest music at the most inspirational level. But we are also an organization that is devoted to forming meaningful connections with our community and expanding, each year, the level of our contribution and service to the Puget Sound region.

The 2011–2012 season was a pivotal one, guided by a fresh and talented leadership team. From his very first downbeat in September of 2011, Music Director Ludovic Morlot brought to the organization color, joy, excitement, deep musicality and a generous spirit. And with Simon Woods joining us as Executive Director in May of 2011, with a commitment to innovation, community engagement, sound management practices and financial rigor, we are set for a new era of achievement for this historic organization. From the outset of Ludovic Morlot’s first season, our combination of innovative and forward-looking programming, new approaches for new audiences and electrifying performances of classic repertoire, has received rave reviews and national attention.

At the Seattle Symphony, we also measure our success by the effect we have on our communities, and I am pleased to say that this has manifested itself in myriad ways. Whether fostering a creative learning environment in the inspirational annual Merriman Family Young Composers Workshop, inviting over 12,000 fifth-graders to attend free Arts in Education concerts, giving free Community Concerts — including an inspirational side-by-side performance with the Roosevelt High School orchestras, and a packed-house Seattle City Hall concert — or opening the doors of Benaroya Hall to thousands of visitors and dozens of musical and artistic acts in our free Day of Music in September 2011, we continued to inspire and be inspired by all those who shared in our passion for music.

We’re nearly at the end of the 2012-2013 season, and we continue to meet challenges and opportunities with creative, collaborative thinking. On behalf of our staff, our Orchestra and Board, I would like to thank you all — be you donors, volunteers, patrons or all of the above — for your incredible support and dedication. Without you, our remarkable journey would not be possible. Your efforts continue to remind us that we are the Seattle Symphony — but more importantly, we are Seattle’s Symphony.

Best,

Leslie Jackson Chihuly, Chair, Board of Directors
Dear Friends,

It was a great honor to take over the reins of the Seattle Symphony at this moment of such promise in the organization’s history. The economic climate of the past several years has been very challenging for arts organizations, including our own. These economic challenges have, however, given us the opportunity to think deeply about what we stand for and how we advance the notion of an innovative, contemporary and financially stable orchestra.

We publically signaled our transition and new artistic leadership with meaningful new branding. Our new logo, adopted in July of 2011, reflects images of pianos, violins, and music staves, but it also references a big letter S for Seattle, as well as hinting on the window pattern of Benaroya Hall’s Samuel & Althea Stroum Grand Lobby. To the extent that any logo can embody a vision, this one definitively does — an organization committed to music in all its forms, embedded in its city, benefiting from the inspiration of the great building that Seattle’s community leaders built for the people of the region.

And the new tagline, “Listen Boldly,” carries great meaning for us too. Boldness informs all our strategies, as we seek to be innovative and forward-looking through out the organization.

In June of 2012, we went mobile. We launched three new online platforms: a mobile version of the Symphony’s website, and apps for both iPhone and Android mobile devices. By giving patrons the ability to access concert information, Symphony news and purchase tickets from their smartphones, we were able to engage in deeper and more efficient ways with our patrons. When paired with an ever-growing number of social media platforms, we are engaging with our online community in more ways than ever before.

We reached out to our communities through many exciting and genre-bending events. Our first annual Club Ludo, held at the Chihuly Boathouse, featured everything from classical music to rock. The event, which raised over $100,000 in support of the Seattle Symphony’s education and community programs, is a perfect symbol of how innovative thinking can generate exciting collaboration with tremendous results. WolfGang, our young patrons group, that regularly hosts pre- and post-concert events, had more members than ever before.

The Symphony also unveiled a broad, two-part initiative, establishing itself as a major social resource for the community. The Family Connections program invited up to two children to attend a Masterworks concert — for free — with a paying adult, another reflection of our dedication to our region’s youth. We also created Community Connections, a program that offers free tickets to four pre-selected partner organizations that work with underserved populations. Over 1,400 people have so far attended through these important programs, adding to the over 100,000 children and adults reached annually through our education activities, and the more than 300,000 people who attend our concerts each season.

Our fundraising this year reached historic heights, thanks to a huge wave of support for Ludovic Morlot’s vision. Because of the great generosity of patrons and donors, we achieved over $10 million in the Annual Fund, more than the organization has ever received in regular annual giving. Meanwhile, behind the scenes we pruned budgets quickly and strategically, reducing the organization’s expenses by almost $2 million from the previous year, enabling us to report a balanced budget for the first time in five years.

Our goal now is to preserve that stability and build the organization’s financial capacity for the future, as we continue to present the very greatest concerts and commit to our community in ever deeper and more creative ways. It is a true pleasure to be part of the evolutionary journey of this great organization, and I thank you for your support.

Sincerely,

Simon Woods, Executive Director
1. Ludovic Morlot with Jack and Becky Benaroya, 2011

Groundbreaking of Benaroya Hall, 1996

Construction of Benaroya Hall, 1998

Benaroya Hall Ribbon Cutting, 1998

Ludovic Morlot with Jack and Becky Benaroya, 2011
A Tribute to Jack Benaroya

Jack A. Benaroya passed away on May 11, 2012, at the age of 90.

In 1993 Jack and Becky Benaroya provided the seed money that launched the Seattle Symphony’s Benaroya Hall campaign. At the time, their $16 million gift was the largest gift ever made to an arts project in the Puget Sound area. In addition to making possible the construction of one of the finest concert halls in the United States, the Benaroyas’ gift single-handedly changed the complexion of Seattle’s downtown and led to the revitalized area we all enjoy today.

The fifth child of Rachel and Albert Benaroya, Jack was born July 11, 1921, in Montgomery, Alabama, 20 minutes after his family arrived from Lebanon, by way of Ellis Island. Jack spent his childhood in Vallejo, California, before moving to Seattle with his family in 1933. In 1939 he graduated from Garfield High School. He joined his brother and father at his family’s beer distributorship, Consolidated Beverages and The Portland Distributing Company. On Valentine’s Day 1942, at the age of 20, Jack married the love of his life, Rebecca (Becky) Benoun.

During World War II, Jack served in the Navy, and was stationed in the Philippines. After serving his country, Jack returned to Seattle to rejoin his family and the family business. Soon after, he invented a pallet-loading design for beverage distribution that became the industry standard. In his 30s, he left the family business to carve a niche for himself in real estate. By 1961 he had established the Jack A. Benaroya Company, which redefined commercial warehouse space in the area, creating the concept of industrial business parks.

In 1984 the Jack A. Benaroya Company sold its properties and Jack’s philanthropy became the primary focus of his work. Jack’s many generous gifts in support of the arts, education, medical research, civic causes and the Jewish community are a testament to his strongly held belief in the importance of giving back to the community. Causes supported by Jack and Becky during Jack’s lifetime included Virginia Mason’s Benaroya Research Institute, the Juvenile Diabetes Research Foundation Seattle Guild, Garfield High School, the University of Washington, Washington State University, Zion Preparatory Academy, Ezra Bessaroth, Temple De Hirsch Sinai, the Stroum Jewish Community Center, the Jewish Federation of Greater Seattle, Pilchuck Glass School, the Seattle Chamber of Commerce and United Way of King County.

Jack created a legacy that will live on through the lasting impact he made on the community, a legacy that will continue to inspire future generations.
A Tribute to Marvin Hamlisch

Marvin Hamlisch passed away on August 6, 2012, at the age of 68.

Marvin held the position of Principal Pops Conductor since 2008. In the local community, he was beloved by Seattle Pops audiences, who shared many wonderful memories in the months that followed his passing. During Pops concerts, Marvin would frequently interact with patrons, especially with young people. He was a great advocate of the American canon of popular music and in keeping these traditions alive through performances and music education.

In addition to serving as Principal Pops Conductor of the Seattle Symphony, Marvin held the same title for the symphonies of Dallas, Milwaukee, Pasadena, Pittsburgh and San Diego at the time of his passing. Over his prolific career as a composer, Marvin wrote scores for over 40 films and won four Emmys, three Golden Globes, four Grammys, three Oscars, a Tony and a Pulitzer.

Marvin was born in 1944 in New York. He began playing piano at a young age, entering The Juilliard School of Music when he was 7. In what would prove to be his first important job in the theater, Marvin was a rehearsal pianist for a 1964 Broadway production of Funny Girl with Barbra Streisand, who would become a lifelong friend. After graduating from Queens College, Marvin wrote his first film score, for 1968’s The Swimmer. Over his illustrious career as a film composer, Marvin wrote the Oscar-winning score for The Way We Were (starring Streisand) and an adaptation of Scott Joplin’s music for The Sting, for which he also won an Academy Award. His over 40 film scores included Sophie’s Choice, Three Men and a Baby, Ice Castles, Take the Money and Run, Bananas, Save the Tiger and The Informant! On Broadway, he wrote music for They’re Playing Our Song and A Chorus Line, winning a Pulitzer Prize for the latter.

Marvin’s contribution to American music was immeasurable, and the Seattle Symphony will dearly miss this brilliant and funny composer, conductor and friend.
Donations, sponsorships, grants and attendance at special events are incredibly important to the financial health of the Seattle Symphony — we would be unable to present our season at Benaroya Hall and reach hundreds of thousands of patrons, youths and community members without this support.

Support in 2011–2012 season was nothing less than record-breaking:

- Total contributions of $10.4 million to the Symphony — the highest amount ever donated to the Annual Fund
- 5,853 households supported the Symphony with a charitable donation
- Gifts over $25,000 increased by 110%
- Gifts $3,500–24,999 increased by 25%
- Gifts under $3,500 increased by 4%
- Private and family foundations increased their support by 25%
- Funds raised by special events and corporate support increased by 34%

Underlining the enthusiasm for our new Music Director, Ludovic Morlot, the Symphony’s Board of Directors increased their donations by 127% over last year to a total of $2.7 million. Equally important are the contributions, financial and otherwise, of the Seattle Symphony Foundation and the Seattle Symphony Volunteers.

Your contributions constitute more than 40% of the Symphony’s revenues — we simply can’t do it without you. Thank you.
**SYMPHONY**

**FINANCIAL RESULTS**

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<th><strong>OPERATING REVENUE</strong> (in 000s)</th>
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*Seattle Symphony is a 501(c)3 not-for-profit organization and contributions are tax-deductible.*
Benaroya Hall is known as one of the finest concert halls in the world. Last season, more than 431,000 people attended 760 public and private events at Benaroya Hall, including concerts, lectures, graduation ceremonies, receptions of all kinds and gaming competitions.

Incorporated in 1996 to manage and operate Benaroya Hall for the Seattle Symphony, the mission of BH Music Center (BHMC) is to promote and protect the Hall as a community and cultural resource. BHMC’s operating budget in the 2011–2012 season was $4.3 million. BHMC posted a surplus of $225 thousand, and continued to provide funding for ongoing leasehold improvements and capital renewal reserves to ensure that Benaroya Hall is maintained as a first-class facility.

In addition to the full season of Seattle Symphony performances, Benaroya Hall played host to many arts organizations in the region, including the Seattle Youth Symphony, Seattle Men’s Chorus, Seattle Arts & Lectures, Music of Remembrance, Seattle Repertory Jazz Orchestra and Northwest Sinfonietta, among others. An impressive array of renowned performers and artists performed at Benaroya Hall during the 2011–2012 season, including David Sedaris, Joan Rivers, Fran Lebowitz, Ryan Adams, Keith Jarrett, and The United States Air Force Band of the Golden West.
CUMULATIVE & ANNUAL SUPPORT

PRINCIPAL BENEFactors
The Seattle Symphony acknowledges with gratitude the following donors, who made cumulative contributions of more than $1 million as of August 31, 2012.

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* In Memoriam

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The donors below have directly supported the fees of a guest artist during the 2011–2012 season.

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James and Sherry Raisbeck

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The donors below directly supported the fees of a principal musician during the 2011–2012 season.

Sue and Robert Collett
Jean E. McTavish
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INDIVIDUAL ANNUAL CONTRIBUTIONS
The Seattle Symphony gratefully recognizes the following individuals for their generous support during the 2011–2012 season.

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2011–2012 ANNUAL REPORT
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