

September – November 2021

Welcome Home: A Spotlight on ISO Musicians
Welcome to the United States of America
Greetings from Hungary · Frank Sinatra and Great Ladies of Song
Tim Burton's The Nightmare Before Christmas, In Concert Live to Film
Greetings from England · Cirque Spectacular

Unheard Voices

Featured in the Indianapolis Symphony Orchestra's 2021-22 Season



This season, the ISO will focus on celebrating contemporary and historical composers whose works are often underrepresented in orchestras today. The featured composers will authentically represent their unique culture, exploring the human condition through the universal language of music. The ISO is committed to challenging the status quo and performing music from all backgrounds. Discover new favorites and join us for our full 2021-22 season.

Kevin Day (b.1996) · Jennifer Higdon (b. 1962) · James P. Johnson (1894-1955) · Anna Clyne (b. 1980) · Samuel Coleridge-Taylor (1895-1978) Joseph Bologne (1745-1799) · Heitor Villa-Lobos (1887-1959) · Carlos Chávez (1887-1959) · José White Lafitte (1836-1918) Astor Piazzolla (1921-1992) · Alberto Ginastera (1916-1983) · Arturo Márquez (b. 1950) · William Grant Still (1895-1978) · Joel Thompson (b. 1988) Florence Price (1887-1953) · Lucia Ronchetti (b. 1963) · Toshio Hosokawa (b. 1955) Ida Moberg (1859-1947) Avner Dorman (b. 1975) · Reza Vali (b. 1952) · Sofia Gubaidulina (b. 1931) · Jerod Impichaachaaha' Tate (b. 1968) Jessie Montgomery (b. 1981)



The best holiday party in Indianapolis returns!





CELEBRATION

Jack Everly, Conductor • Kevin Lin, ISO First Violin Featuring the musical talent of Sandi Patty and T.3





View the full calendar at IndianapolisSymphony.org/Yuletide

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Welcome



James M. Johnson Chief Executive Officer

Welcome home!

We are so glad you are here to enjoy the talented musicians of the Indianapolis Symphony Orchestra.

This season will be like no other at the Hilbert Circle Theatre. Our programming is meant to reflect our community: diverse, strong, and inclusive. You will hear music from composers that has never been performed by the Indianapolis Symphony Orchestra paired with some of classical music's most popular selections. This programming sets the stage for this orchestra in the 2021–22 season, enhancing the magical experience of shared live music both inside and outside of historic Hilbert Circle Theatre.

We welcome back our long-time ISO patrons as well as first-time concert goers. We are committed to meeting our audiences where they are, guiding their unique exploration of orchestral music—whether classical, pops, or film music. Our goal is to share an exceptional artistic and musical experience that is open to all in an environment that is inspiring, educational, and welcoming.

With more than 90 years of making music behind us, we are laser-focused on the future. We believe this time will mark a turning point in how people interact with our society's institutions. It is an opportunity for all organizations—artistic and otherwise—to forge a path of hope, compassion, and inclusivity. We are dedicated to educating and inspiring audiences through performance and creating the space for personal growth and discovery through musical expression. We are inspired by you, our audiences, as we embrace this journey together.

It is my great honor to say, "Welcome home to the Indianapolis Symphony Orchestra."

Sincerely,

James M. Johnson Chief Executive Officer

Board of Directors

Founded by Ferdinand Schaefer in 1930 Maintained and Operated by the Indiana Symphony Society, Inc.

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Yvonne H. Shaheen, Chair Michael Becher, Vice-Chair James M. Johnson, Chief Executive Officer Christina Bodurow, Ph.D., Secretary Greg Loewen, Treasurer



Yvonne H. Shaheen, Chair

Board of Directors

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Mission of the Indianapolis Symphony Orchestra: To inspire, entertain, educate, and challenge through innovative programs and symphonic music performed at the highest artistic level.

Musicians of the ISO

Jun Märkl, Artistic Advisor • Jack Everly, Principal Pops Conductor Jacob Joyce, Resident Conductor • Raymond Leppard, Conductor Laureate, 1987–2019

First Violin

Kevin Lin, Concertmaster
Philip Palermo, Associate
Concertmaster
Peter Vickery, Assistant
Concertmaster, The Meditch Chair
Michelle Kang, Assistant
Concertmaster, The Wilcox Chair
Michelle Black
Sophia Cho
Sherry Hong
Vladimir Krakovich
Vincent Meklis
Wei Wei

Second Violin

Hán Xiè

Mary Anne Dell'Aquila,
Assistant Principal
Jennifer Farquhar, Acting Assistant
Principal, The Taurel Chair
The Dick Dennis Fifth Chair*
Patrick Dalton-Holmes
Melissa Deal
Victoria Griswold
Hua Jin
Jayna Park
Lisa Scott
Byul (Bella) Seo

Viola

Yu Jin, Principal, The Schlegel Chair Amy Kniffen, Acting Associate Principal Zachary Collins, Acting Assistant Principal Li Chen Terry E. Langdon Li Li

Cello

Lan Zhang

Austin Huntington, Principal
Perry Scott, Associate Principal
Chair Anonymously Endowed
Jung-Hsuan (Rachel) Ko
Assistant Principal
Nicholas Donatelle
Stephen Hawkey
Mark Maryanovsky
Jian-Wen Tong

Contrabass

Ju-Fang Liu, *Principal*Robert Goodlett II, *Assistant Principal*L. Bennett Crantford
Gregory Dugan
Peter Hansen
Brian Smith
Bert Witzel

Flute

Karen Evans Moratz, Principal, The Sidney and Kathy Taurel Chair Open, 2nd Flute Rebecca Price Arrensen, Assistant Principal

Piccolo

Rebecca Price Arrensen The Janet F. and Dr. Richard E. Barb Chair

Oboe

Jennifer Christen, *Principal, The Frank C. Springer Jr. Chair* Sharon Possick-Lange Roger Roe, *Assistant Principal*

English Horn

Roger Roe, English Horn The Ann Hampton Hunt Chair

Clarinet

Samuel Rothstein, Acting Principal Cathryn Gross, The Huffington Chair Open Assistant Principal

Bass Clarinet

Open

Bassoon

Ivy Ringel, *Principal* Michael Muszynski Mark Ortwein, *Assistant Principal*

Contrabassoon

Mark Ortwein

Horn

Robert Danforth, *Principal, The Robert L. Mann and Family Chair*Richard Graef, *Assistant Principal*Julie Beckel
Alison Dresser *The Bakken Family Chair*Jill Boaz

Trumpet

Conrad Jones, Principal
The W. Brooks and Wanda
Y. Fortune Chair
Open 2nd Trumpet
Open 3rd/Assistant Principal

Trombone

K. Blake Schlabach, Acting Principal Open 2nd/Assistant Principal

Bass Trombone

Riley Giampaolo The Dr. and Mrs. Charles E. Test Chair

Tuba

Anthony Kniffen, Principal

Timpani

Jack Brennan, Principal The Thomas N. Akins Chair Craig A. Hetrick, Assistant Principal

Percussion

Braham Dembar, *Principal* Pedro Fernández Craig A. Hetrick

Harp

Diane Evans, *Principal The Walter Myers Jr. Chair*

Keyboard

The Women's Committee Chair Endowed in honor of Dorothy Munger

Library

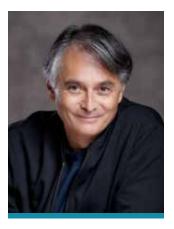
James Norman, Principal Librarian Laura Cones, Assistant Principal Librarian Susan Grymonpré, Assistant Librarian

Stage

Kit Williams, Stage Manager P. Alan Alford, Technician Steven A. Martin, Technician Patrick Feeney, Technician

*The Fifth Chair in the Second Violin Section is seated using revolving seating. String sections use revolving seating.

Meet the Artistic Advisor to the ISO: Jun Märkl



As the Indianapolis Symphony Orchestra works to identify its next music director, Jun Märkl will serve as artistic advisor for the 2021–22 season. A favorite of the orchestra and its audiences for more than a decade, he first conducted the orchestra in August of 2000 at *Symphony on the Prairie* and has been invited as guest conductor every year since the 2009–10 season. Read on to learn more about Maestro Märkl!

Tell us about your family.

My parents were professional musicians, and my siblings are also in the music business. My younger brother plays violin in a German orchestra, and my sister had been working for EMI classics when they still were producing recordings in Germany.

At what age did you start playing the violin and piano?

Because my family was so involved in classical music, it was very natural while growing up for me to learn the instruments my parents had been playing. I started with the violin at age 4 and piano at age 5. The instruments were the toys of my childhood and the perfect way to express my contradicting feelings as a teenager. So early on, I developed a profound and deep relationship with music as a way to express emotions and to communicate with others.

Who is your favorite composer and why?

This is a difficult question for somebody who is performing so many different composers. But still there are some very favorite composers for me. I'd say the three great Bs: Bach, Brahms, and Beethoven, as well as Wagner, Debussy, and Ravel.

What has been your greatest conducting experience?

Conducting Wagner's *Ring Cycle* in Tokyo, Vienna, Berlin, and London has been certainly a highlight.

What attracted you to conducting?

The need and joy of communicating with other musicians and creating something so great and beautiful in a team is the most enjoyable and satisfying experience for me.

Any advice for a young person considering a career in the orchestra?

Music is one of the arts where knowledge has to be passed from generation to generation through experienced mentors. Don't be shy to ask musicians to share their experiences with you! Usually they are very happy and motivated to help you with your career.

What are you most looking forward to about your time with the ISO this year?

The ISO has a very special character and quality. It is a very good orchestra with an excellent playing style. At the same time, the orchestra keeps up a friendly, warm, family-like attitude. This combination is unique among orchestras and, in my opinion, a wonderful way to achieve great musical results.





Explore the world from our home in downtown Indianapolis!

During the 2021-22 season, the DeHaan *Classical Series* will feature musical postcards — a sampling of the immense musical catalog of different countries, regions, and cultures — in this

season-long, globe-trotting adventure! Timeless classics will be featured alongside newly commissioned pieces and traditional music with guest artists from around the world.

Your journey continues with these incredible concerts:



January 28, 8 p.m. January 29, 5:30 p.m.

Juanjo Mena, Conductor James Ehnes, Violin

GERMANY GERMANY

February 25, 8 p.m. February 26, 5:30 p.m.

Kevin John Edusei, Conductor Maximilian Hornung, Cello



March 11, 8 p.m. March 12, 5:30 p.m.

Jun Märkl, Conductor Mayumi Miyata, Sho Indiana University Jacobs School of Music Vocal Soloists

View all upcoming Postcards from Abroad concerts at IndianapolisSymphony.org/Events







Learn more at IndianapolisSymphony.org/Support



 Lake City Bank is proud to support the inspiring work of the Indianapolis Symphony Orchestra.



lakecitybank.com

Learn more about being an ISO volunteer!



Want to join a group of diverse and active volunteers? As part of the ISO's volunteer program, you get to be an integral part of presenting world-class symphonic music—as well as many other exciting events—to our community. If you are welcoming, outgoing, and passionate about the arts, becoming a volunteer might be for you!

Our volunteers are the face of the organization, welcoming thousands of patrons to our theatre and ensuring their experience is unforgettable. Our volunteers cover everything from greeting patrons, taking tickets, working coat check, to seating patrons. You are the first face they see welcoming them to the event and the last one that thanks them for visiting at the end of the evening. Each season takes approximately 13,600 volunteer hours to manage each event, and we cannot do it without them!

What kind of events do volunteers work?

We have a variety of events that the ISO presents, but also different rental events and our Kroger *Symphony on the Prairie* concerts. Our ISO series concerts include Classical, Pops, Film, Happy Hour, AES Indiana *Yuletide Celebration*, education events, and more! Rentals in the past have included Final Four Awards events, Jimmy Fallon, Colts Cheer Auditions, Indianapolis Youth Orchestra, and the IndyCar Awards.

Benefits to being an Indianapolis Symphony volunteer:

- Receive a volunteer voucher that can redeemed for specific Indianapolis Symphony Orchestra events to attend as a guest.
- Free parking for volunteer shifts.
- Access to special discounts and deals.
- Volunteer-only events, which could include special meet and greets with musicians, opportunities to hear from ISO staff, musicians, and special guests, and special volunteer parties.

How many events do volunteers work?

Your schedule is flexible and created by you! Work as few or as many concerts as you would like. The process for signing up for concerts is quick and easy through an online system that allows you to manage your own schedule.

Interested in volunteering with us?

Email us at volunteers@indianapolissymphony.org. We will reach out to you with the next steps, including information about the next training session, setting up your account, and more.

Welcome Home: A Spotlight on ISO Musicians

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor

† Coffee Pops Series • Program One

Friday, September 17, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, Conductor | DR. ERIC YANCY, Vocalist | YU JIN, Viola CONRAD JONES, Trumpet | KEVIN LIN, Violin

John Williams

John Stafford Smith

Arr. John Williams

Charlie Chaplin

Richard Rodgers

Leroy Anderson

Giacomo Puccini

John Williams

Giacomo Puccini

Camille Saint-Saëns

Leroy Anderson

Jerry Bock

Arr. John Williams

Richard M. and Robert B. Sherman

John Williams

Olympic Fanfare and Theme

The Star-Spangled Banner

Dr. Eric Yancy, Vocalist

Tribute to the Film Composer

Smile

Yu Iin, Viola

"The Carousel Waltz" from Carousel

Clarinet Candy

"Nessun dorma" from *Turandot* **Conrad Jones**, *Trumpet*

Liberty Fanfare

Prelude to Act III of Madama Butterfly

"Bacchanale" from Samson and Delilah

Bugler's Holiday

Excerpts from Fiddler on the Roof

Kevin Lin, Violin

Mary Poppins: A Symphonic Fantasy

"The Throne Room" and End Title from

Star Wars

† The Coffee Pops is an abbreviated performance.

There is no intermission.

Jack Everly, Conductor



Jack Everly is the Principal Pops Conductor of the Indianapolis and Baltimore Symphony Orchestras, Naples Philharmonic Orchestra, and the National Arts Centre Orchestra (Ottawa). He has conducted the Los Angeles

Philharmonic at the Hollywood Bowl, the San Francisco Symphony, the New York Pops at Carnegie Hall, and the Seattle Symphony.

As music director of the National Memorial Day Concert and *A Capitol Fourth* on PBS, Everly proudly leads the National Symphony Orchestra in these patriotic celebrations on the West Lawn of the U.S. Capitol. These concerts attract hundreds of thousands of attendees on the lawn and the broadcasts reach millions of viewers, making them some of the highest-rated programs on PBS.

Everly is also the music director of the AES Indiana *Yuletide Celebration*, now a 35-year tradition. He led the ISO in its first Pops

recording, Yuletide Celebration, Volume One. Some of his other recordings include In The Presence featuring the Czech Philharmonic and Daniel Rodriguez; Sandi Patty's Broadway Stories; the soundtrack to Disney's The Hunchback of Notre Dame; and Everything's Coming Up Roses: The Overtures of Jule Styne.

Originally appointed by Mikhail Baryshnikov, Everly was conductor of the American Ballet Theatre for 14 years, where he served as music director. In addition to his ABT tenure, he teamed with Marvin Hamlisch on Broadway shows that Hamlisch scored. He conducted Carol Channing hundreds of times in *Hello*, *Dolly!* in two separate Broadway productions.

Everly, a graduate of the Jacobs School of Music at Indiana University, is a recipient of the 2015 Indiana Historical Society Living Legends Award and holds an Honorary Doctorate of Arts from Franklin College in his home state of Indiana. He has been a proud resident of the Indianapolis community for more than 19 years and would like to thank his colleagues of ISO musicians for their continued commitment to excellence and for filling our community with music all year long.

Welcome Home: A Spotlight on ISO Musicians

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Jovce, ISO Resident Conductor

Printing Partners Pops Series • Program One

Friday, September 17, at 8 p.m.

Saturday, September 18, at 8 p.m.

Hilbert Circle Theatre



JACK EVERLY, Conductor | DR. ERIC YANCY, Vocalist | YU JIN, Viola CONRAD JONES, Trumpet | KEVIN LIN, Violin

John Williams

John Stafford Smith

Arr. John Williams

Charlie Chaplin

Richard Rodgers

Leroy Anderson

Elmer Bernstein Giacomo Puccini

Bill Conti

INTERMISSION - 20 Minutes

John Williams

Giacomo Puccini Camille Saint-Saëns

Leroy Anderson

Jerry Bock

Arr. John Williams

Richard M. and Robert B. Sherman

John Williams

Olympic Fanfare and Theme

The Star-Spangled Banner

Dr. Éric Yancy, Vocalist

Tribute to the Film Composer

Smile

Yu Jin, Viola

"The Carousel Waltz" from Carousel

Clarinet Candy

To Kill a Mockingbird

"Nessun dorma" from Turandot

Conrad Jones, Trumpet

End Credits from The Right Stuff

Liberty Fanfare

Prelude to Act III of Madama Butterfly

"Bacchanale" from Samson and Delilah

Bugler's Holiday

Excerpts from *Fiddler on the Roof*

Kevin Lin, Violin

Mary Poppins: A Symphonic Fantasy

"The Throne Room" and "End Title" from Star Wars

Premier Sponsor



btlaw.com

There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.

Recording or photographing any part of this performance is strictly prohibited.

LIKE THE INDIANAPOLIS SYMPHONY ORCHESTRA, OUR TEAM WORKS IN SYNC TO ACHIEVE BEAUTIFUL PIECES.





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Welcome to the United States of America

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor

† *Coffee Classical Series* • Program One Thursday, September 30, at 11 a.m. Hilbert Circle Theatre

MIGUEL HARTH-BEDOYA, Conductor | AUGUSTIN HADELICH, Violin

Kevin Day | b. 1996

Lightspeed

Samuel Barber | 1910-1981

Concerto for Violin and Orchestra, Op. 14
Allegro
Andante
Presto in moto perpetuo

Augustin Hadelich, Violin

Aaron Copland | 1900–1990

Short Symphony (Symphony No. 2)
Incisivo
Expressivo
Preciso e ritmico

James Price Johnson | 1894–1955

Drums

† The Coffee Concert is an abbreviated performance.

There is no intermission.

Miguel Harth-Bedoya, Conductor



Celebrating more than 30 years of professional conducting, Miguel Harth-Bedoya has recently concluded tenures as chief conductor of the Norwegian Radio Orchestra (7

seasons) and as music director of the Fort Worth Symphony Orchestra (20 seasons), where he now holds the title of music director laureate. With a deep commitment to passing his experience on to the next generation of conductors, he is the director of Orchestral Studies at the University of Nebraska, Omaha, working to establish a groundbreaking bachelor of music program in Orchestral Conducting. He has also established The Conducting Institute to teach the fundamentals of conducting to students ages high school and up, of all levels, through an intensive summer program, workshops, courses, and seminars.

Harth-Bedoya conducts orchestras worldwide such as the Chicago Symphony, Boston Symphony, Atlanta Symphony, Minnesota Orchestra, Los Angeles Philharmonic, Philadelphia Orchestra, Helsinki Philharmonic, Munich Philharmonic, London Philharmonic, BBC Orchestra, Birmingham Orchestra, National Orchestra of Spain, New Zealand Symphony, Sydney Symphony, NHK Symphony, and Tokyo Metropolitan Symphony Orchestra, among others. Equally at home in opera, Harth-Bedoya has led traditional productions with The English National Opera, Canadian Opera, Minnesota Opera, and Bremen Opera, among others. He has also conducted the world premiere performances of Jennifer Higdon's *Cold Mountain* at the Santa Fe Opera, and Osvaldo Golijov's *Ainadamar* with the Cincinnati Opera and at the New Zealand Festival.

Harth-Bedoya has an impressive discography of more than 25 recordings, including critically-acclaimed albums on Harmonia Mundi, Deutsche Grammophon, Decca, FWSOLive, LAWO, Naxos, and MSR Classics.

He is the artistic and managing director of Caminos del Inka, a nonprofit organization dedicated to preserving the rich musical legacy of the Americas.

Born and raised in Peru, Harth-Bedoya received his bachelor of music degree from the Curtis Institute of Music and his master of music degree from The Juilliard School, both under the guidance of Otto-Werner Mueller.

INDIANAPOLIS SYMPHONY ORCHESTRA



Your Season, Your Way!

Create your custom season with the ISO.

Mix and match at least four performances from the DeHaan Classical Series, Printing Partners Pops Series, or the Bank of America Film Series to create a subscription all your own.

Enjoy single ticket choices with subscriber benefits!

Build your custom season at IndianapolisSymphony.org/Events









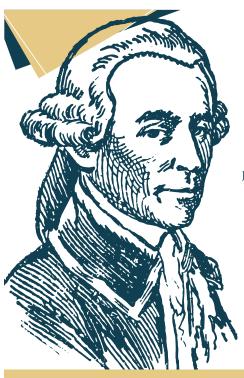














By Popular Demand:

Haydn

Join Resident Conductor Jacob Joyce and the ISO for this unique, interactive concert experience! You get to help choose the best movements to ultimately "create your own" Haydn masterpiece.

It's the perfect experience for both newcomers and classical music aficionados!

Tickets are only \$5!

October 6-9

Hilbert Circle Theatre

Purchase your tickets and view complete event details at IndianapolisSymphony.org/Events

Welcome to the United States of America

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor

DeHaan *Classical Series* • Program One Friday, October 1, at 8 p.m. Saturday, October 2, at 5:30 p.m. Hilbert Circle Theatre



MIGUEL HARTH-BEDOYA, Conductor | AUGUSTIN HADELICH, Violin ROGER ROE, English Horn | CONRAD JONES, Trumpet

Kevin Day | b. 1996

Lightspeed

Samuel Barber | 1910-1981

Concerto for Violin and Orchestra, Op. 14

Allegro

Andante

Presto in moto perpetuo

Augustin Hadelich, Violin

Jennifer Higdon | b. 1962

"Jumble Dance" from Dance Card

INTERMISSION—Twenty Minutes

Aaron Copland | 1900–1990

Quiet City

Roger Roe, English Horn Conrad Jones, Trumpet

Short Symphony (Symphony No. 2)
Incisivo
Expressivo
Preciso e ritmico

James Price Johnson | 1894–1955

Drums

Premier Sponsor

aes Indiana

Associate Sponsor



This performance is endowed by the Florence Goodrich Dunn Fund

Augustin Hadelich, Violin



Augustin
Hadelich is
one of the
great violinists
of our time.
From Bach to
Paganini, from
Brahms to
Bartók to Adès,
he has mastered
a wideranging and
adventurous
repertoire.

Named *Musical America's* 2018 "Instrumentalist of the Year," he is consistently cited worldwide for his phenomenal technique, soulful approach, and insightful interpretations.

Culminating with his Berlin Philharmonic debut in October 2021, highlights of Hadelich's 2020–21 season include appearances with the Atlanta, Baltimore, Colorado, Dallas, Milwaukee, North Carolina, and Seattle symphony orchestras, as well as the Leipzig Gewandhaus Orchestra, WDR radio orchestra Cologne, Philharmonia Zürich, Dresden Philharmonic, ORF Vienna Radio Symphony, Danish National Orchestra, City of Birmingham Symphony Orchestra, Finnish Radio Symphony Orchestra, BBC Scottish Orchestra, and Elbphilharmonie Orchestra Hamburg, where he was named associate artist starting with the 2019–20 season.

Hadelich has appeared with every major orchestra in North America. His worldwide presence has been rapidly rising, with recent appearances with the Bavarian Radio Orchestra, Royal Concertgebouw Orchestra, London Philharmonic, Munich Philharmonic, Orquesta Nacional de España, Oslo Philharmonic, São Paulo Symphony, many radio orchestras, and the Academy of St. Martin in the Fields. Engagements in the Far East include the Hong Kong Philharmonic,

Seoul Philharmonic, Singapore Symphony, NHK Symphony (Tokyo), and a tour with the New Zealand Symphony Orchestra.

Hadelich is the winner of a 2016 Grammy Award—"Best Classical Instrumental Solo"—for his recording of Dutilleux's Violin Concerto, L'Arbre des songes, with the Seattle Symphony. A Warner Classics Artist, his most recent release is a double CD of the Six Solo Sonatas and *Partitas* of Johann Sebastian Bach. Other CDs include the Brahms and Ligeti violin concertos with the Norwegian Radio Orchestra under Miguel Harth-Bedoya (2019), and Bohemian Tales, including the Dvořák Violin Concerto with the Bavarian Radio Orchestra conducted by Jakub Hrůša (2020). He has also recorded discs of the violin concertos of Tchaikovsky and Lalo (Symphonie espagnole) with the London Philharmonic Orchestra (2017), and a series of releases including a CD of the violin concertos by Jean Sibelius and Thomas Adès (Concentric Paths), with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra (2014). This recording was nominated for a Gramophone Award and listed by NPR as one of their Top 10 Classical CDs of the year.

Born in Italy, the son of German parents, Hadelich is now an American citizen. He holds an Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. He won the Gold Medal at the 2006 International Violin Competition of Indianapolis. Among his other distinctions are an Avery Fisher Career Grant (2009); a Borletti-Buitoni Trust Fellowship in the UK (2011); the inaugural Warner Music Prize (2015); a Grammy Award (2016); as well as an honorary doctorate from the University of Exeter in the UK (2017).

Hadelich plays the violin "Leduc, ex-Szeryng" by Giuseppe Guarneri del Gesù of 1744, generously loaned by a patron through the Tarisio Trust.

21

Welcome to the United States of America



DeHaan Classical Series Program Notes By Marianne Williams Tobias The Marianne Williams Tobias Program Note Annotator Chair

Lightspeed Kevin Day

Born: 1996, Charleston, West Virginia

Year Composed: 2019 Length: c. 3 minutes

World Premiere: November 2019,

Lexington, Virginia

Last ISO Performance: This is the ISO's first

performance of this work.

Instrumentation: 3 flutes, 2 oboes,

2 clarinets, bassoon, 2 horns,

2 trumpets, 3 trombones, tuba,

timpani, percussion, piano, and strings

AT A GLANCE:

- This piece is exuberant and celebratory and has two main contrasting ideas: the first heavily accented theme is followed by a calmer, lyrical theme, before returning to the triumphant sounds of the opening theme.
- Day has also composed music for three short films in addition to his classical music works.

Fanfares have been a part of music and society since the 14th century. These short pieces, sometimes called a musical motif, are traditionally played on trumpets and brass. They were used to quiet an audience or gathering for an announcement, preface an orchestral concert or coronation, or herald the arrival of an important person. For example, the President of the United States receives four ruffles and flourishes before "Hail to the Chief." They were used in several Shakespeare plays, including Richard III, or to summon the audience back from intermission at the Globe Theatre. In those times they were called a tucket. Perhaps the most famous fanfare for Americans is Fanfare for the Common Man by Aaron Copland (1942.)

Besides its introductory mission, a fanfare has also been used within opera scores, such as in Fidelio or Wagner's Tannhäuser and Lohengrin, to note an important moment in the performance. In the distant past, fanfares could give information, such as announcing a successful kill in a hunt. Fanfares also have been used to summon soldiers into battle in the ancient world. In contemporary times, fanfares have served as music messengers in media programs denoting a particular theme for a television show or movie, like Revenge of the Titans or Star Wars. A fanfare can accompany a particular logo, as heard so often during the Olympic games. A fanfare was even used as a wakeup call for crew of the Space Shuttle Atlantis during its final mission.

A fanfare ignites your attention and your energy. It is uplifting, exciting, and dramatic. *Lightspeed* will do exactly that. Usually, fanfares last no more than two minutes.

About Kevin Day

Kevin Day is a young, multi-faceted, African-American musician who grew up in Arlington, Texas. He has been described as a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium,

DeHaan Classical Series • Program Notes

saxophone, and jazz piano. His music is known for its syncopated rhythms, virtuosity, propulsive beats, and imaginative orchestration, all of which you will hear in this work. Amid his more than 200 works are concerti, chamber music, concert band music, orchestral music, and film scores. His honors include winning the prestigious BMI Student Composer Award in 2019 for his composition *Havana* for wind ensemble.

Day graduated in May 2019 from Texas Christian University with his bachelor's degree. In the fall of 2019, he attended the University of Georgia for his master's degree and studied with composer Peter Van Zandt Lane and conductor Cynthia Johnson Turner. Day will soon be starting his Doctor of Musical Arts Degree in Composition at the University of Miami Frost School of Music.

About the music

Lightspeed is an exhilarating, exuberant single-movement appetizer commissioned by the Washington and Lee University Orchestra. Short for an orchestra piece, its energy is forecast by the title. Light speed is defined as the speed of light, or as the physicists like to say, 299,793,458 meters per second.

Day begins at a musical version of light speed. A heavily accented theme immediately flies out from the strings, joined by snappy percussion. The music becomes wildly busy like its namesake before giving way to a reflective lyrical interlude. Steadily, inexorably, the music gradually returns to the intent and undercurrent of light speed. A background of frenzied strings intimates the return of the opening, which, this time, is glamorized by brass singing a chorale like melody. Syncopated percussion returns for a final bow, and the ending, in traditional fanfare behavior, sets up an impressive concluding flourish. Besides the orchestral

version, there is also a *Lightspeed* score without wind parts for string orchestra, piano, and percussion, as well as a version for strings only.

Concerto for Violin and Orchestra, Op. 14 Samuel Barber

Born: March 9, 1910, West Chester, Pa. Died: January 23, 1981, New York, N.Y.

Years Composed: 1939-1940

Length: c. 24 minutes

World Premiere: February 9, 1941,

Philadelphia, Pa.

Last ISO Performance: March 2015 with conductor Krzysztof Urbański and soloist Zach De Pue

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, percussion, piano, and strings

AT A GLANCE:

- The commission for this piece came from the laundry soap manufacturer, Samuel Fels (of Fels Naptha) who offered Barber \$1,000.
- Despite positive reviews initially, it took time to become part of the solo violinists' core repertory that it is today.

Samuel Barber was one of America's finest and most beloved twentieth-century composers. Despite living in modern times, Barber was unabashedly romantic, once stating, "I can only say that I myself wrote always as I wished, without a tremendous desire to find the latest thing possible." He was never lured into the avant-garde and seemed to be fully insulated against it.

Welcome to the United States of America

"The only reason Barber gets away with elementary musical methods is that his heart is pure," wrote composer Virgil Thomson after the premiere of Barber's Violin Concerto with the Philadelphia Orchestra conducted by Eugene Ormandy.

Barber wrote his first musical at age 7 and attempted to write his first opera at the age of 10. He attended the Curtis Institute of Philadelphia, studying composition, piano, and voice. After his graduation in 1934, Barber focused solely on composition. His Adagio for Strings was performed by the NBC Symphony Orchestra under the direction of Arturo Toscanini in 1938, earning rare praise from Toscanini after the first rehearsal: "Semplice e bella" (simple and beautiful). Other works include his Symphony No. 1 written in 1936 and revised in 1942, and Symphony No. 2, commissioned by the U.S. Army Air Forces, composed in 1944 and revised in 1947. Barber won his first Pulitzer Prize in 1958 for his opera Vanessa and a second Pulitzer Prize in 1963 for his Concerto for Piano and Orchestra.

A dramatic compositional history

Barber's Violin Concerto was born out of a commission by Samuel Fels of the Fels Naptha Soap Company fame. Fels, who sat on the board of the Curtis Institute of Philadelphia, wanted a piece for his adopted son, the Russian-born violinist Iso Briselli. Barber traveled to Switzerland, writing much of his Violin Concerto there in 1939. However, he was forced to leave Europe due to the impending war and completed the last movement later in the Pocono Mountains.

Before its public premiere, Barber generated an impromptu concert to prove the worth of its final movement. The concerto was first performed at the Curtis Institute with the Curtis Orchestra and Herbert Baumel as soloist. Legend has it that Baumel produced a fabulous performance on only two hours' notice. Briselli, however, believed the concerto was not virtuosic enough to show off his prowess, and he put down the first two movements as "a bit too easy." When he arrived at the virtuosic finale, he called it unplayable. Barber responded, "It is difficult, but it only lasts four minutes!" Briselli demanded a rewrite. Barber refused. An argument ensued, with Fels demanding a return of his \$1,000 commission. Barber returned \$500 and retained his rights to the concerto. After the controversy, Barber wittily and privately called his work "concerto da sapone" (soap concerto).

Barber's Violin Concerto premiered in February 1941, with violinist Albert Spalding and the Philadelphia Orchestra. Barber provided the following rather business-like note to introduce Opus 14:

"The Concerto . . . is lyric and rather intimate in character and a moderate-sized orchestra is used. The first movement begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of a sonata than concerto form. The second movement is introduced by an extended oboe solo. The violin enters with a contrasting and rhapsodic theme, after which it repeats the oboe melody of the beginning. The last movement, a perpetual motion, exploits the brilliant and virtuoso characteristics of the violin."

Barber revised the concerto in 1948, thinning the orchestra in some passages, rewriting part of the finale, and rewriting the last twenty measures of the slow movement. This revised version is the one that is played in most concerts.

In the music

There are three movements: the first two, presenting Barber's lyrical style, and the third,

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which splits off from the lyricism and ignites a firecracker conclusion. The first movement, marked allegro moderato, begins quietly with the soloist singing a graceful first theme of twenty-seven bars, launched by a rolled G major chord from the piano. A second theme is marked by a brisk rhythmic figure known as the "Scotch snap" or Lombard rhythm. The audience will easily recognize the short, accented note followed by a longer one, providing jagged syncopation. A third theme emanates from the clarinet. The music unfolds in a fantasia manner, with no formalized development before the movement arrives at the recapitulation. Herein, a small section for the soloist replaces a traditional cadenza; a clarinet recalls the opening before the movement reaches its destination. In the revised version the cadenza was expanded.

The second movement begins slowly, andante sostenuto, in a hushed mood. An oboe enters to sing a cantabile theme over muted string support. Barber's control over the vocal line is perfect and reflects his own experiences with singing lessons at Curtis. After a long three-minute introduction, the soloist enters quietly, even tentatively, with contrasting restlessness. In the third section the soloist echoes the oboe's opening melody, and the music rises into a climax before relaxing back into the opening quietude.

After the first two movements Barber brings in a stunning conclusion. His third movement, filled with "flying triplets, rocketing ninths and chromatic zigzags" (Michael Steinberg) leaps into a fiery perpetual motion piece. At the beginning, muted timpani softly set a triplet rhythm that migrates to the soloist. Then, for 102 measures, the violinist is on call for unrelenting virtuosic display. Eventually, the orchestra explodes with a *fortissimo* A minor chord until the work ends with an abrupt and stunning conclusion marked by syncopated accents from the brass.

The third movement is the shortest of the three movements, sometimes described as "lean and athletic," providing a strange and perhaps bizarre ending. Many critics felt that this entire movement needed to be bigger, to be fleshed out to balance the other two. Barber refused. The composer simply responded, "The last movement, a perpetual motion, exploits the more brilliant and virtuoso characteristics of the violin." Barber knew that an essential part of the power and shock of this last movement lay precisely in its incongruity, brevity, and flash.

"Jumble Dance" from *Dance Card* Jennifer Higdon

Born: December 31, 1962, Brooklyn, N.Y.

Year Composed: 2015 Length: c. 4 minutes

World Premiere: May 2016, Berkeley, Calif. Last ISO Performance: This is the ISO's first

performance of this work Instrumentation: Strings

AT A GLANCE:

- "Dance Card celebrates the joy, lyricism, and passion of a group of strings playing together. When we attend as audience members, we in effect, fill our dance card with that shared experience."—Jennifer Higdon
- Higdon didn't begin to write her own music until age 21 but is one of the most performed composers of her generation.

Welcome to the United States of America

"I really am a terrible dancer." —Jennifer Higdon speaking at the premiere of *Dance Card*

Dance cards (*known as programmes du bal* in French or *Tanz-karten* in German) originated in the 18th century and were popularized in 19th-century Vienna. Their original purpose was to note which dances a young lady would share with a particular young man during the popular balls in Europe. The tradition continues at some American university and college dances even today.

A dance card was a small folder of several pages bound by a tassel, allowing it to be tied to the lady's wrist or gown. The first page usually listed the date and name of the event. At extremely fancy events, this front page sometimes had jewels encrusted onto the paper. Its inside pages listed the dance numbers and blank lines where potential dance partners could reserve their dance. Sometimes the dance itself—such as a waltz, quadrille, or polka—would be identified along with the composer's name. A dance card kept order of the night's events and helped young ladies know what to expect with each dance number. If you are nostalgic, you may be able to obtain antique or new dance cards online or in vintage boutiques.

Today the dance card term has evolved. It may be used to inquire about someone's availability for a specific date: "Is your dance card full on July 6?" In the U.S. Air Force, the term dance card is used to identify the order of maneuvers in flight tests and as a table of contents for the crew. Higdon remembers her grandmother talking about dance cards in her youth. These memories inspired a concert of dances from different eras and styles.

About the music

Higdon's *Dance Card* could be interpreted as following the tradition of a sequence of

dances collected into a suite, an instrumental form that emerged in the late Renaissance and Baroque periods. On the other hand, there is something different about this piece. Higdon wanted to create a work where movements could be separated into single performance pieces or reassembled in any order.

"Jumble Dance" is the third of five *Dance Card* contrasting movements. Reviewer Georgia Rowe called it "a kind of postmodern jig drive on fleet, jagged rhythms." Higdon herself called *Dance Card* "a celebration of the joy, lyricism, and passion of a group of strings playing together!"

"My music doesn't really follow along the standard kind of dance forms," Higdon explained in a radio interview. "So I thought, well, what if you had a bunch of crazy dances, but also some slow-moving kind of contemplative . . . so I guess these are unorthodox dances. There's not any kind of standard foot pattern, and I am always changing the meter. That's the thing—it's a dance that's a little uncertain. But it's also a dance about the joy of the string sound."

The three-minute piece begins with staggered entries from the lower strings stating a specific syncopated pattern. This ostinato (repeated pattern) continues as other string registers enter with their own ideas. At times, the ostinato changes its speed and meter, but the original idea dominates the lower strings' behavior while the top three areas weave different contrapuntal ideas over the repetitive foundation. Texture remains mainly contrapuntal throughout, with brief segments stretching independently until concluding on a final chord.

The word "Jumble" suggests something that is chaotic or mixed up. The intricacies of the movement's contrapuntal texture are carefully iterated—the fact that they are entering at different times gives the impression of cha-

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Welcome to the United States of America

os or disorganization. However, this piece is highly organized and controlled. Higdon has selected an intriguing and playful title.

The remaining four movements also have interesting titles: "Raucous Rumpus" (a fanfare for strings), "Breeze Serenade," "Celestial Blue," and "Machina Rockus." Higdon has explained that these titles are intentionally related to or hint at the content and mood. "Celestial Blue," the longest in the set, referenced her mood after her father had passed away. The dances' variety was also guided by a specific request in the commission.

Higdon is a Bowling Green State University graduate. In a 2019 interview titled "New Music From Bowling Green: Living American Composers," she stated, "I bounce a lot between huge and small forces. I like both challenges. (In an) orchestra there are a lot of forces at hand, like 200 Crayons to use at once. Having so much choice is panic-inducing, but it also can make the imagination soar."

With smaller resources the challenges can be even greater because there are fewer choices. Yet in this situation, Higdon embraced the challenge.

"Remembering my grandmother and the idea of a dance card came to mind when thinking of a concert focusing on dance and dancing," Higdon said. "The idea of a multi-movement piece where each movement can be played by itself or in combination with the other (occurred to me) and I created a five-movement work with high energy. It is like mixing paint colors. Sometimes I can give the string orchestra a kind of a romp."

Quiet City Aaron Copland

Born: November 14, 1900, Brooklyn, N.Y.

Died: December 2, 1990, Sleepy Hollow, N.Y.

Years Composed: 1939 Length: c. 10 minutes

World Premiere: January 1941, New York

City, N.Y.

Last ISO Performance: April 2014 with

conductor Hans Graf

Instrumentation: English horn, trumpet,

and strings

AT A GLANCE:

- In contrast to Shaw's play Quiet City, Copland's Quiet City was a success and has remained in the repertory since 1941.
- Copland wrote, "Quiet City seems to have become a musical entity, superseding the original reasons for its composition."

In 1939 playwright Irwin Shaw produced a play titled Quiet City. Copland agreed to provide incidental music, and at that time, he recalled that the play was billed as a "realistic fantasy," a blatant and confusing contradiction. Copland wrote, "The script was about a young trumpet player who imagined the night thoughts of many different people in a great city and played trumpet to express his emotions and to arouse the consciences of the other characters and of the audience. After reading the play, I composed music that I hoped would evoke the inner distress of the central character. [Group Theatre co-founder Harold] Clurman and Elia Kazan, the director, agreed that Quiet City needed a free and imaginative treatment." The play folded after three pitiful Sunday night try-out performances in

April 1939. Copland wrote to his friend, the composer Virgil Thomson, "My career in the theater has been a flop!"

This outcome was a strange fate. Irwin Shaw had been a successful playwright, screenwriter, novelist, and short story writer whose works had sold fourteen million copies. In this case, success and longevity went to Copland's music. It began as a quartet (clarinet, saxophone, trumpet, and piano,) and later an English horn was added to "add additional color and to give the trumpeter a rest." Other instruments were added in the final orchestral version.

Quiet City is a short work, sometimes called an "ode to New York City." It is sometimes it called "Copland's forgotten score," possibly because the first score was never published. In 2011, professor and classical and jazz saxophonist Christopher Brellochs crafted, produced, and recorded the world premiere of Copland's Quiet City in a concert version using the unpublished manuscript.

The emotional setting derives from the play. In this, the central character is a middle-age Jewish man named Gabriel, who has renounced his ethnic ancestry, his dreams for literary success, and is reaping the terrible ramifications of those decisions. He has married a rich socialite and become head of a successful department store, but the sadness resulting from these compromises in his life has led to terrible depression, and he feels he is going mad. In the nighttime in Central Park he hears a trumpet playing, but he alone hears it, no one else does. His brother David, who had been true to himself, had been a jazz trumpeter. And it is a trumpet's voice, singing in a gigantic recitative that he is hearing.

That is the setting. A narrating solo trumpet begins its story in a dark, mysterious New York City. Throughout, the trumpet retains its singular, dominant position, and is clearly etched above tender string responses or large orchestral commentaries. It is interesting that Shaw originally wrote in directions for parts of the musical score for Copland to follow such as "nostalgia" as guidance for the music. Copland's harmonies and intervals are set in a pandiatonic structure (something that feeds the harmonies throughout) and, therefore stimulates a harmonically ambiguous atmosphere, deliberately reflecting the chaos and disorder in Gabriel's head. As the piece develops, Copland's music moves steadily through various episodes, dream-like sections, and contrasting registers, always led and controlled by the trumpet. Consistently Copland's alternation of balancing the trumpet and the orchestra is clean and meticulous, and it's especially effective when the orchestra drops out completely. This solitude screams remorse. The intensity of that silence is riveting.

Mid-point orchestral support grows in volume, and the trumpet correspondingly becomes more animated: the city seems to be waking up. But that energy is short lived. The music and trumpet inevitably return to their narrative mission. Glimmers of lyricism do flicker on and off, and a short waltz embedded in Quiet City was later in the film score of Our Town. But, as stated above, the mood relentlessly returns to the undercurrent of its mournful declamation. The speed and rhythms generally remain consistently steady. Dynamically speaking, there are a few expanded forte sections, but none of them endures for a long time or leads into a climactic goal. These lyrical and explosive moments are only elements of the content but are architecturally nonfunctional. At the ending, the music drifts into a closure embraced by strings and gentle pizzicati.

Quiet City depicts a deeply human story in which many of us can see ourselves and recognize our fateful compromises, which we alone know and recognize.

Welcome to the United States of America

Short Symphony (Symphony No. 2) Aaron Copland

Born: November 14, 1900, Brooklyn, N.Y. Died: December 2, 1990, Sleepy Hollow, N.Y.

Years Composed: 1932-1933

Length: c. 15 minutes

World Premiere: November 1934,

Mexico City

Last ISO Performance: March 2011 with conductor Pablo Heras-Casado Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 2 trumpets,

piano, and strings

AT A GLANCE:

- "The reason I spent so much time on the Short Symphony was because I was intent on writing as perfected a piece of music as I possibly could." —Aaron Copland
- The opening dance rhythms of Symphony No. 2 and music from the second movement would both be heard again with more development in later works like *Appalachian Spring*.

Aaron Copland, the son of Russian-Jewish immigrants, traveled to Paris in 1921 to study at the newly established American Conservatory at Fontainebleau. Upon returning to the United States three years later, Copland continued to compose in a modernist style, with his Symphony for Organ and Orchestra. The premiere was a rousing success, launching Copland's career as a young American composer. But the country's mood was changing as America entered the Great Depression. Copland entered an abstract period and descriptive words for his music such as "clear" or "clean sounding"

illustrate that focus. In 1933 Aaron Copland produced his Second Symphony subtitled "Short," reflecting his decision to write "with an economy of material and transparence of texture."

Copland began working on the symphony in 1931, dividing his attention between this piece and a second piece, *Statements for Orchestra*. At times the process of writing two symphonies remained challenging, but Copland was pleased with the final outcome of *Short Symphony*. He assessed this work to be "one of the best things I ever wrote." Nevertheless, its performance history has been minimal. It presents unique challenges in listening because of its rapid changes in rhythm, subdivisions and meter as well as "pointillistic" orchestration in which instruments of different timbres sequentially present a single note or small group of notes in a motif or phrase.

Short Symphony is packed with explorations into atonality, rhythmic novelties, and combinations, with a dash of serialism in a fifteen-minute timespan. Conductors Leopold Stokowski and Serge Koussevitzky turned down the opportunity to premiere the piece, with Koussevitzky claiming, "It is not too difficult, it is impossible." Copland's friend and fellow composer Carlos Chávez rose to the challenge, premiering the Short Symphony in Mexico City in 1934. Three years later, "in an act of desperation," Copland arranged it for a sextet, which was mildly successful. Ten years later, Stokowski did give the orchestral score a run with the NBC Symphony Orchestra in a radio broadcast from the RCA Building.

"I had a letter from Stokie today," Copland wrote to Chávez. "He has programed the U.S. premiere of the Short Symphony for Jan 9th with the NBC Symphony. After ten years! Well, one must have patience if one is a composer."

Critical reviews faulted the piece more than the performance. Thus, ten years had elapsed between full performances of the work. After this, the Second Symphony sank into relative obscurity, most likely due to the difficulty not only for musicians but for the audience as well. Copland noted it was "more written about than heard. It never caught on, for reasons not clear to me."

Difficult elements

Several elements can be cited as reasons for the piece's difficult reputation:

- 1. Irregular divisions of the beat, polyrhythms, and quick changes of meter.
- Combinations of different meters—at one point there are six running simultaneously.
- 3. Jazz infusions: Copland explained "[The rhythmic life] is definitely American and influenced by jazz although there are no literal quotations. I wouldn't have thought of those rhythms if I had not had a jazz orientation."
- 4. Polychords (simultaneous combinations of chords) creating harmonic ambiguity.
- 5. Sometimes the individual notes of a phrase are distributed among different instruments. Such a fast changing of timbre would be very difficult to understand or to track for the average listener.
- 6. Syncopation itself becomes more difficult to track if the pulse itself is alternating or changing between subdivisions of the beat. The very effect of a "misplaced" accent is essentially erased. For the average listener the effect can be chaotic and confusing.

Three movements, played without separation.

1. *Incisivo*: Cast in *sonata allegro* format with two main themes. It remains rather fragmented and features short, jagged motifs. The tonal compass is enlarged by the opening octave transpositions.

- 2. *Expressivo*: Only 95 meters long, this movement features a descending fourth interval and is demonstrating many metrical changes.
- 3. *Preciso e ritmico*: The third movement contains huge amounts of rhythmic complexity and significant metric changes, perhaps influenced by Copland's time in Mexico.

In A Generative Theory of Tonal Music by Fred Lerdahl and Ray S. Jackendoff, you can investigate a new method of writing Copland's meters, which is determined by the weight in the music itself. New barlines, for example, would help to clarify the intent. This process could help to deal with works with notational issues generated by metrical changes.

In November 1980 Copland was still musing about his Second Symphony and owned up a bit to its metrical challenges, saying, "The rhythms were unusual, I think—unconventional certainly—and not easy to immediately toss off by even a good professional orchestra." (Interview with Fred Calland on "Performance Today.")

Later, Copland stated "I think of the Short Symphony as one of 'my neglected children' and am perhaps more fond of these works because they receive so much less attention . . . Even today, with orchestra players capable of complicated rhythms and harmonies, the Short Symphony and the Sextet are not easy for performers One would think that most of the terrors of both versions would have worn off by now for players as well as listeners. One learns to have patience."

After completing the *Short Symphony*, Copland did not write another symphony for a decade, and then it turned out to be his longest symphony: Symphony Number Three. This was filled with American-style music, quotes from *Fanfare for the Common Man*, and was accessible and savored by audiences

Welcome to the United States of America

and musicians alike. Although some critics thought it "too populist," this opinion did not prevail, and the Third Symphony won the New York Music Critic's Circle Award for the 1946–47 season. Copland was hailed as the essence of American style and Leonard Bernstein crowed, "He's the best we've got!"

Drums James Price Johnson

Born: February 1, 1894, New Brunswick, N.J. Died: November 17, 1955, Jamaica, N.Y.

Year Composed: 1932 Length: c. 9 minutes

World Premiere: 1932, Harlem, N.Y.
Last ISO Performance: February 2003 with
conductor André Raphel Smith
Instrumentation: 2 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets,

3 trombones, tuba, timpani, percussion,

and strings

AT A GLANCE:

- Johnson was the foremost proponent of Harlem Stride piano and he laid the cornerstone of jazz piano before 1920.
- He influenced Duke Ellington, Count Basie, Art Tatum, and Thelonious Monk.
- Johnson cut more than 55 piano rolls for a half-dozen companies.

"Like other 20th-century American composers, Johnson hoped to bridge home-grown jazz and the European classical legacy."

—New York Times: February 24, 1992

James Price Johnson was an African-American composer and pianist who has sometimes been called a "forgotten musical genius." In his lifetime he was noted for collaborating with "the cream of African-American writers, composers, and overachievers of the Harlem Renaissance and early jazz." He never had a real promoter for his work and sadly sank into obscurity. Only in recent years was he finally saved from oblivion. In 1986 Scott E. Brown penned the book *James P. Johnson: A Case of Mistaken Identity*.

Most of his works are largely unknown to general audiences. One of his best works is *Drums*, first identified as a dramatic symphonic poem written for the 1932 show *Harlem Hotcha*. It was later orchestrated into a tone poem.

Johnson's role in American music

American jazz was preceded by ragtime, and Johnson has often been credited as the leader in transforming ragtime and its simple syncopations into more complicated jazz. Today's audiences undoubtedly know one of Johnson's best-known songs, "The Charleston," which ushered in the Roaring 20s with its ragtime syncopation and jazz with upbeat rhythms. You will hear many ragtime inflections in Johnson's music. Johnson once explained that "The ragtime player had to . . . get orchestral effects, sound harmonies, and all the techniques of European concert pianist who were playing their music all over the city. New York 'ticklers' developed the orchestral piano—full, round, big, widespread chords in tenths and a heavy bass moving against the right hand."

This heavy bass line became known as a "stride" developed. In jazz, it moves faster than in ragtime piano. It also moves (strides) from the low range up to the middle register of the keyboard, but with greater complexities than

the ragtime model, which Johnson developed into a "stride technique." These chords (now with four or five notes) usually landed on the second and fourth beats with the right hand presenting the melody or the syncopations. The undercurrent strides enriched the harmonies of the piece because of the increased number of notes in a chord and sometimes extended to a tenth. A further complication followed with the thumb of the left hand giving a counter melody while the other fingers sounded the chord. It was not easy! Johnson's prowess and innovation earned him the title of the "Dean of Jazz Piano" and the "Father of Stride Piano."

Raised in Jersey City, N.J., Johnson was trained in classical piano technique, music theory, harmony, counterpoint, and orchestration. His first informal job was playing piano in a bordello at the age of 8. In later years, he began to write symphonies, suites, and tone poems, including the one heard on this program. "From listening to classical records and concerts, I would learn concert effects and build them into blues and rags I'd make an abrupt change like I heard Beethoven do in a sonata. Once, I used Liszt's *Rigoletto* concert paraphrase as an introduction to a stomp!"

What is jazz?

American jazz is not so much a genre as a style. It has mesmerized our country and the world. Jazz is about syncopation, improvisation, sudden stops, sharing of musical ideas, jamming, and blues. It is a mixture of many things. Its rhythms can be derived from European music but also are derived from African drum patterns, notably in a rhythmic gesture known as a *tresillo*—a fundamental rhythmic feature from African imports into the Caribbean. Specifically, this was a dotted 8th followed by a 16th tied to an 8th and followed by an 8th.

About the music

In this work the composer is blending drumming and jazz. Although strings are present in the orchestration, brass and winds clearly dominate. "Drums: A Symphonic Poem opens with a cannonade of drums," writes Rob Barnett on Musicweb-international.com. "Its commanding way is like a jazz cauldron—a storm of molten material. Along the way Johnson builds in some sly Weill-like trumpet asides. It's grandiloquent stuff. There's more caustic writing in this than is usual for Johnson."

This cannonade provides a strong rhythmic foundation for several minutes. It is also combined with an African-Cuban beat called a clave, which requires unyielding consistence and sharp precision. This introduction sets a rhythmic heartbeat that traverses the work with only a few withdrawals or diminution into soft background pulses, allowing other instruments to move into the spotlight. Midway the drums assert themselves once again with strong orchestral chords introducing another alternating section for the instruments. Such instrumental alternation is a typical jazz feature, and the syncopation references jazz behavior as well. A contrasting slower section promises to be more lyrical, but it is only a tease—the drums come back to support brilliant segment for solo flute. After this, Johnson summons all forces on deck into a dramatic race to the conclusion where they are harnessed into a quick fortissimo chord.

Johnson was buried in an unmarked grave at Mt. Olivet Cemetery in Queens, N.Y. After 60 years a headstone was installed that reads:

James Price Johnson February 1, 1894- November 17 1955 Beloved Husband, Father & Grandfather Master American Pianist and Composer The Dean of Jazz Pianists

Greetings From Hungary

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor

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Finale: Pesante - Presto

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Carlos Miguel Prieto, Conductor



Carlos Miguel
Prieto was
born into a
musical family
of Spanish and
French descent
in Mexico City.
His charismatic
conducting is
characterized
by its
dynamism and
the expressivity
of his

interpretations. Prieto is recognized as a highly influential cultural leader and is the foremost Mexican conductor of his generation. He has been the music director of the Orquesta Sinfónica Nacional de México—the country's most important orchestra—since 2007. Prieto has also been music director of the Louisiana Philharmonic Orchestra since 2006, where he has led the cultural renewal of New Orleans following Hurricane Katrina. In 2008 he was appointed music director of the Orquesta Sinfónica de Minería, a hand-picked orchestra that performs two month-long series of summer programs in Mexico City.

Recent highlights include debuts with the London Philharmonic Orchestra, the Minnesota Orchestra, National Symphony Orchestra, Washington, Orquesta Sinfónica de Castilla y León, BBC National Orchestra of Wales, and the Los Angeles New Music Group, and his returns to the NDR Elbphilharmonie, Frankfurt Radio Symphony, the Hallé, Royal Liverpool Philharmonic, Bournemouth Symphony Orchestra, Strasbourg Philharmonic, and the Auckland Philharmonia.

Prieto is in great demand as a guest conductor with many of the top North American orchestras including Cleveland, Dallas, Toronto, and Houston Symphony orchestras and has enjoyed a particularly close and successful relationship with the Chicago Symphony Orchestra.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Youth Orchestra of the Americas, which draws young musicians from the entire American continent. A staunch proponent of music education, Prieto served as principal conductor of the YOA from its inception until 2011 when he was appointed music director. In early 2010 he conducted the YOA alongside Valery Gergiev on the occasion of the 40th anniversary of the World Economic Forum at Carnegie Hall. In 2018 he conducted the orchestra on a tour of European summer festivals, which included performances at the Rheingau and Edinburgh festivals as well as Hamburg's Elbphilharmonie. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York. Prieto is renowned for championing Latin American music, as well as his dedication to new music. He has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him.

Prieto has an extensive discography that covers labels including Naxos and Sony. Recent Naxos recordings include Rachmaninov Piano Concerto No.2 and Études tableaux Op.33, with Boris Giltburg and the RSNO, which won a 2018 Opus Klassik award and was listed as a Gramophone's Critics' Choice, 2017, and a recording of Korngold's Violin Concerto with violinist Philippe Quint and the Orquesta Sinfónica de Minería, which received two Grammy nominations. His recording of the Elgar and Finzi Violin Concertos with Ning Feng was released on Channel Classics in November 2018.

A graduate of Princeton and Harvard universities, Carlos Miguel Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.



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Kristóf Baráti, Violin



Hungarian violinist **Kristóf Baráti** is recognized increasingly across the globe as a musician of extraordinary quality with a vast expressive range and impeccable technique. Applauded

repeatedly for the poetry and eloquence that he brings to his playing, he has been described as "a true tonal aesthete of the highest order."

In recent seasons, Baráti has performed at the Hollywood Bowl with the Los Angeles Philharmonic, at London's Royal Festival Hall with the London Philharmonic Orchestra, and he was the featured soloist in the opening concert of the 2019 Verbier Festival. Baráti has played with orchestras such as Zurich Tonhalle, Oslo Philharmonic, Orchestre National de France, ORF Vienna Radio Symphony, Orchestre Symphonique de Montreal, BBC Scottish Symphony, BBC Philharmonic, and Hague Philharmonic orchestras. He performs regularly with Gergiev and the Mariinsky Orchestra both in Russia and on tour around the world including in the U.S. and China.

Highlights of his 2020–21 season included performances with the Budapest Festival and Bern Symphony orchestras, and his debut with the Israel Philharmonic Orchestra.

A regular recital and chamber music player, Baráti has performed with partners such as Mischa Maisky, Yuri Bashmet, Enrico Pace, Jean-Efflam Bavouzet, Zoltán Kocsis, and Kim Kashkashian amongst others. He performs every year at the White Nights Festival and in 2019 made his debut at the Seattle Chamber Music and Aspen Festivals. In 2016 he made a sensational debut at the Verbier Festival when he performed the complete solo Sonatas and Partitas of Bach.

Baráti has an extensive discography which includes the five Mozart concerti, the complete Beethoven and Brahms sonatas with Klára Würtz, and Ysaÿe solo sonatas for Brilliant Classics, and Bach's Sonatas and Partitas for Solo violin on the Berlin Classics label. Of his disc of encores *The Soul of Lady Harmsworth* recorded in 2016, *Gramophone* magazine said "for those who like to hear the violin played at its sweet and acrobatic best, then Baráti is out of the top drawer."

Having spent much of his childhood in Venezuela, where he played as soloist with many of the country's leading orchestras, Baráti returned to Budapest to study at the Franz Liszt Academy of Music and was later mentored by Eduard Wulfson, himself a student of Milstein and Menuhin. Still a resident in Budapest, Barati performs regularly across Hungary and together with István Vardái, is artistic director of the Kaposvár International Chamber Music Festival.

Baráti plays the 1703 "Lady Harmsworth" Stradivarius, by kind arrangement with the Stradivarius Society of Chicago.

Greetings From Hungary



DeHaan Classical Series Program Notes By Marianne Williams Tobias The Marianne Williams Tobias Program Note Annotator Chair

Three Hungarian Sketches Miklós Rózsa

Born: April 18, 1907, Budapest, Hungary Died: July 27, 1995, Los Angeles, Calif.

Year Composed: 1938 Length: c. 22 minutes

World Premiere: 1939, Baden-Baden,

Germany

Last ISO Performance: This is the ISO's first performance of this work

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, harp, celesta, and strings

AT A GLANCE:

- "I actually never liked the cinema very much, but for me, as for many other composers, it was a source of income, and once committed to it we did our best."
- -Miklos Rózsa, Double Life
- Rózsa's American recognitions include three Academy awards: for Alfred Hitchcock's *Spellbound*, George Cukor's *A Dou*ble Life, and William Wyler's Ben Hur.

Miklos Rózsa was one of the most prominent film and television composers during Hollywood's golden age, a time between the 1920s and 1960s. His major post was with MGM Studios, starting as a staff composer and serving as a music director between 1941 and 1962. His was a typical story of composers coming to the United States in the 1930s to escape Nazi terrorism and being snapped up by Hollywood, and he shares this story with notable composers like Friedrich Hollaender, Erich Korngold, Max Steiner, and Werner Richard Heymann. The film industry was booming, thanks to the advent of the talkie. These immigrant composers were seasoned, capable, talented, and could deliver the great, the epic, the symphonic. As Rózsa said, they did their best, even if they were rarely mentioned in the credits and were considered to be service providers.

As a child in Budapest, Rózsa's homelife was filled with Hungarian music and devotion to country. His father was a successful landowning industrialist who loved Hungarian folksong and his country. His mother was a pianist who studied at Budapest Academy. By age 5 he had his own violin; by age 8 he had amassed his own collection of Hungarian folksongs and early compositions. These memories and sounds were a subliminal and active force in his lifetime. His formal training took place at the Leipzig Conservatory, and he was thoroughly grounded in Western counterpoint, harmony, and orchestration.

By 1934 he had been dubbed "The Toast of Europe," and his *Three Hungarian Sketches* had won major acclaim at the International Music Festival in Baden-Baden, Germany, in 1939. When he arrived in the United States in 1940, he was a known and vetted entity. In 1946 he became a U.S. citizen.

He taught at the University of Southern California for more than 20 years, teaching the first classes in the U.S. completely dedicated to movie scoring. He was an expert in film noir scoring, often using a theremin as people lost their sanity. He called this his "gangster"

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period."

Between 1951 and 1959, Rózsa cultivated a luxuriant, opulent, neo-romantic style called "epic scoring." In his film career he wrote more than 100 film scores, but he never lost allegiance to the concert hall. This is what he meant in the title *Double Life*, his autobiography. His works included commissions from Jascha Heifetz, János Starker, and various chamber ensembles. The genres are tone poems, rhapsodies, variations, and concerti, and most reflect Hungarian nationalism. He had left Hungary, but Hungary never left him.

"However much I modify my style in order to write effectively for films, the music of Hungary is stamped indelibly one way or other on virtually every bar I have ever put on paper," Rózsa would later write.

How did he view the two compartments of his life? In his 1987 interview with Bruce Duffie, Rózsa reflected that he wanted his concert music to be presented separately from the film music. "I don't say film music is lower in value, but it is written for millions," he said. "It has to be direct and easily understandable, whereas concert music is written first of all for myself, and for people who like music, who go to a concert to hear music. I don't imagine for a moment that people went to see *Spellbound* because they like the music! They wanted to see Ingrid Bergman!"

About the music

What are elements of Hungarian style in music? The most obvious are:

- Pentatonic scales that differ from the Western genre: using major seconds and minor thirds as "steps," also known as gapped scales.
- Repetition of a melody with transposition.
- Special dances such as *verbunkos*, *táncház* (sort of like a barn dance), and *czardas* or *csardas*, which you will hear in the third movement of *Three Hungarian Sketches*.
- Quick segmentation between contrasting meters and tempi.

- Romani music inflections in folk music imported into concert hall music.
- Anapestic rhythms. For instance, anapestic tetrameter is used in the poem *A Visit From St. Nicholas*, and stresses the access at the ending of the phrase. This is translated to music.
- Modal scales.
- Quartal harmonies and chordal structures.

Hungarian Sketches reflects Rózsa's Hungarian roots. Its three parts are titled Capriccio, Pastorale, and Danza.

Capriccio opens with vigor and high energy, its two themes subject to variations. Constantly shifting meters and accents add a turbulent underpinning, which stimulate the momentum and keep the audience a bit discomfited. Softer areas are dropped into the mix, but always erased, overcome by *fortissimo* intrusions and control. However, a winsome closing occurs when a solo violin sings at sweetly at the final goodbye.

In *Pastorale*, the first theme is sung by muted violas. The lyricism stretches easily over a vast musical landscape, consistently relaxed. The second theme is a peasant celebration accompanied by a bagpipe. The peasant celebration picks up the speed and presents dance style rhythms and syncopations. This gains in intensity and dynamics as the music unfolds. Notice how one major idea, which expands throughout the orchestra, keeps repeating. After this segment the *Pastorale* relaxes into a slower tempo, with soft, melodic curvature and gently swaying rhythms leading to a soft conclusion.

Danza is cleanly articulated, exemplifying elements of a czardas style—alternating fast and slow sections and shifting 2/4 and 4/4 meters. Three main themes are presented: The first coming from the violins, the second a highly accented "peasant dance," and the third a brilliant segment featuring French horns. A swirl-

Greetings From Hungary

ing opening in violins raises the curtain on a quickly moving dance theme that is almost unquenchable until a tiny interlude manages to create serenity. Suddenly this is reignited by the rapid coursing of violins and sharp percussive markings, a typical *czardas* format. Dynamic variations add interest, but the speed rarely abates. Occasionally a solo violin speaks quietly yet always quickly, as if tempting the orchestra to surge back into the momentum. Another contrasting moment occurs when the brass sing a lyrical tune that collapses into a syncopated vigorous melody, creating a rush to the close. Seven strong orchestra chords cap the dance.

Tzigane for Violin and Orchestra Maurice Ravel

Born: March 7, 1875, Ciboure, France Died: December 28, 1937, Paris, France

Year Composed: 1924 Length: c. 10 minutes

World Premiere: April 1924, London
Last ISO Performance: February 2016 with
conductor Chelsea Tipton, II and soloist
Adé Williams

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, percussion, harp, celesta, and strings

AT A GLANCE:

- In *Tzigane* Ravel did not directly quote Romani folksongs. His piece is a mix of authentic inflections, technique, behavior, and clever adaptations of folk tunes.
- Igor Stravinski once described Ravel as "The most perfect of Swiss watchmakers," referring to the intricacy and the precision of Ravel's works.

Tzigane is the generic European term for the people who came from the Roma community in Romania and Transylvania. They had originated in northern India and entered Europe between the 8th and 10th centuries, first arriving in Spain. For hundreds of years, they led a tightly knit nomadic existence throughout eastern and western Europe, where they were persecuted, marginalized, and discriminated against. They governed themselves, had their own laws, did not relate to local cultures, and usually supported themselves as musicians, performers, and artisans.

One of the most interesting aspects of the Romani people was their passionate, impulsive, ferocious, nostalgic music, usually performed by violins. Their music fascinated the Western world. While it was never part of the classical canon, elements of Romani music were dropped into classical music for coloristic, dramatic effects by major composers such as Liszt, Haydn, Brahms, Dvořák, and Strauss. Because of this, Romani music became equated with Hungarian music. The *style hongrois* entered musical lexicon as a direction in music, meaning to play in the Romani style.

Romani music uses strange harmonies and unusual scales. It holds a kind of impulsivity through unpredictable and unprepared shifts from slow to fast, from loud to soft, from rambunctious to mournful, from lyrical to rough. It is thrilling and virtuosic.

About the composer

Ravel's family moved to Paris a few months after he was born, and Ravel called Paris home for most of his life. He enrolled at the Paris Conservatoire in 1889 to study piano and re-enrolled in 1897 to study composition. Although he was expelled from the school both times for failing to win a competitive medal, he silenced his critics after the turn of the century with works such as *Miroirs*, *Histoires Naturelles*, and *Rapsodie Espagnole*. It was in a private recital where he succumbed to the full allure of the Romani music experience. In 1922, during one of his tours in England, Ravel attended a party featuring a Hungari-

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an violinist Jelly d'Arányi, the great-niece of Joseph Joachim. After d'Arányi played Béla Bartók's First Violin Sonata, Ravel asked her to play some music in the Romani style. As was the custom in salon concerts in those days, a bit of the high-octane music was a fashionable encore. She did, and he listened spellbound all night. He later called her a "gutsy firebrand on the fiddle," combining passion and freedom with technical chops. It was exactly what Romani music required.

Ravel had been struggling at the time due to depression, the effects of World War I, and the death of his mother. He had been unable to move forward on a sonata for violin and piano. But the beautiful violinist and dramatic music of that night were dazzling and inspiring, and it seemed to break his writer's block.

"You have inspired me to write a short piece of diabolical difficulty, conjuring up the Hungary of my dreams. Since it will be for violin, why don't I call it *Tzigane*?" he wrote to d'Arányi.

Two years later, d'Arányi performed *Tzigane* in its successful premiere in London. This was amazing, considering d'Arányi had received the score only days before. Ravel even stated that he didn't know what d'Arányi was doing when she played the piece, but he liked it. In October 1924, an orchestra version appeared, premiering in Amsterdam with Pierre Monteux. Again d'Arányi was the soloist.

About the music

William E. Runyan wrote about *Tzigane*, "truly Hungarian, it really is not. Rather, a distant look at the style through French eyes."

The opening begins with a large solo cadenza using the low G string of the violin and lasting one-third of the entire piece. The violin sings a strange, quiet, declamatory theme punctuated with strategic silences. The use of the Hungarian minor scale, with its ambiguous tonal center and strange intervals, creates a steadily disorienting effect. Such choices spin a dark atmosphere that is both powerful and frightening. The atmosphere remains bleak and lonely

until the harp contributes rippling background arpeggios. The mood changes and the soloist starts the first of several dances, which will populate the latter part of *Tzigane*.

A second dance emerges from the orchestra. Shortly thereafter the orchestra discretely moves to the background while the soloist introduces a frenzy of activity and a sturdy, heavily accented dance, which is soon echoed by the orchestra. At this point, the speed increases wildly. We enter a section moving in rapid changes of tempi and rhythmic passages with split-second conversations between orchestra and soloist. The technical demands are relentless, ferocious, and exhausting. There is no end to left hand pizzicati, bowed arpeggios, quadruple stops, high registrations, enormous shifts, and fearsome slides. Besides the music, the perpetual motion optics are mesmerizing. Amid this frenzied chaos, Ravel ends Tzigane with a crisp, defiant snap.

Greetings From Hungary

Zigeunerweisen for Violin and Orchestra, Op. 20 "Gypsy Airs" Pablo de Sarasate

Born: March 10, 1844, Pamplona, Spain Died: September 20, 1908, Biarritz, France

Year Composed: 1878 Length: c. 9 minutes

World Premiere: 1878, Leipzig, Germany Last ISO Performance: June 2005 with conductor Mario Venzago and soloist Leila Josefowicz

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, percussion, and strings

AT A GLANCE:

- Zigeunerweisen is one of the best-known violin works based on Hungarian folk melodies and Romani music motifs.
- This piece often appears on soundtracks, in computer games, and in pop music arrangements.
- Sarasate produced 54 works, primarily for the violin and *Zigeunerweisen* is by far the most popular of his pieces.

Pablo de Sarasate was one of the most extraordinary violinists of the late 19th century. The son of a military bandmaster, Sarasate grew up in a musical family, and in his youth, he was a protégé of Queen Isabella of Spain. By age 12 he was a formidable student at the Paris Conservatoire, consistently winning prizes in solfege, harmony, and counterpoint. As his career unfolded, major composers such as Max Bruch, Antonin Dvořák, Édouard Lalo, Henryk Wieniawski, and Camille Saint-Saëns wrote for him. There was one work in his enormous repertoire, however, which

became a personal signature piece that show-cased his heart, soul, and technical virtuosity. This was *Zigeunerweisen*.

Sarasate was a skilled performer, arranger, and composer. Sometimes he was dismissively called "a flashy violinist", "a crowd pleaser," and a "show off," and there was some truth to these opinions. He was definitely a rock star! In *Ziguenerweisen* he developed new, technical demands for the instrument. As violinist Sarah Change said, "Sarasate makes the violinist jump hoops—he really understood what the violin could do. Here is one of the truly great violin showpieces."

It was not merely a virtuosic explosion. *Zi-geunerweisen* is a magnificent representation of the music of the Romani people on the highest orchestral and solo level.

The Romani people remain a presence in Spain today. They first migrated into Spain around 1425, arriving in consecutive, small nomadic groups into the northeastern kingdom of Alfonso V of Aragon. Alfonso responded by issuing a document offering safe passage through his kingdom. A safe conduct document was issued to "Sir John from Little Egypt," although the group was not from Egypt. With this safe passage, large numbers of Roma people moved into southern Spain. For hundreds of years, they wandered the peninsula freely, but their presence was threatening to others. In 1499 Catholic Monarchs set limits of 60 days in which the Roma people could be in their kingdoms. Afterwards they could be banished forever, sent into slavery, or have their ears cut off.

Despite the turbulence of their lives over hundreds of years, the Roma managed to keep their own forms of government, languages, culture, and laws. Because of their behavior and nomadic culture, they have been stereotyped, misunderstood, and discriminated against. They were strangers, unknown to the dominant culture of the time. However, their emotional music was tempting, alluring, thrill-

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ing, virtuosic, impetuous, hotblooded, mournful, sad, irresistible, sometimes improvisatory, and definitely unique.

In the last decades of the 18th century, Roma musical culture seeped into Western Europe largely through the Hungarian verbunkos, a folkdance formatted in sections. European composers took an interest in the music, with their unique folksongs, rhythms, and styles. You can hear quotes or imitations of those styles in Haydn's Gypsy Rondo, for example, which lent an exotic touch and coloration. In the 19th century the music became even better known through the activity of Roma bands in the Revolutions of 1848. These bands played many verbunkos and other folk music to entertain soldiers and encourage new energy and courage. The music survived the failed revolution. It was exciting and colorful in its orchestration and passion, and it became influential in major orchestral repertoire.

Spain was especially susceptible to this music. Its signature flamenco music, guitars, and passionate dancing can be traced back to gitano roots. Certainly, the Romani style of performance and composition would have been well known to Sarasate. As a Spaniard from Pamplona in the Basque region, he would have frequently heard their music in coffeehouses, restaurants, parks, and informally on the streets.

About the music

"Perhaps the most identifiable characteristic of much [Romani] music is its defiance of category," writes Keith Goetzman in the *Utne Reader*.

Ziguenerweisen will mirror defining elements of Romani music such as complex time signatures, improvisational sounding elements, extended ornamentation, jazz-like harmonies, folk-like melodies, and impetuosity. Yet despite the title, none of the themes herein are of Roma origin. Rather, they are adapted from Hungarian music pieces. Sarasate knew what authentic Romani music sounded like, and he infused Opus 20 with some of its most salient features.

Melodies will be highly ornamented, sometimes so much that the basic melody is obscured and almost lost. Ornamentation can mean a change in rhythm, meter, or added bundles of extra notes circulating around the prominent tone, as well as the inclusion of many pauses. These "rests" are often at the discretion of the soloist. The audience will notice these features in the first three sections of *Ziguenerweisen*. The last movement is a *czardas*, a vivacious Hungarian dance. It begins slowly and gains speed as it progresses to a thundering conclusion. For this, Sarasate borrowed a theme from Liszt's Hungarian Rhapsody No. 13.

Ziguenerweisen can be divided into four sections, the first three in the key of C minor and the last in A minor: Moderato, Lento, Un poco piu lento, and Allegro molto vivace. The movements are stacked in a slow, mournful, deep beginning with gradual acceleration in successive movements, capped by the flaming last movement. The introduction opens fortissimo in a commanding, majestic, virtuosic declamatory statement. After a long pause, the violinist sings a passionate song glamorized by high register decoration and sparse orchestra accompaniment. Frequent runs, slides, and scales cascade through the textures. Notice all the pauses and occasional improvisational areas marked ad libitum—meaning "as you wish" —in the presentation. The third section starts with the quiet, muted opening theme. The markings urge the soloist to play "with great expression." There is not a hint of the fireworks to come.

Suddenly, the soloist jumps into long spiccato runs filled with ricochet bowings and racing passages occasionally punctuated with hard accents and syncopations. This fourth section presents the grand display: double stops, artificial harmonics, left hand pizzicato, and a riveting steady rhythm that populates the traditional folkdance. For this section, Sarasate borrowed a theme from Liszt's Hungarian Rhapsody No. 13. Here, Sarasate is pushing



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the soloist to the utmost, ensuring that the meteoric speed is never compromised until 11 firmly snapped chords stop the frenzy.

Ziguenerweisen premiered to tremendous acclaim in 1878, Leipzig, Germany. It has never lost its bewitching nature, evocative power, and audience-pleasing potential.

Concerto for Orchestra Béla Bartók

Born: March 25, 1881, Nagyszentmiklós, Hungary

Died: September 25, 1945, New York, N.Y. Years Composed: 1942–1943

Length: c. 36 minutes

World Premiere: December 1944,

Boston, Mass.

Last ISO Performance: November 2016, with conductor Krzysztof Urbański Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, and strings

AT A GLANCE:

- This is Bartók's most popular orchestral work and also his last completed work.
- This piece highlights many sections of the orchestra and showcases players, unlike a classical concerto that commonly features just one soloist. It was written to show off the virtuosity of the musicians.

Picture this: Noted composer Béla Bartók rests in a New York City hospital in 1943. A frail Bartók has struggled with economic hardship, cultural dislocation, depression, and medical problems since fleeing his native Hungary in 1940. He will soon be diagnosed with the leukemia that will kill him in two years. He is visited by three men—violinist Josef Szigeti and conductors Fritz Reiner and Serge Koussevitzky. There in that hospital room, Koussevitsky commissions a piece by Bartók through the Koussevitsky Foundation. He throws the commission down on the bedsheet along with a \$500 down payment and coaxes Bartók back to work.

Author Agatha Fassett, a friend of Bartók and his wife, Ditta, would later write, "It seemed as if the obstructed forces with him were released at last and the entire center of his being had been restored and re-awakened."

With this positive look into the future Bartók rallied, and he began to compose a piece that would become one of his greatest and most popular orchestral works. It would be the only piece he completed in the U.S.

Bartók studied at the Royal Academy of Music in Budapest, graduating in 1903. Bartók developed a reputation as a fine pianist and was named a professor of piano in the Academy. At the same time, Bartók and his friend and fellow-composer Zoltán Kodály became interested in Hungarian folk music. This passion revealed its evolution in Bartók's music. Works like the Dance Suite for orchestra in 1923, the Cantata Profana in 1934, and Divertimento for String Orchestra in 1939 maintained his notoriety. Bartók and his wife, Ditta, left Hungary for the U.S. during the outbreak of the Second World War in 1940. While he was able to obtain a post at Columbia University, he received few commissions and concert engagements. His heart and health were failing when his friends issued the provocative challenge in the form of a commission.

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Bartók decided to write a Concerto for Orchestra. The title was a bit unusual. As centuries had passed, a concerto became especially identified as a genre displaying virtuosic abilities of a soloist or a tiny group. Thus the title Concerto for Orchestra can easily seem like a contradiction. However, the basic DNA of contrast by independent forces has been maintained. A concerto for orchestra preserves the concertante element by selecting individual sections or musicians to serve momentarily as a soloist. Bartók explained this in notes he wrote for the premiere:

"The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one. The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a concertante or soloistic manner. The virtuoso treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the perpetuum mobile-like passage of the principal theme in the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages."

Bartók completed his score in seven weeks during the summer and fall of 1943 when he was visiting Saranac Lake in upstate New York. Shortly before his death in 1945, Bartók rewrote the original conclusion, and this is the version heard in this concert.

About the music

Concerto for Orchestra contains elements of Eastern European folk music and departures from traditional tonality while holding true to the ideals of Western art music and form. The first movement, in *sonata-allegro* framework, begins with a mysterious introduction marked *dolce*, based in the low strings with high tremolos sounding from violins and winds. A solo oboe declaims a folk-like tune, joined by a flexing rhythm from the horns. Gradually,

other instruments join the presentation before the orchestra breaks into a frisky *allegro* sporting two main themes. Violins have the honor of presenting the first idea, while the second is sounded by trombone. With spectacular cleverness, Bartók flips the two ideas into different configurations and shapes, reconnecting in sequential patterns, coiling into a fugue, dancing in canon, and colored with brilliant instrumentation.

His second movement hosts the famous "game of the pairs" (originally titled "Presentation of the Pairs") opening with a snappy side drum solo. Paired trumpets and winds toss a folk-like theme based on a Yugoslavian folk tune back and forth. Bassoons strut forward playing in intervals of a minor sixth. Oboes follow in minor thirds, clarinets jump into the fray singing in minor sevenths, and flutes pop out in perfect fifths.

The third movement, titled *Elegy*, provides the emotional core of the work. Unquenchable sorrow and anguish reflect Bartók's personal anguish, homesickness, and despair over the horrors of World War II that had been inflicted on his beloved Hungary.

"The structure of the third movement is chainlike. The three themes appear successively. These constitute the core of the movement which is framed by a misty texture of rudimentary motifs. Most of the thematic material of this movements derives from the introduction to the first movement," Bartók said.

Interrupted Intermezzo (Intermezzo interrotto) provides a flowing theme, destabilized by changing time signatures. As in the first movement, this voice is given to the oboe, which is interrupted by glissandi from trombones and winds. Timpani are given a time to show off with a spectacular interlude before the swooningly romantic second theme emerges from violas. A march parody from Shostakovich's Seventh Symphony provides more savage

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interruptions, with the full orchestra offering biting commentary and nasty raspberries from the brass. Bartók hated the Nazi-style march, and herein he had his revenge.

Bartók's finale is a brilliant tour-de-force, managing his musical contents similarly to the thematic manipulation of the first movement. Prefaced by a horn flourish, a wild fugato opens the scene with chattering bassoons before the fugue proper arrives. Its subject is proclaimed by trumpets before undergoing ferocious, rapid, complicated development. Folk dance melodies and rhythms constantly strain the boundaries of perpetual motion, seeming to make an appearance in spite of the rushing notes. The recapitulation recalls and summarizes the dance rhythms in front of the coda. This coda begins modestly, recalling the fugue subject in quiet murmurs before the former rhythmic momentum resumes, driving the music into a blazing conclusion and a veritable affirmation of life.

Bartók's Concerto for Orchestra, crystallizing dominant features in his musical thought, is one of the most remarkable works of the twentieth century. Although Bartók was largely unappreciated during his lifetime, 48 performances of his music took place around the world within a few weeks of his passing in 1945. Jonathan Kramer would later write:

"Just four years after its (Concerto for Orchestra) premier, Bartók's orchestral music was more played in this country than that of Berlioz, Liszt, Dvořák, Mahler, or Schubert. It was gratifying for Bartók to achieve recognition and respect, however, belatedly. It is tragic that he could not compose more of the music he had planned."

Bela Bartók, Zoltan Kodaly, and Ernst Dohnanyi were essential in bringing Hungarian music to world class stature in the twentieth century. All were scholars, as well as composers and musicians, and their collective efforts in exploring Hungarian folk music, codifying their musical research, and using their discoveries in composition generated a renaissance of Hungarian music.





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For more information, please contact Mary Ellen Weitekamp at mweitekamp71@gmail.com



Frank Sinatra & Great Ladies of Song

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor

† *Coffee Pops Series* • **Program Two** Friday, October 22, at 11 a.m. Hilbert Circle Theatre

JACK EVERLY, Conductor | TONY DESARE, Pianist & Vocalist | CAPATHIA JENKINS, Vocalist | Selections to be announced from the stage.

† The Coffee Pops is an abbreviated performance.

There is no intermission.

Tony DeSare, Pianist & Vocalist



Named a Rising
Star Male Vocalist
in *Downbeat*magazine, **Tony DeSare** has
lived up to this
distinction by
winning critical and
popular acclaim
for his concert
performances
throughout North
America and
abroad. From jazz

clubs to Carnegie Hall to Las Vegas headlining with Don Rickles and major symphony orchestras, DeSare has brought his fresh take on old-school class around the globe. DeSare has four top ten Billboard jazz albums under his belt and has been featured on the CBS Early Show, NPR, A Prairie Home Companion, and the Today Show, and his music has been posted by social media celebrity juggernaut George Takei. DeSare has also collaborated with YouTube icons Postmodern Jukebox.

DeSare's most recent release, *Lush Life*, debuted at No. 3 on the Billboard Traditional Jazz Chart.

DeSare is an accomplished award-winning composer. He not only won first place in the USA Songwriting Contest, but has written the theme song for the motion picture *My Date With Drew*, several broadcast commercials, and has composed the full soundtracks for the Hallmark Channel's *Love Always*, *Santa*, and Lifetime's new *A Welcome Home Christmas*.

DeSare's forthcoming appearances include the Baltimore Symphony Orchestra, The New York Pops, Kansas City Symphony, and the Columbus Jazz Orchestra.

DeSare releases new recordings, videos of standards, and new originals regularly on his YouTube channel, iTunes, and Spotify accounts. Follow him on Facebook, Twitter, and Instagram, and subscribe to his channel on YouTube to stay connected.

Tony DeSare is a Yamaha Artist.

Frank Sinatra & Great Ladies of Song

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor



Printing Partners Pops Series • Program Two

Friday, October 22, at 8 p.m. Saturday, October 23, at 8 p.m. Hilbert Circle Theatre

JACK EVERLY, Conductor | TONY DESARE, Pianist & Vocalist | CAPATHIA JENKINS, Vocalist

Selections to be announced from the stage.

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Capathia Jenkins, Vocalist



The Brooklyn-born and raised singer/actor Capathia
Jenkins most recently released the critically acclaimed CD Phenomenal
Woman the Maya
Angelou Songs with her collaborator
Louis Rosen and they sold out the world-famous

Birdland Theatre in New York City for 3 nights.

She starred as 'Medda' in the hit Disney production of Newsies on Broadway. She made her Broadway debut in *The Civil War*, where she created the role of Harriet Jackson. She then starred in the Off-Broadway 2000 revival of Godspell, where she wowed audiences with her stirring rendition of 'Turn Back, O Man," which can still be heard on the original cast recording. She returned to Broadway in The Look of Love and was critically acclaimed for her performances of the Bacharach/David hits. Jenkins then created the roles of The Washing Machine in *Caroline*, *Or Change* and Frieda May in Martin Short: Fame Becomes Me where she sang "Stop the Show" and brought the house down every night.

In 2007 she went back to Off-Broadway and starred in (mis) Understanding Mammy: The Hattie McDaniel Story for which she was nominated for a Drama Desk Award. She was also seen in Nora Ephron's Love, Loss, and What I Wore.

An active concert artist, Jenkins has appeared with numerous orchestras around the world including the Cleveland Orchestra, Houston Symphony, Pittsburgh Symphony (with Marvin Hamlisch), National Symphony, Cincinnati Pops (with John Morris Russell), Philly Pops, Atlanta Symphony, Seattle Symphony, Utah Symphony, Minnesota Orchestra, Toronto Symphony, San Diego Symphony, the Hong Kong Philharmonic and many others. She was a soloist with the Festival Cesky Krumlov in the Czech Republic multiple times.

Jenkins had the great honor of performing in the "Broadway Ambassadors to Cuba" concert as part of the Festival De Teatro De La Habana. She has appeared several times at Carnegie Hall with the New York Pops and also sang in a tribute to Marvin Hamlisch at the Library of Congress.

In the summer of 2021, Jenkins performed her solo show with The Cleveland Orchestra, Wyoming Symphony, and at the Chatauqua Institute. Upcoming engagements include a return to the Cleveland Orchestra, Houston Symphony, Seattle Symphony, San Diego Symphony, Baltimore Symphony, Colorado Symphony, Cincinnati Pops, Chicago Philharmonic, and The New York Pops at Carnegie Hall with Steven Reineke, among many others.

Television credits include 30 Rock, The Practice, Law & Order SVU, The Sopranos, and Law & Order. She can be seen in the film Musical Chairs directed by Susan Seidelman. Jenkins was also seen in The Wiz in a live performance on NBC. She can be heard on the following film soundtracks: Nine, Chicago, and Legally Blonde 2.

Tim Burton's *The Nightmare Before* Christmas, In Concert Live to Film

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor

Bank of America Film Series

Saturday, October 30, at 8 p.m. Sunday, October 31, at 2 p.m. Hilbert Circle Theatre



JACK EVERLY, Conductor

Featuring the Voice Talents of: CHRIS SARANDON CATHERINE O'HARA KEN PAGE WILLIAM HICKEY GLENN SHADIX PAUL REUBENS

A BURTON/DI NOVI Production

Music, Lyrics & Score by DANNY ELFMAN

Based on a Story and Characters by TIM BURTON

Adaptation by MICHAEL MCDOWELL

Screenplay by CAROLINE THOMPSON

Produced by TIM BURTON and DENISE DI NOVI

Directed by HENRY SELICK

Soundtrack available on WALT DISNEY RECORDS

This film is rated "PG."

Disney Tim Burton's "The Nightmare Before Christmas" In Concert Live to Film

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SVP/GM, Disney Concerts Chip McLean

Business Affairs, Disney Concerts Darryl Franklin Gina Lorscheider Phil Woods

Film and Audio Preparation Ed Kalnins

Music Preparation Booker T. White Productions Booker White Marshall Bowen

> Disney Concerts Elena Contreras Brannon Fells Addison Granillo Royd Haston Jon Heely

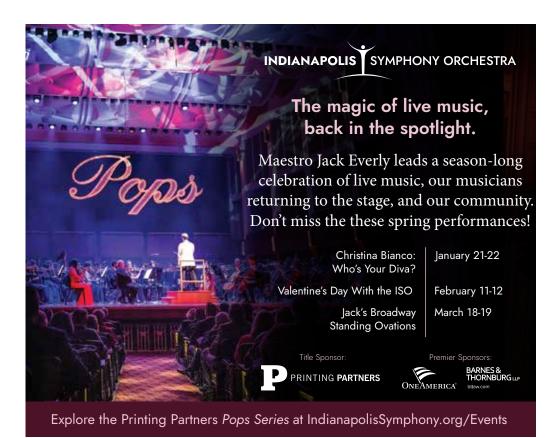
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Greetings From England

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor

† Coffee Classical Series • Program Two Thursday, November 4, at 11 a.m. Hilbert Circle Theatre

CARLOS KALMAR, Conductor | BENJAMIN BEILMAN, Violin

Samuel Coleridge-Taylor | 1875–1912

Violin Concerto in G Minor, Op. 80 Allegro maestoso Andante semplice - Andantino Allegro molto - Moderato

Benjamin Beilman, Violin

Ralph Vaughan Williams | 1872–1958

Symphony No. 4 in F Minor Allegro Andante moderato Scherzo (Allegro molto) Finale con epilogo fugato

† The Coffee Concert is an abbreviated performance.

There is no intermission.

The Frank E. McKinney, Jr. Guest Conductor Chair is Endowed by Marianne Williams Tobias

Carlos Kalmar, Conductor



Carlos Kalmar is in his eighteenth season as music director of the Oregon Symphony. He is also the artistic director and principal conductor of the Grant Park Music Festival in Chicago.

He made his New York debut at Carnegie Hall with the Oregon Symphony as part of the inaugural Spring for Music festival. Both his imaginative program, Music for a Time of War, and the performance itself were hailed by critics in the *New York Times, New Yorker* magazine, and *Musical America*, and the concert was recorded and released on the PentaTone label, subsequently earning two Grammy nominations (Best Orchestral Performance and Best Engineered).

Under Kalmar's guidance the orchestra has recorded subsequent CDs on the PentaTone label: *This England*, featuring works by Britten, Vaughan Williams, and Elgar, and *The Spirit of the American Range*, with works by Copland, Piston, and Antheil which received another Best Orchestral Performance Grammy nomination. Kalmar's latest recording, *Aspects of America*, was nominated for a 2020 Grammy for Best Orchestral Performance.

New Yorker magazine critic Alex Ross called the Oregon Symphony's Carnegie Hall performance under Kalmar "the highlight of the festival and one of the most gripping events of the current season." That verdict was echoed by Sedgwick Clark, writing for Musical America, who described the performance of Vaughan Williams' Fourth Symphony as "positively searing . . . with fearless edge-of-seat tempos . . . breathtakingly negotiated by all."

Kalmar is a regular guest conductor with major orchestras in America, Europe, and Asia. Recent engagements have seen him on the podium with the Boston Symphony, Chicago Symphony, San Francisco Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, and the New World Symphony, as well as the orchestras of Baltimore, Cincinnati, Dallas, Houston, Milwaukee, Nashville, Seattle and St. Louis. Last season, Kalmar guestconducted the Atlanta Symphony, Dallas Symphony ("Carlos Kalmar Leads Thrilling Dallas Symphony performances of Beethoven, Tchaikovsky and Walton"—Dallas Times headline), the Milwaukee Symphony, the Royal Liverpool Philharmonic, the Tampere Orchestra in Finland, the Rochester Philharmonic, the Queensland Symphony in Australia, and toured with the New Zealand Symphony Orchestra.

Kalmar is deeply interested in teaching, and is known for his superlative talents leading young musicians with engagements at the Cleveland Institute of Music, the Yale School of Music, the Juilliard School, the Colburn School, and Indiana University.

Kalmar was born in Uruguay to Austrian parents and he showed an early interest in music and began violin studies at the age of six. By the time he was fifteen his musical promise was such that his family moved back to Austria in order for him to study conducting with Karl Osterreicher at the Vienna Academy of Music. He has previously served as the chief conductor and artistic director of the Spanish Radio/Television Orchestra and Choir in Madrid as well as the music director for the Hamburg Symphony, the Stuttgart Philharmonic, Vienna's Tonnkunsterorchester, and the Anhaltisches Theater in Dessau, Germany. He lives with his family in Portland, Oregon.

Greetings From England

Jun Märkl, Artistic Advisor to the ISO Jack Everly, Principal Pops Conductor Jacob Joyce, ISO Resident Conductor

DeHaan *Classical Series* • **Program Three** Friday, November 5, at 8 p.m. Saturday, November 6, at 5:30 p.m. Hilbert Circle Theatre



CARLOS KALMAR, Conductor | BENJAMIN BEILMAN, Violin

Anna Clyne | b. 1980

This Midnight Hour

Samuel Coleridge-Taylor | 1875–1912

Violin Concerto in G Minor, Op. 80 Allegro maestoso Andante semplice - Andantino Allegro molto - Moderato

Benjamin Beilman, Violin

INTERMISSION—Twenty Minutes

Ralph Vaughan Williams | 1872–1958

Symphony No. 4 in F Minor Allegro Andante moderato Scherzo (Allegro molto) Finale con epilogo fugato

Premier Sponsor



Associate Sponsor



The Frank E. McKinney, Jr. Guest Conductor Chair is Endowed by Marianne Williams Tobias

There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.

Recording or photographing any part of this performance is strictly prohibited.

Benjamin Beilman, Violin



Benjamin
Beilman
has won
international
praise both for
his passionate
performances
and deep rich
tone, which the
Washington
Post called
"mightily
impressive,"
and the New

York Times described as "muscular with a glint of violence." The Times has also praised his "handsome technique, burnished sound, and quiet confidence," and the Strad described his playing as "pure poetry." A 2018 feature in the Boston Globe remarked that Beilman's "playing already has its own sure balance of technical command, intensity, and interpretive finesse."

Highlights of Beilman's 2021-22 season include performances of the Samuel Taylor Coleridge Concerto with the Indianapolis, Toledo, and Charlotte Symphonies, as well as the premiere a new Violin Concerto by Chris Rogerson with the Kansas City Symphony and Gemma New. In Europe, highlights include performances with the Swedish Radio Symphony and Elim Chan, the Antwerp Symphony and Krzysztof Urbański, the Toulouse Symphony and Tugan Sokhiev, and the Trondheim Symphony and Han-Na Chan. He will also return to the BBC Scottish Symphony, and the Tonkünstler Orchestra, with whom he has recorded a concerto by Thomas Larcher.

Planned engagements for the 2020–21 season included the San Francisco Symphony, Atlanta Symphony, Kansas City Symphony, and San Antonio Symphony; debuts with the Philharmonia Orchestra, Oslo Philharmonic, Warsaw Philharmonic, Basel Symphony and Staatskapelle Weimar, as well as a return to the City of Birmingham Symphony Orchestra. Highlights in recent seasons include debuts with the Budapest Festival Orchestra as

soloist in the Beethoven Concerto, conducted by Janowski; return engagements with the Philadelphia Orchestra, both at home, and at Carnegie Hall; and his return to the London Chamber Orchestra to play-direct.

In past seasons, Beilman has performed with many major orchestras worldwide including the Chicago Symphony, Antwerp Symphony, Rotterdam Philharmonic, London Philharmonic, Frankfurt Radio Symphony, Zurich Tonhalle, Sydney Symphony, Houston Symphony, Detroit Symphony, Indianapolis Symphony, and Minnesota Orchestra,

In recital and chamber music, Beilman performs regularly at the major halls across the world, including Carnegie Hall, Lincoln Center, Concertgebouw Amsterdam, Kölner Philharmonie, Berlin Philharmonie, Wigmore Hall, Louvre (Paris), Bunka Kaikan (Tokyo) and at festivals he has performed at Verbier, Aix-en-Provence Easter, Prague Dvorak, Robeco Summer Concerts (Amsterdam), Music@Menlo, Marlboro and Seattle Chamber Music, amongst others. In early 2018 he premiered a new work dedicated to the political activist Angela Davis written by Frederic Rzewski and commissioned by Music Accord which he has performed extensively across the U.S.

Beilman studied with Almita and Roland Vamos at the Music Institute of Chicago, Ida Kavafian and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy, and has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant, and a London Music Masters Award. He has an exclusive recording contract with Warner Classics and released his first disc Spectrum for the label in 2016, featuring works by Stravinsky, Janáček, and Schubert.

Beilman plays the "Engleman" Stradivarius from 1709 generously on loan from the Nippon Music Foundation.

Greetings From England



DeHaan Classical Series Program Notes By Marianne Williams Tobias The Marianne Williams Tobias Program Note Annotator Chair

This Midnight Hour Anna Clyne

Born: March 9, 1980, London, England

Year Composed: 2015 Length: c. 12 minutes

World Premiere: November 2015,

Plaisir, France

Last ISO Performance: This is the ISO's first

performance of this work Instrumentation: 3 flutes, 2 oboes,

2 clarinets, 2 bassoons, 4 horns,

2 trumpets, 3 trombones, tuba, timpani,

percussion, and strings

AT A GLANCE:

- "This is no lightweight 'concert opener' but a substantial, richly imagistic score, its implicit, montage-like narrative orchestrated with a high degree of imagination." —Bachtrack
- This piece has been described as music of ominous foreboding combined with nostalgic melody.

"A woman, stripped bare, running mad through the night."

This line from poet Juan Ramón Jiménez (1881–1958) helps set the surreal tone for the wild nocturnal scene that is This Midnight Hour by Anna Clyne. Clyne has resided in the U.S. since 2002. Between 2010 and 2015 she was composer-in-residence for the Chicago Symphony Orchestra. Maestro Riccardo Muti describes her as, "an artist who writes from the heart, who defies categorization, and who reaches across all barriers and boundaries. Her compositions are meant to be played by great musicians and listened to by enthusiastic audiences no matter what their background." Between 2017 and 2019, she has been composer-in-residence of the Berkeley Symphony Orchestra.

Her notable career includes a 2015 Grammy nomination in Best Contemporary Classical Composition for her Double Violin Concerto, the 2016 Hindemith Prize, a Charles Ives Fellowship from the American Academy of Arts and Letters, awards from the Jerome Foundation, and prizes from ASCAP and SEAMUS, among many others. She has been commissioned by world-renowned ensembles and institutions such as the BBC Scottish Symphony, Carnegie Hall, the Houston Ballet, and the Los Angeles Philharmonic.

Her compositions frequently involve collaboration with dancers and links with poetry and the visual arts. In This Midnight Hour, Clyne collaborated with American choreographer K.T. Nelson and the ODC/Dance company of San Francisco (formerly Oberlin Dance Collective, founded in 1971). Clyne has stated, "My passion is collaborating with innovative and risk-taking musicians, film-makers, visual artists and, in particular, choreographers. Creating new works through a fluid artistic dialogue has consistently fueled my music from new perspectives and has maintained a fresh and exciting creative environment. Inspired by visual images and physical movement, my intention is to create music that complements and interacts with other art-forms, and that impacts performers and audiences alike."

DeHaan Classical Series • Program Notes

Composed in 2015, *This Midnight Hour* was commissioned by the Orchestra national d'Île de France and the Seattle Symphony, and consists of one movement. The world premiere was presented by the Orchestre national d'Île de France.

Clyne wrote the following program notes: "The opening to *This Midnight Hour* is inspired by the character and power of the lower strings of L'Orchestre national d'Île de France. From here, it draws inspiration from two poems [one by Jiménez and one by Charles Baudelaire]. Whilst it is not intended to depict a specific narrative, my intention is that it will evoke a visual journey for the listener." She explains the title is meant to evoke the "mysterious journey of a woman, compressed into a single hour." The character of *This Midnight Hour* ranges from "playful to more ominous" and from chamber music-like solo passages to full ensemble writing.

In the music

In the first part, notice the accelerating, almost uncontrolled rhythms stalking dense orchestral textures. A woman is running wildly through the night. As the musical complexity increases, the woman becomes increasingly frantic. Suddenly the music shifts abruptly, and we arrive at a strange waltz. The ending presents a folk-like melody spun quietly by the winds.

Violin Concerto in G Minor, Op. 80 Samuel Coleridge-Taylor

Born: August 15, 1875, London, England Died: September 1, 1912, Croydon, England Year Composed: 1912

Length: c. 33 minutes

World Premiere: June 1912, Norfolk, CT Last ISO Performance: This is the ISO's first performance of this work Instrumentation: 2 flutes, 2 oboes, 2

clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings

AT A GLANCE:

- This was Coleridge-Taylor's last major work, written for Maud Powell, the soloist at the first performance.
- After 1913, this piece was mostly forgotten about and not revived until a concert in 1980.

Samuel Coleridge-Taylor's musical success in the early 1900s often earned him comparisons to the renowned composer Gustav Mahler. In many ways Coleridge-Taylor wrote with the grandeur of Mahler's style, and his music echoed Mahler's power, orchestral color, chromaticism, and beauty. Unlike Mahler, though, Coleridge-Taylor was not well known.

Coleridge-Taylor was born to an unmarried Black father and white mother, who named him after the poet Samuel Taylor Coleridge. His father was not part of his life, but his mother and grandfather raised young Coleridge-Taylor in Surrey, England, and he began his musical studies with violin lessons. At age 15, thanks to a generous scholarship, endorsement, and patronage

Greetings From England

by local choirmaster Colonel Herbert Walters, Coleridge-Taylor entered the Royal College of Music to study violin and composition with Charles Villiers Stanford.

His composer skills were obvious: His Ballade in A Minor, written with fellow English composer Edward Elgar, gained him early notoriety. Later he would become well-known for his cantata trilogy, The Song of Hiawatha, which led to three tours in the United States in the early 1900s and an invitation to the White House by President Theodore Roosevelt in 1904. His music was performed throughout the United States. By this time, he already had more than 100 works, and he wrote in many genres. Henry Wadsworth Longfellow's Hiawatha was very popular, and Coleridge committed it to memory before writing his trilogy. He was dedicated teacher who worked so hard that he once advised, "Never teach: it will kill you physically and artistically."

Coleridge-Taylor frequently served as an adjudicator of many music contests. He conducted many concerts. In fact, he was an endless, tireless worker whose passion may have contributed to his untimely death at age 37 from pneumonia. Even on his deathbed he was correcting manuscripts and conducting an imaginary orchestra.

The tender inscription on his tombstone states these words by the poet Alfred Noyes:

Too Young to Die His Great Simplicity His Happy Courage In an Alien World His Gentleness Made All that Knew Him Love Him

In *Black Mahler*, a biography published in 2012, Charles Elford wrote a lucid and touching account of Coleridge-Taylor's life. "If it was fiction you wouldn't believe this stirring

story," said journalist Jasmin Alibhai-Brown. "A mixed-race gifted composer, with the most English of names, makes his mark against the odds and yet, like so many other such geniuses, is brought down, too soon. All should know the legend that was Samuel Coleridge-Taylor. Most don't and that's the greatest pity of all."

About the music

Coleridge-Taylor's Violin Concerto could have received a similar fate of obscurity and neglect. Its original orchestra parts were shipped to the U.S. on the Titanic and lost at sea, but Coleridge-Taylor was able to produce a new set in time for the premiere in Norwalk, Conn., in 1912. Sadly, Coleridge-Taylor died three days after the concert.

Opus 80 was commissioned by the famous American violinist Maud Powell, one of the first American virtuosos to gain international fame. Powell was the first solo instrumentalist to record for Victor recording studio's Red Seal label, and she was known as an advocate of women composers and composers of color. Coleridge-Taylor's first attempt at Opus 80 was disappointing to both Powell and the composer. He asked the violinist to throw her copy into the fire, as he had written a new and original work. The replacement concerto was welcomed by Powell, who declared it "like a bouquet of flowers" and likened the composer to Dvořák.

The first movement is marked by strong lyricism, massive orchestration, and impressive boldness. The soloist immediately takes a turn at it but in a reduced statement: quieter, smaller, and relaxed. The second movement features muted strings presenting a pleasant, relaxed, tender nocturne-like theme. The soloist is given extensive decorative passages and rubato opportunities, which heighten the theme's elegance and potential. The opening energy returns in the third movement in a strongly syncopated dance. As in prior movements soloist and orchestra are carefully separated, and the contrast between the forces is dramatic.

DeHaan Classical Series • Program Notes

Opus 80 is a distinctly romantic concerto. It speaks with the essence of romantic values and content and is obviously the product of a composer who was beautifully trained and imaginative. Although much of Coleridge-Taylor's music was influenced by traditional African music, Opus 80 does not include that inflection. Undoubtedly, we would have had more treasures if he had not been taken from us so early in his life.

Symphony No. 4 in F Minor Ralph Vaughan Williams

Born: October 12, 1872, Down Ampney, England

Died: August 26, 1958, London, England

Years Composed: 1931-1934

Length: c. 30 minutes

World Premiere: April 1935, London, England

Last ISO Performance: This is the ISO's first performance of this work

Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings

AT A GLANCE:

- The Fourth Symphony took people by surprise with its expressions of rage and desolate music throughout.
- Vaughan Williams said, "It looks wrong and it sounds wrong, but it's right. I don't know whether I like it, but it's what I meant."

Often identified as the creator of an authentic English musical sound, Ralph Vaughan Williams considered music as "something which is necessary to our being . . . a serious factor in our life." His guiding principle was that a "composer's art should be an expression of the whole life of the community." He arrived just in time to join a group of English composers who would "save" England from being stigmatized as "Das Land Ohne Musik," to quote an anti-English polemic by Oskar Adolf Hermann Schmitz.

During his lifetime, Williams studied and collected English folksongs and hymns. The son of a vicar, Williams edited the *English Hymmal* and composed several hymn tunes, including *Sine Nomine* ("For All the Saints" and *Down Ampney* ("Come down O love Divine.") He attended the Royal College of Music and avidly studied English 16th century composers. Although he studied with Max Bruch and Maurice Ravel, his musical signature, DNA, and pedigree remained English. It is so identifiable it has sometimes been called the "Vaughan Williams Brand."

Symphony No. 4

Vaughan Williams did not begin to number his nine symphonies until his fourth. The first three had lovely, serene titles: *The Sea, London*, and *Pastoral*. His fourth symphony, though, went by the name Symphony No. 4, and the differences between it and his previous works was quickly recognized.

When a composer suddenly produces a work unlike any in his repertoire, listeners search for an answer. When the composer of *Greensleeves*, *Norfolk Rhapsody*, *Fantasia on a Theme by Thomas Tallis*, gentle lyrical songs, and *The Pastoral Symphony* introduced his violent Fourth Symphony in 1935, critics scurried to find an explanation. They imposed many interpretive theories upon the work, mostly of a political nature. The predominant explanation was that it forecast or responded to the rise

Greetings From England

of Hitler and the imminent destabilization of western Europe. Irritated, Williams answered "I wrote it not as a definite picture of anything external, for example, the state of Europe, but simply because it occurred to me like this. I can't explain why...."

Shocking dissonances, unleashed anger, and strident violence were unlike anything the composer had written before. No one anticipated that the gentle research and savior of English folk tunes had it in him. He was, despite his typical serene voice, now an explorer into the darker realms of musical realism. Perhaps he was not always thrilled with this exploration. In a 1937 letter he commented "I am not at all sure that I like it myself now. All I know is that it is what I wanted to do at the time."

About the music

The awesome symphony has four movements. It opens with a violent buzzing second interval between D-flat, produced by violins, high woodwinds, and trumpets, and C for everybody else. This unsettling, irritating, abrasive sound sets the tone and mood. This is not going to be pretty.

A main theme, taken from the finale of Beethoven's Ninth Symphony, has a couple of strange companions—a tight, half-step movement that Williams called the tail end of the first theme, and a hopping group of rising fourths that will appear throughout the work. In the first movement, *Allegro*, an *appassionato sostenuto* theme, emerges from the violins, and then a nervous theme comes from strings coupled with horns. These three ideas are spun in the exposition and ground out in a boiling development.

"It looks wrong, and it sounds wrong, but it's right," Williams said.

The second movement, *Andante moderato*, features a gentle tune from violins introduced by winds and supported pizzicato playing from the basses. The oboe brings in a second theme, referencing by rising fourths. This is reviewed by second violins. A solo flute sighs softly—Williams called this a cadence—and the movement ends quietly. Was the first movement just a bad dream?

The composer's poisonous temper (per Bessie Trevelyan) erupts in the rakish third movement, *Scherzo*. The "first movement" attitude resurges. Rhythms are syncopated—rushing themes race through and depart. A small trio introduced by bassoons and tuba presents a vigorous dance, but the turbulence resumes. A rhythmic "stuttering" utterance bridges to the terrifying finale.

The "flute cadence" from the second movement appears transformed: invigorated, energized accompanied by an oom-pah style (per Vaughan Williams). Another recall brings back the rising fourths and a march follows, all without taking a breath. A small interlude comforts the listener for a moment before the buzzing second of the opening returns. The final bow is taken by an area titled *Finale con epilogo fugato*, a recap of earlier themes. With a *fff* closing, Vaughan Williams' volcano erupts for the final time.



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Cirque Spectacular

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Printing Partners Pops Series • Program Three

Friday, November 12, at 8 p.m. Saturday, November 13, at 8 p.m. Hilbert Circle Theatre

JACK EVERLY, Conductor | TROUPE VERTIGO

Latin Music Extravaganza!

Emmanuel Chabrier España

Pasqual Marquina España Cani

George Gershwin Cuban Overture

Traditional Las Chiapanecas

Isaac Albéniz Córdoba

Ary Barroso Brazil

Vincent Youmans Carioca

Ernesto Lecuona Andalucía

Tolchard Evans Lady of Spain

INTERMISSION—Twenty Minutes

José Antonio Abreu Tico-Tico

Georges Bizet Selections from Carmen

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Troupe Vertigo



Consisting of world-class aerial artists, contortionists, and dancers, the Los Angeles based company Troupe Vertigo was founded in 2009 by Artistic Director Aloysia Gavre, formerly of the internationally renowned Cirque du Soleil, and Executive Director Rex Camphuis, whose background is with the fabled Pickle Family Circus.

Previous engagements include performances with the Dallas Symphony, San Diego Symphony, Vancouver Symphony, Phoenix Symphony, Baltimore Symphony, Tucson Symphony, Utah Symphony, Seattle Symphony, and the National Arts Centre Orchestra in Ottawa. The company is known for their collaborative custom thematic programs with symphony orchestras from Cirque Goes to Broadway, and Cirque Goes to Hollywood, both in collaboration with Maestro Jack Everly, and Cirque Dances featuring The Firebird, to a complete cirque-ballet presentation of the Nutcracker, Swan Lake, and Cinderella.

The ensemble premiered its first offering, Big Top for a New Generation, in 2010 at the Ford Amphitheater and has gone on to present Nighthawks: A Film Noir Circus, inspired by American jazz, Edward Hopper paintings, and crime novels. In 2016, they brought *Tableaux*, featuring five women grappling with the constrictions of society, to life at the San Francisco International Arts Festival. Husband and wife team Alovsia and Rex. frequently bring their gifts and knowledge to the film and television industry, most notably with Rebel Wilson's aerial performance in Pitch Perfect 2, Reese Witherspoon and Christoph Waltz in the film Water for Elephants, and preparing Quintessa Swindell for her roll in DC's Black Adam.

Troupe Vertigo's facility is also home to Cirque School Los Angeles, which inspires an appreciation for the circus arts for "Anybody with Any Body." Cirque School uses training, performance, and community outreach to foster passion for the circus arts in a supportive, non-competitive environment. Encompassing over 50 weekly classes to the public, student performances, team building workshops, preprofessional intensives, and television and film projects, Cirque School thrives as the premiere cirque training program in Los Angeles.



Yearly membership is \$50 · Join today at IndianapolisSymphony.org/Support



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AES Indiana Yuletide Celebration Opening Night Performance

Endowed by Marianne Williams Tobias December 3, 2021—Opening Night

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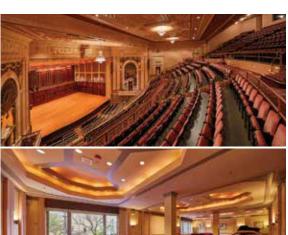
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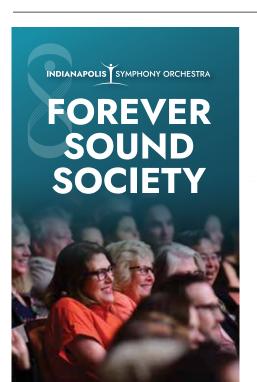
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The Lynn Society has been established to recognize and honor those who, like Charles and Dorothy Lynn, wish to ensure the artistic greatness of the Indianapolis Symphony Orchestra in perpetuity.

Leave your mark on the future of the Indianapolis Symphony and generations of musicians to come!



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Members of The Lynn Society have notified the orchestra of their intention to make a legacy gift through estate plans.

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Are you interested in making a significant gift that will make a lasting impact on the work of the Indianapolis Symphony Orchestra? You can do it today with a legacy gift in your will. This special gift:

- Is easy to arrange with a financial advisor or consultant. A simple paragraph added to your will is all it takes.
- Can be changed or revoked as needed, preserves your savings and cash flow, and costs you nothing during your lifetime.

Your legacy matters! Contact Stephanie Hays-Mussoni, Vice President of Development, with questions about The Lynn Society at 317.713.3342 or email shaysmussoni@indianapolissymphony.org

Arts in Indy

Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir, celebrating its 85th season, is proud to be one of the nation's most established and dynamic musical institutions. The 2021–22 season includes the "king of instruments" paired with the expressive power of the human voice in Sacred Masterworks: Musical Majesty of Choir and Organ. A paradise-themed gala will benefit the Symphonic Choir's education and community engagement programming, and the return of the annual Festival of Carols holiday shows will feature world-renowned soprano Angela Brown for four performances. For tickets and more information, visit us online at indychoir.org.



Dance Kaleidoscope

Dance Kaleidoscope presents *Shall We Dance*, a light-hearted ballroom dance competition featuring six Indianapolis celebrities. Your votes will help crown the winner! This fun fundraiser for DK will be held at the Phoenix Theatre Cultural Center on Saturday, November 6. Visit DanceKal.org for more information.



Arts in Indy

Indianapolis Youth Orchestra

Celebrating 40 years of excellence in music! The Indianapolis Youth Orchestra (formerly New World Youth Orchestras) comprises three ensembles totaling more than 150 students. Join us in person for our Fall Concert featuring the Symphony and Philharmonic orchestras on Sunday, October 31, 2021, at 5 p.m. Details available at www.indianapolisyouthorchestra.org.



Indianapolis Children's Choir

Season tickets are now on sale for the Indianapolis Children's Choir's 2021–2022 Concert Season. Join us for a journey through time as our singers unite their voices to weave a tapestry of cultures, experiences, and beliefs to unify us as a community. Pick at least three concerts and get the best prices of the season! Purchase yours by November 17 at www.icchoir.org/tickets/. The ICC's excellent music education programs involve students from ages 18 months to 18 years. To enroll a child, attend a concert, or find out ways to support our mission, visit icchoir.org or call 317.940.9640.



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Hilbert Circle Theatre Information

Welcome to the Hilbert Circle Theatre, home of the Indianapolis Symphony Orchestra. We are delighted you are with us and hope you enjoy the performance.

Box Office

For questions about parking, tickets, subscriber benefits, and will call, visit our Box Office at the main entrance to the theatre (off of Monument Circle) or the satellite Box Office at the east entrance (off Scioto Street, open before performances only).

Subscriber Hotline

If you are a subscriber and have any ticketing needs, please call the Subscriber Hotline at 317.236.2040, or email the ISO at subscriber@ IndianapolisSymphony.org. This dedicated hotline is staffed during normal business hours by our Customer Care Representatives.

Coat Checks and Restrooms

Coat checks are located on the main floor and on the Oval Promenade on the second floor. The second floor can be reached by staircases on the east and west end of the theater or elevators near the main entrance. Accessible restrooms are located on both floors. A family/gender-neutral restroom is also available; please ask an usher for access.

Ushers

For questions about Hilbert Circle Theatre accessibility, first aid, and lost and found, please see an usher. Hearing enhancement devices are available in the coat room, and larger print programs can be made available upon request. Ushers are here to answer your questions and to make your concert experience enjoyable.

Emergency

In the event of an emergency, please use the nearest exit (marked by lighted signs). This is your shortest route out of the theater.

Beyond the Concert

Attend The J. K. Family Foundation *Words on Music* one hour before every DeHaan *Classical Series* concert to hear from classical music experts.

Parking

EZ Park Garage is open on the west side of Pennsylvania Street between Market and Washington Streets. A canopy connects the garage to the Hilbert Circle Theatre lobby, giving you a close and convenient parking option. For evening concerts, pay on your way in to save the time and trouble of waiting in line to pay after the concert.

Other parking options include:

- Valet Service is offered for the DeHaan Classical Series, Printing Partners Pops Series, Bank of America Film Series, and select AES Indiana Yuletide Celebration performances. Available one hour before the performance begins.
- Circle Centre Mall Parking Garages (recommended for Coffee Concert patrons because of limited parking).
- Metered parking is available downtown near the theatre. Visit parkindy.net for details.
- Visit downtownindy.org for additional parking options.

For more information, contact the Indianapolis Symphony Orchestra at 32 East Washington Street, Suite 600, Indianapolis, IN 46204, visit us online at IndianapolisSymphony.org or call the Hilbert Circle Theatre Box Office at 317.639.4300.

We welcome your comments at iso@IndianapolisSymphony.org!

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To become a corporate partner, please contact Stephanie Hays-Mussoni, Vice President of Development, at 317.713.3342.





















































ISO Association



Mary Ellen Weitekamp ISOA President

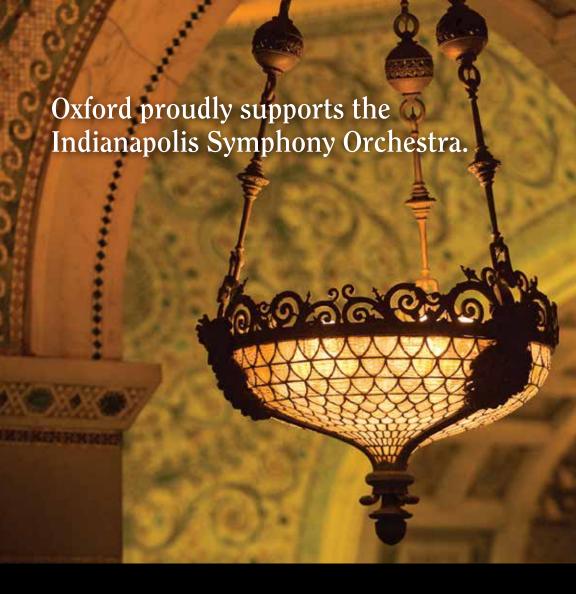
The Indianapolis Symphony Orchestra Association is so happy to be back! When I took the gavel as the ISOA president over a year ago, my theme was Sentimental Journeys, referring to our own journeys in music in one way or another. Our journey will be to continue to support our Indianapolis Symphony Orchestra along with our five educational programs. These programs create the beginning of a musical journey for many students as they participate in Discovery Concerts, Side-by-Side, the Michael and Illene Komisarow Maurer Young Musicians Contest, Symphony in Color and, of course, the Metropolitan Youth Orchestra.

That journey certainly looked different than what I had anticipated. Where were all the volunteer and social activities that had been so important and such a big part of the ISOA? Instead, there were cancellations, zoom meetings, masks, social distancing, and eating outside. What stands out in my mind is how we all came together in other ways

and continued to support our Indianapolis Symphony Orchestra. The ISOA members stepped up and created more kinds of fundraisers than I could have ever imagined. The ISO musicians created ways to perform outside and in various venues and so many of us were there to listen to their music and support them.

Going forward, the ISOA is ready to start a new year. There may be some changes as we did learn from this past year, but one thing for sure, as in our new Mission Statement, our volunteers enthusiastically support and promote the ISO and its musicians through fundraising, education programs, and audience development, and will always continue to do so. If you're interested in joining and helping in this rewarding work, just call 317.441.7582. We hope to see you all at the ISOA's 2021 Fall Jubilee on October 29!





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