

A portrait of Lea Salonga, a woman with short brown hair, smiling and resting her chin on her hand. She is wearing a red sequined dress and a bracelet.

Lea Salonga
Vocalist

March – April 2022

Amadeus Live · Greetings From Japan

Jack's Broadway Standing Ouations · Greetings From Finland
From the Baton of Krzysztof Urbanski: Beethoven's Ninth Symphony
Greetings From the Middle East · An Evening with Lea Salonga



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SEASON SUBSCRIPTION PACKAGES GO ON SALE LATER THIS SPRING. WATCH THE ISO'S WEBSITE FOR MORE INFORMATION!

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Welcome



James M. Johnson
Chief Executive Officer

We are delighted to welcome you to Hilbert Circle Theatre for concerts that warm the soul as winter departs and reflect the promise of a joyous spring. The exceptional artistry and versatility of your Indianapolis Symphony Orchestra musicians are on full display this season, from the sumptuous cinematic world of *Amadeus* conducted by Jack Everly to Beethoven's spectacular Ninth Symphony conducted by former music director Krzysztof Urbanski, who returns to Indianapolis for the first time in more than two years.

At the heart of our innovative programming are the vital partnerships that enable the ISO to create and fulfill a more relevant role in our community. Our relationship with the esteemed Indiana University Jacobs School of Music brings IU vocal soloists to the stage to perform Act III of Puccini's *Madame Butterfly*, as well as the IU conducting fellows who are participating in an experiential learning program with the ISO this spring.

The ISO also is celebrating a new partnership this spring with the Detroit-based Sphinx organization, whose mission is to open avenues to careers in classical music for Black and Latinx musicians. Be sure to visit our website for details on this initiative, which is made possible with generous support from the Eli Lilly and Company Foundation.

Throughout our state, ISO musicians are constantly building relationships with students and their families, music educators, and civic leaders at schools and universities, community organizations, nonprofit groups and more. Our Metropolitan Youth Orchestra is a critical component of the ISO's efforts to engage young people and their families in music education and performance. These activities are fundamental to the layered approach the ISO takes with our community engagement initiatives, and provide a strong foundation for the ISO's role as a pillar in the central Indiana community.

While each ISO performance brings a stunning level of mastery, the ISO's impact can be felt far beyond the splendid backdrop of Hilbert Circle Theatre. We are grateful to you for the support that makes our success possible, and we hope to see you often this spring.

With gratitude,

A handwritten signature in blue ink that reads "James M. Johnson". The signature is fluid and cursive.

James M. Johnson
Chief Executive Officer

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Maintained and Operated by the Indiana Symphony Society, Inc.

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To inspire, entertain, educate, and challenge through innovative programs
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Zachary Collins, *Acting Assistant Principal*
Susan Chan**
Li Chen+
Yu-Fang Chen**
Emilee Drumm**
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Li Li
Lan Zhang+

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Jung-Hsuan (Rachel) Ko, *Assistant Principal*
Nicholas Donatelle
Andre Gaskins**
Noémie Golubovic**
Stephen Hawkey
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Robert Goodlett II, *Assistant Principal*
L. Bennett Crantford
Gregory Dugan
Brian Smith
Bert Witzel

Flute

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Allistair Howlett, *2nd Flute***
Rebecca Price Arrensen, *Assistant Principal*

Piccolo

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

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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*
Campbell MacDonald, *Assistant Principal***

Bass Clarinet

Campbell MacDonald, *Bass Clarinet***

Bassoon

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

Contrabassoon

Mark Ortwein, *Contrabassoon*

Horn

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Richard Graef, *Assistant Principal*
Julie Beckel
Alison Dresser
The Bakken Family Chair
Jill Boaz

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*The Fifth Chair in the Second Violin Section is seated using revolving seating. String sections use revolving seating.
**Temporary Contract
+Leave of Absence

Music in My Life: Mike Muszynski, Bassoon



Originally from Orlando, Florida, Mike Muszynski received a Bachelor of Music, Bachelor of Engineering, and Master's of Music from Northwestern University, studying with Robert Barris, Lewis Kirk, and Christopher Millard. Before joining the ISO as Second Bassoonist in 2015, Muszynski previously served as Principal Bassoon in the Atlanta Opera Orchestra, Atlanta Ballet Orchestra, and the Augusta (GA) Symphony Orchestra as well as Second Bassoon in the Greenville (SC) Symphony Orchestra and Columbus (GA) Symphony Orchestra. Additionally, he has performed regularly with the Atlanta Symphony Orchestra and the Charleston Symphony Orchestra.

Muszynski has held teaching positions at Georgia State University and Butler University and has conducted masterclasses at Columbus (GA) State University and Indiana University.

When did you start to play an instrument?

Nobody really picks up the bassoon and says, "I want to play that." I knew that I wanted to play an instrument, and I had already studied piano. My parents introduced me to the middle school band director the summer before sixth grade. She gave me the bassoon and I was hooked.

What do you enjoy doing when you aren't performing?

I took up photography in college and worked briefly as a sports photographer for local high school and college teams. I worked as an editor for a sports photography wire service and I even shot a few MLB and NBA games. I'm also the editor for the International Conference of Symphony and Opera Musicians. I also run quite a bit and have completed seven half marathons.

What is your favorite part of the 2021–22 season?

Being back with my colleagues has been thrilling, as has the response from the audience. The Pops show with the *Carmen* suite and the acrobatic performers was particularly gratifying because of the energy in the crowd. Somehow, I've also never played Beethoven's Ninth Symphony before, and I'm looking forward to working with Maestro Urbański again!

Who is one composer that everyone should learn more about?

I encourage people to look up Arvo Pärt, an Estonian composer whose work isn't often heard in the orchestral setting. Most of his orchestra music is written for string orchestra, but his most famous pieces are either for chorus or small ensemble.

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

Scales are more important than you think. And you probably don't know them as well as you think you do. Also, have a backup plan, because many people decide along the way that this is not the right career for them.

What is something most people don't know about you?

I have a degree in mechanical engineering in addition to my degrees in music. When I looked at colleges, I basically only considered the ones where I could pursue both degrees. Northwestern—where I ended up—wasn't even on my list at first, but my mom badgered me about it until I applied (on the day of the deadline). Good thing she did, because I ended up getting two music degrees and an engineering degree. And I met my wife there, too.

Musicians Around Town

The Ronen Chamber Ensemble is participating in a very special concert on March 24 at 7:30 p.m. in the Basile Theater of the Glick Indiana History Center: this is a co-production with the International Violin Competition of Indianapolis and the Bloomington International Harp Competition. Ronen musicians including ISO violinist Jayna Park and ISO violist Li Li (and recently retired principal clarinetist David Bellman and cellist Ingrid Fischer Bellman) will join laureates from the Violin and Harp competitions in Ravel's Introduction and Allegro for Harp, Flute, Clarinet and String Quartet.

On April 11 at 7:30 p.m. at the Christel DeHaan Center (University of Indianapolis campus), Ronen will present "Ludwig the Fairy Tale King." ISO musicians Li Li, bassoonist Mark Ortwein, principal oboist Jennifer Christen, David Bellman, and Ingrid Fischer will participate in this eclectic selection of music inspired by or from the time of King Ludwig II of Bavaria.

Percussionist Craig Hetrick is teaching this semester at the Indiana University Jacobs School of Music as a Visiting Professor of Music in Percussion. Part of his responsibilities including coaching several graduate students as they prepare for upcoming auditions.



Betty Perry, founder of the ISO's Metropolitan Youth Orchestra, passed away on February 11. Betty founded the MYO in 1995, working tirelessly to bring music, education, and opportunities to local youth. On January 26 at Broadway United Methodist Church, ISO musicians came together to celebrate Betty. Betty was able to join the celebration via Zoom as current MYO students, alumni of the program, family, and friends shared music, stories, and photos to celebrate her accomplishments and honor her dedication to MYO. Betty influenced generations of students through her all-inclusive approach to learning a stringed instrument. Greg

Dugan (contrabass) shared the memories of several ISO musicians as they recalled working with Betty over the years. A group of ISO musicians then played excerpts from Handel's *Water Music* before being joined by former and current students of Betty's to play the MYO signature piece *Stand By Me*. To read comments from the celebration honoring Betty or to add your own, please visit www.padlet.com/MYOIndy/BettyPerry.





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Inside the Usher Corps: Gloria Thomas



Ushers are Indianapolis Symphony Orchestra ambassadors and an integral part of our success! These volunteers are responsible for providing outstanding customer service to Hilbert Circle Theatre and Kroger *Symphony on the Prairie* patrons. Read the experience first-hand from one of our dedicated ISO volunteers, **Gloria Thomas**. Gloria has been with the ISO since 2016 and has given almost 350 hours of service!



Tell us about yourself.

I work for Shelbyville Central Schools. I teach elementary music K-5. I was also a second grade teacher prior to teaching music. I am in my 43rd year of teaching and will retire in May. During my teaching career, I have directed youth choirs and several elementary level musicals. I have been married for 43 years and have 2 adult children and 3 granddaughters. I am also our church's pianist and director of my church's cantata choir. I also volunteer at other venues as well.

What motivated you to become an ISO volunteer?

A friend of mine could not attend a classical concert at Hilbert and gave her ticket to me because she knew I loved classical music. She was right. When I saw in the program that volunteers were needed, I inquired about it and decided to start.

Have you ever played an instrument or been in a band or choir?

I play the piano and love it! I was in my high school show choir, but when the director learned that I played, I became the accompanist instead of singing. I also accompany high school band students in competition.

Who is your favorite composer?

My two favorite classical composers are Mozart and Beethoven. I like the playfulness of Mozart and the fire/passion of Beethoven. I also enjoy soft rock, jazz, and traditional Christian.

What has been your favorite experience with the ISO so far?

I am a music lover, so I appreciate all the various genres the ISO presents. Every program brings its own excitement. AES Indiana *Yuletide Celebration* is always fun. Seeing the children all dressed up and their excitement brings such joy.

Why is volunteering for the ISO important to you?

Volunteering is important because it gives me the opportunity to support the arts. After I retire, I intend to volunteer more often.

What would you tell someone who is considering volunteering with the ISO?

Don't hesitate. If you are thinking about volunteering, do it. It's fun. You get to work with great people that enjoy being there as much as I do. You also see and hear professional musicians performing.

Which concert are you most excited about this season?

I am looking forward to the film *Amadeus* in March. I want to hear the music.

March 4

Amadeus Live

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

Bank of America Film Series

Friday, March 4, at 8 p.m.

Hilbert Circle Theatre



JACK EVERLY, *Conductor* | RODRIGO OJEDA, *Piano*
ERIC STARK, *Indianapolis Symphonic Choir Artistic Director*
INDIANAPOLIS SYMPHONIC CHOIR
WOLFGANG AMADEUS MOZART, *Composer*



BANK OF AMERICA  **FILM** SERIES



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.

Rodrigo Ojeda, *Piano*



Venezuelan-born pianist **Rodrigo Ojeda** discovered his passion for music at the very early age of two when his parents made him listen to Carl Orff *Trionfo di Afrodite and Carmina*

Burana, but it was not until the age of ten that Ojeda began to take his first piano lessons. By the age of fifteen, Ojeda was invited to perform Tchaikovsky First Piano Concerto with the Gran Mariscal de Ayacucho Orchestra, which was broadcast live on radio and television in Caracas, Venezuela.

A versatile pianist, Ojeda has frequently performed as a soloist, recitalist, and chamber musician. He has performed in every prominent concert hall in his native Venezuela as well as in Ecuador, Spain, U.S., and Mexico, with an expansive repertoire of Tchaikovsky, Brahms, Gershwin, Grieg, Schumann, Mozart, Liszt (Totentanz), Cesar Frank, Prokofiev, Rachmaninov, Saint-Saëns, and Stravinsky.

Ojeda has participated in master classes with numerous concert pianists such as Kasimierz Giesrod (former rector of the Frederic Chopin Academy in Warsaw), Marek Jablonsky, Georgy Sandor, Marta Gulyas, and Earl Wild.

Possessing a wide-ranging knowledge of chamber music repertoire, he has collaborated with countless instrumentalists and vocalists worldwide. He has played and recorded several CDs with various principal members of the Pittsburgh Symphony Orchestra as well as former Concertmasters Andrés Cárdenes and Noah Bendix-Balgley. Recently, Ojeda recorded Stravinsky's Piano Concerto with Carnegie Mellon's Wind Ensemble.

Ojeda received a bachelor's degree in Piano Performance at IUDEM, Venezuela (Institute of Musical Studies) in 1997 with his mentor and pianist Arnaldo Pizzolante, then moved in 1999 to the United States where he received a master's degree and an artist diploma at Carnegie Mellon University under Enrique Graf in 2003.

Ojeda is an assistant professor of Collaborative Piano at Carnegie Mellon University as well as a piano faculty member in its Music Preparatory School. He has also been playing with the Pittsburgh Symphony Orchestra as principal pianist since August 2006.

Eric Stark, Indianapolis Symphonic Choir Artistic Director

March 4



As Artistic Director for the Indianapolis Symphonic Choir since 2002, Dr. **Eric Stark** has established himself as a choral-orchestral specialist

combining performance, scholarship, education, and collaborative leadership.

When reviewing the newly released recording of *Zabur* in 2017, *Opera News* stated, “Eric Stark conducts the massed forces of the Indianapolis Children’s Choir, Indianapolis Symphonic Choir, and the Indianapolis Symphony Orchestra . . . all are exemplary.”

In 2012, Stark led over 300 musicians in an acclaimed performance of the massive *Grande Messe des Morts* (Requiem) by Hector Berlioz with the Indianapolis Symphony Orchestra, the Indianapolis Symphonic Choir, and the Butler University Chorale. The *Indianapolis Star* said of the performance, “The discipline of the choir’s preparation was evident from the start.... the ‘Dies irae’...is one of the most thrilling episodes in the chorus-orchestra

literature, and Stark managed it with aplomb.” Referencing a performance with the Washington Chorus in 2007, the *Washington Post* proclaimed, “Eric Stark had the chorus singing crisply and brightly . . . its rich, close harmonies shimmering.”

Stark has conducted concerts in some of the world’s most distinguished performance venues, including the Oriental Art Center (Shanghai), Carnegie Hall (NYC), the Kennedy Center for the Performing Arts (Washington D.C.), Strathmore (Bethesda, MD), and the Forbidden City Concert Hall (Beijing). When Indianapolis hosted Super Bowl XLVI at Lucas Oil Stadium, Stark served as chorus master for the halftime show featuring Madonna, Cee Lo Green, Nicki Minaj, and LMFAO.

In addition to his duties as Artistic Director of the Indianapolis Symphonic Choir, Stark is Director of Choral Activities at Butler University. He is also a volunteer pilot for Angel Flight, a nonprofit network of pilots providing free air transportation for those with medical needs. Recently named as a Fulbright Scholar, Stark was invited to teach, conduct, and study in residence during the first half of 2020 at the Federal University of Rio Grande do Sul (URGS) in Porto Alegre, Brazil.

The **Indianapolis Symphonic Choir** is proud to be one of the nation's most established and dynamic musical institutions, and 2021–22 marks its 85th season. Among the most active symphonic choruses in the United States, this organization reaches over 25,000 people each season through more than 25 performances and education/community engagement programs. The approximately 200 volunteer singers demonstrate the Choir's commitment to musical excellence through their talent and dedication during each 11-month season. The Symphonic Choir is led by a professional staff and governed by a volunteer Board of Directors.

Founded in 1937 at the Indianapolis Symphony Orchestra's request to perform the great choral-orchestral repertoire, the Indianapolis Symphonic Choir continues to be the choral partner of the Indianapolis Symphony Orchestra. In 2018, the Choir joined the ISO at The Kennedy Center (Washington, D.C.) for SHIFT: A Festival of American Orchestras. In 2015, the Symphonic Choir commissioned and premiered Mohammed Fairouz's newest oratorio, *Zabur*, which was released internationally by Naxos Records (2016) and also featured the Indianapolis Symphony Orchestra and the Indianapolis Children's Choir. The Choir's newest recording project, *Festival of Carols* featuring Sylvia McNair, was released with Naxos Records in 2019.



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 Habing
 Danielle Hartman
 Quay Kester
 Raemina Neal
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 Rowan Squire-Willey
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 Emily Cline
 Sharon Cruz
 Jennifer Dorantes
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 Alannah Georgiana
 Karen L. Jacobs
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 Christina Merriott
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 Donna K. White-Daniel
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 Joseph Brown
 Michael R. Davis
 Brett Habing
 Alexander Holloway

Andrew Miller
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 Andrew Reel
 Alejandro Reyna
 Roland Schaffer
 Rick Schueler
 Asa Smith
 Larry Stout*
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 Jack Wilke

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 Loran Hill, *Retired*
 Kathy Jensen, *Retired*
 Pat Johnson, *Retired*
 Timothy Kroeker,
 Retired
 Rose Mullen, *Retired*
 Mary Jo Moss, *Retired*
 David Rose, *Retired*
 Judy Roudebush,
 Retired
 Carol Selby, *Retired*
 Renee Wargel, *Retired*
 Elaine Weiss, *Retired*
 Faedra Weiss, *Retired*

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

† *Coffee Classical Series • Program Four*
Thursday, March 10, at 11 a.m.
Hilbert Circle Theatre

JUN MÄRKL, *Conductor*
INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC VOCAL SOLOISTS

Toshio Hosokawa | b. 1955

Circulating Ocean

Giacomo Puccini | 1858–1924

Act III from *Madame Butterfly*

Indiana University Jacobs School of Music Vocal Soloists
Alejandra Villarreal Martinez, *Cio-Cio San*
Deepa Johnny, *Suzuki*
Antoinette Pompe van Meerdervoort, *Kate Pinkerton*
Michael Deshield, *Pinkerton*
Jeremiah Sanders, *Sharpless*

† **The Coffee Concert is an abbreviated performance.**
There is no intermission.

Length of performance is approximately one hour.
Recording or photographing any part of this performance is strictly prohibited.



Jun Märkl is a highly respected interpreter of core Germanic repertoire and has become known for his refined and idiomatic explorations of the French Impressionists. He serves as Music

Director for the Malaysian Philharmonic Orchestra and Taiwan National Symphony Orchestra, and holds positions as Artistic Advisor of Indianapolis Symphony Orchestra, Principal Guest Conductor of the Residentie Orkest, The Hague, and Oregon Symphony Orchestra.

His long-standing relationships with the state operas of Vienna, Berlin, Munich, Semperoper Dresden, and the Metropolitan Opera have been complemented by his music directorships of the Orchestre National de Lyon, the MDR Leipzig Radio Symphony Orchestra, and the Basque National Orchestra.

He also guest conducts leading orchestras in North America, Asia, Australia, New Zealand, and Europe. In recognition of his achievements in France, he was honoured in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Märkl has an extensive discography—among the more than 50 albums he has recorded are the complete Schumann symphonies with the NHK Symphony Orchestra, Mendelssohn and Wagner with the MDR Leipzig Radio Symphony Orchestra, and works by Ravel, Messiaen, and a highly acclaimed Debussy series with the Orchestre National de Lyon. He is currently working on a cycle of works by Saint-Saëns, R. Strauss, and Hosokawa.

Born in Munich, Märkl won the conducting competition of the Deutscher Musikrat in 1986 and studied at Tanglewood with Leonard Bernstein and Seiji Ozawa. Soon after, he appeared in opera houses throughout Europe followed by his first music directorships at the Staatstheater Saarbrücken and the Nationaltheater Mannheim.

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

DeHaan Classical Series • Program Nine
Friday, March 11, at 8 p.m.
Saturday, March 12, at 5:30 p.m.
Hilbert Circle Theatre



JUN MÄRKL, *Conductor*
INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC VOCAL SOLOISTS

Camille Saint-Saëns | 1835–1921

La princesse jaune, Op. 30

Toshio Hosokawa | b. 1955

Circulating Ocean

INTERMISSION—Twenty Minutes

Giacomo Puccini | 1858–1924

Act III from *Madame Butterfly*

Indiana University Jacobs School of Music Vocal Soloists

Alejandra Villarreal Martinez, *Cio-Cio San*

Deepa Johnny, *Suzuki*

Antoinette Pompe van Meerdervoort, *Kate Pinkerton*

Michael Deshield, *Pinkerton*

Jeremiah Sanders, *Sharpless*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.

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Int'l Harp Competition Gold Medalist Mélanie Laurent
with Ronen Chamber Ensemble

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Alejandra Villarreal Martinez, soprano, is from Southern California. Hailed as a “major voice,” “consistently rich and beautiful,” and capable of “tremendous fervor,” Martinez is proud to have had multiple engagements with Long Beach Opera with operas such as *Frida*, *The Love Potion/Le Vin herbé*, and *Three Tales*. Later, she made her Anchorage Opera debut with *Frida* in 2020. Concert credits include performances at the National Council de la Raza, the premiere of Orrego-Salas’ *Ash Wednesday*, Beethoven’s Mass in C with Joseph Flummerfelt, Penderecki’s *St. Luke Passion*, and repeat engagements with the Evansville Symphony Orchestra under the baton of Roger Kalia. In October 2021, she played her first Cio-Cio San in Puccini’s *Madama Butterfly* in New Mexico with Opera West, a role she is thrilled to reprise with the Indianapolis Symphony Orchestra. Learn more about her upcoming projects at www.soprano-alejandra-martinez.com/.



Born in Muscat, Oman, mezzo-soprano **Deepa Johnny** has been gaining recognition in major competitions and festivals on the operatic scene. In 2020, Johnny was chosen as a winner in the Western Canada District of the Metropolitan Opera National Council Auditions. In her 2019–20 season, Johnny sang the role of Rosina in IU Opera Theatre’s production of *Il Barbiere di Siviglia*, Lauretta in *Gianni Schicchi*, and Carmen in Arden Opera’s production of *The Tragedy of Carmen*. In 2021, Johnny made her debut with IU Opera Theatre’s production of Handel’s *Xerxes* singing the title role, Serse, and Poppea in *L’incoronazione di Poppea*. During the summer of 2021, Johnny was invited to join 14 other singers from around the country at the world-renowned Ravinia Steans Vocal Institute as a fellow presenting art song repertoire. In winter of 2021, Johnny made her West Virginia Symphony Orchestra debut with the Sounds of the Seasons concerts, guest conducted by Luke Frazier from the American Pops Orchestra. In January 2022, Johnny made her Carnegie Hall debut at Renée Fleming’s SongStudio in NYC. This summer, Johnny will be joining the renowned Aspen Music Festival to make her role debut as Meg in *Falstaff* as a Renée Fleming Studio Artist.



Antoinette Pompe van Meerdervoort is currently a junior in her undergraduate studies at the Indiana University Jacobs School of Music. She is a mezzo-soprano studying under the tutelage of Jane Dutton. Antoinette sang the role of Meg Page in IU Opera Theatre’s production of Verdi’s *Falstaff* this past November, and was recently a featured soloist in IU Opera Theatre’s production of *Highway 1, USA* this past February. Antoinette is also a theatre and drama minor, and has performed in IU Theatre and Drama’s mainstage productions of *Hamlet*, *Crazy for You*, and *Twelfth Night*. She was also a part of IU Summer Theatre’s radio show called *The Twisted Tales of Poe* in collaboration with the WFIU public radio. Antoinette has been involved in the New Voices Opera at IU. Antoinette was recently covering the role of Ruggiero in *Alcina* with Chicago Summer Opera. Antoinette has previously studied opera at Northwestern University, where she attended the vocal seminar and performed in *The Impresario*. She was a Frank Little Scholar at the Music Institute of Chicago in high school. She has also studied theatre at UCLA and the British American Drama Academy. Antoinette is from Lake Forest, Ill.



Tenor **Michael Deshield** is a first-year master's student at Indiana University Jacobs School of Music studying under Russell Thomas. During his undergraduate career at Mansfield University of Pennsylvania, under the tutelage of Youngsuk Kim and Todd E. Ranney, Deshield performed roles including Monostatos in Mozart's *The Magic Flute*, Ferrando in Mozart's *Così fan Tutte*, and Fenton in Nicolai's *The Merry Wives of Windsor*. In the beginning of 2019, he was named one of five winners of the Mansfield University Student Solo Concerto Competition. In January 2020, Deshield was named the 1st place winner of the Upper-Class Song

& Aria category at the Lehigh Valley NATS competition at Moravian College. In November that same year, he was named the 1st place winner of the 4th Year Independent/Studio Men category of the virtual Allegheny Mountain NATS competition. In November 2021, Deshield sang in the opera chorus for IU's production of Verdi's *Falstaff*. He would then go on to perform his debut role with IU Opera and Ballet Theater as Nate in Still's *Highway 1, USA* this past February. He also plans on giving his first master's recital in April.



Jeremiah Sanders is a nationally awarded baritone and maintains an active schedule as a performer, educator, and conductor. This past year, Sanders earned District wins in Kansas City and Indianapolis with the Metropolitan Opera Laffont Competition. Sanders' 2021 role credits include Charlie in South Bend Lyric Opera's *Three Decembers*, Falstaff in IU Opera's *Falstaff*, Lindorff, Coppélius, Dappertutto, and Dr. Miracle in Union Avenue Opera's *Les Contes d'Hoffmann*, and Marcello in IU Opera's *La Bohème*. Sanders was a young artist with Opera Saratoga in Saratoga Springs, New York, and has performed and covered roles with the San

Miguel Institute of Bel Canto in Guanajuato, Mexico; Martina Arroyo's Prelude to Performance in New York City; International Opera Performing Experience in Mercatello sul Metauro, Italy; and Opera Saratoga in Saratoga Springs, New York. jeremiahmarcelesanders.com



DeHaan Classical Series Program Notes

By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

La princesse jaune, Op. 30 Camille Saint-Saëns

Born: October 9, 1835, Paris, France

Died: December 16, 1921, Algiers

Years Composed: 1871–1872

Length: c. 6 minutes

World Premiere: June 1872, Paris, France

Last ISO Performance: February 1973 with
conductor Izler Solomon

Instrumentation: 2 flutes, 2 oboes, 2 clari-
nets, 2 bassoons, 4 horns, 2 trumpets,
3 trombones, timpani, percussion,
harp, and strings

AT A GLANCE

• *La princesse jaune* (The Yellow Princess) is an opéra comique in one act and five scenes. Like many French artists at the time, Saint-Saëns was influenced by the Japonism movement in France and chose to write a story about a Japanese princess (even though the story is set in the Netherlands).

In the early 19th century, European composers began to compile and take an interest in the music of the East. Alexander Ringer in his article “On the Question of ‘Exoticism’ in the

19th Century” noted that, “these exotic imports were attractive elements which added variety and color to Western music.” This included infusions of Eastern styles and inflections such as pentatonic scales, unique harmonies, brisk rhythms, and a foreign setting. One of the powerful sources for such ideas came in written accounts of European travels, which sometimes included transcribed tunes. Saint-Saëns endorsed these sources, saying, “They made novel and creative use of authentic Eastern tunes” (See *Representations of the Orient in Western Music: Methods of Music Analysis in Theory and Practice* by Renata Skupin).

Saint-Saëns dipped into this trend, not only through travelers’ accounts, but also through the Japonism movement in Paris, which was running strong in 1871. The composer explained, “Japan was very much in vogue; it was all everyone talked about, a real craze, so we [Saint-Saëns and Gallet] had the idea of creating a Japanese piece.” The result can be considered not only a satire on this obsession, but also a presentation of reality and illusion, which are very much a part of the human existence.

It is strange that writing on such a popular topic, which would surely satisfy the Parisian appetite for exoticism and comic operas, did not yield good reviews. “The evening of the premiere was a complete flop and music critics were hostile to all three operas, a fact not surprising for Saint-Saëns as critics were regularly hostile toward his music during this point in his career” (Giuseppe Pennisi).

La princesse jaune is an opéra comique (a very popular opera genre at the time) in one act with five scenes. This was the first time Saint-Saëns had collaborated with Louis Gallet for a libretto; their relationship proved to be a success, and they worked together several more times. The opera premiered with two other opéras comique at the Salle Favart Theater in Paris on June 12, 1872. It was booked for only five days.

A small overture precedes Saint-Saëns' first staged opera. The music opens immediately with a stately, slowly moving melody before winds dance forward in a rhythmic melody. Woodwinds remain quite prominent in the score, in which Saint-Saëns deftly moves between European and (what the composer thought) were Japanese styles. In fact, critics have pointed out, "even though the traditional pentatonic scale is part of certain themes, [the DNA of the sounds] is more Arabic than Japanese." Midway through, the pace accelerates into a joyous, accented final section, urged on by violins. The exuberance continues until an extended closing. At one point, the music relaxes into the slower pace once again but it seems to take a breath, gaining energy and louder dynamics as it gallops to its conclusion. If Opus 30 is not truly accurate in its "Japanese" identity, it does not really matter: the music evokes far-away lands and this was enough, at that time, to be swept away into an exotic realm. The jolly music sets the stage for a funny, operatic bonbon that can still delight us today. It has fulfilled its simple mission: to delight and amuse.

Synopsis

The opera is set in the Netherlands, even though it was influenced by Japan. A young man, Kornélis, has fallen in love (a crazy love as described in the first review by the *Gazette Nationale ou le Moniteur Universel*) with a Japanese woman who exists only in a portrait, simultaneously ignoring the love offered to him by his cousin, Léna. Léna knew of his obsession with everything Japanese, but after he finds a love poem in his study, he realizes he is in love with the woman.

In the fourth scene, Léna finds Kornélis even more fixed on the portrait of "Ming" and thoroughly drugged out on opium which, he had been told, was from Japan. Kornélis thinks that Léna is Ming, and pursues her around and around the room which is "miraculously" turned into a Japanese interior. Eventually he comes out of his drugged state. Léna scolds him for his insane behavior and for loving

a woman who only exists on a canvas. He apologizes, she accepts, and they confess love for one another. In their final duet, they sing an aria which Saint-Saëns later declared to be "the very best thing I have ever written for the theater!"

Maestro Märkl recorded the Overture on a Naxos disc with the Malmö Symphony Orchestra in 2019.

Circulating Ocean Toshio Hosokawa

Born: October 23, 1955, Hiroshima, Japan

Year Composed: 2005

Length: c. 22 minutes

World Premiere: 2005, Vienna, Austria

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

Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, percussion, harp, Piano/celesta, and strings

AT A GLANCE

- Water is an important source of signification in *Circulating Ocean*. Hosokawa said, "For some years I have been writing, and will continue to write, works on the theme of 'Ocean.' I am attempting to express in sound the flow and change of water by apprehending sound as water. The ocean is for me the birthplace of life, a being possessed of infinite depth and expanse. The waves rolling in and withdrawing can be felt as 'the voice from eternity.'"

"Music is the place where notes and silence meet." —Toshio Hosokawa

Water has inspired composers for hundreds of years, whether it is in rivers, ponds, storms, fog, rain, seascapes, or more. Musical responses can be heard in Debussy's *La Mer*, Mendelssohn's *The Hebrides*, Ravel's *Une barque sur l'océan*, Ondine Golligov's *Oceana*, Schubert's *Die Forelle*, Handel's *Water Music*, Smetana's *The Moldau*, Marsick's *La source*, Elgar's *Sea Pictures*, Frank Bridge's *The Sea*, Wagner's *Das Rheingold* and more. An ocean is vast, mysterious, beguiling, dangerous, playful, thrilling, and beautiful. *Circulating Ocean* embraces all these features in its remarkable orchestration and musical description of the tremendous power, allure, and behavior of oceans. Hosokawa has analogized an ocean to the cycle of human life: as you listen to this work, this relationship adds relevance to *Circulating Ocean*, which, therefore, is more than mere representation.

Hosokawa wrote, "In view of the names of the six movements of my symphonic works it seems, at first glance, like a musical illustration of the eternal cycle of the water: mist rising from the sea, clouds forming, rain falling down to earth. But *Circulating Ocean* is more than program music, more than a one-dimensional description of nature—the cycle of the element of water is a symbol of the cycle of humane life, of our attachment to nature, of our striving for emptiness, removal of boundaries and perfection."

The parts are titled: *Introduction*, *Silent Ocean*, *Waves from the Ocean*, *Cloudscape in the Sky*, *Storm*, *Waves*, *Breeze on the Ocean*, *The Water returning to the sky again*, and *Mist on the Ocean*. As you can see, the scene is constantly changing: the inherent transience of nature and oceans is indeed very akin to the human experience on earth.

Hosokawa has also written more explicitly about the analogy to our life cycle in *Circulating Ocean*, saying, "Water evaporates from the ocean and rises to the sky, becoming clouds.

The clouds eventually turn into rain, and pour down again to the ocean. They then become a storm, and the ocean rages. In time the storm abates and the ocean regains a deep silence. Then the water, once again becoming a fog, ascends from the ocean to the sky. This image became the basis of the music. I also take the tracks of the circulating water as the human life cycle. Born from a vast limitless being, we ascend toward the heights, eventually begin our descent, experience violent storms and return again to an ocean of deep silence. Then once again, life rises to the sky. I wanted to express the tracks of this circulating life in music."

Circulating Ocean was commissioned by the Salzburg Festival, composed in early 2005, and is dedicated to Peter Ruzicka. It received its world première at the Festival on August 20 and 21, 2005, with the Vienna Philharmonic, conducted by Valery Gergiev. In 2014 Naxos released two Hosokawa discs: one including *Circulating Ocean* with Maestro Jun Märkl and the Royal Scottish National Orchestra. *Circulating Ocean* is often considered as a major force in Hosokawa's current international prominence.

Act III from *Madame Butterfly* Giacomo Puccini

Born: December 22, 1858, Lucca, Tuscany
Died: November 29, 1924, Brussels, Belgium
Year Composed: 1904
Length: c. 48 minutes
World Premiere: 1904, Brescia, Italy
Last ISO Performance: May 1996 with conductor Gunther Bauer-Schenk
Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombone, tuba, timpani, percussion, harp, and strings

AT A GLANCE

- Giacomo Puccini has often been considered the most important and successful Italian opera composer post-Verdi.
- Among the most well-known of his ten operas are: *La Bohème*, *Tosca*, *Madame Butterfly*, *La fanciulla del West*, and *Turandot*.

Madame Butterfly is sometimes considered the “origin myth” for the contact between Japan and America. Puccini used three librettists for the texts: Pierre Loti’s novel *Madame Chrysanthème*, John Luther Long’s novella *Madame Butterfly*, and David Belasco’s play *Madame Butterfly*. The final Italian libretto was written by Luigi Illica and Giuseppe Giacosa.

All of these sources narrate the story of a Japanese woman who marries a foreigner for a time, has a child with him, and is abandoned. The setting is the time when Japan was moving from a feudal society to a modern capitalist nation state, which would take them out of their isolation and force them into a relationship with the West. The symbols of both sides are Butterfly (a submissive fifteen-year-old girl who calls herself “already old”) and Pinkerton. They were fascinated not only by their love, but by their otherness, a situation that was destined for tragedy.

In this case, the otherness also was fatal because before their wedding, Pinkerton had told the U.S. consul to Japan that he would “go through with the wedding” but someday marry “a real American woman.” And to let the cat out of the bag, he does just that. Beforehand, however, he had described his wife to be as “delicate as a figure on a Japanese screen, a little butterfly that he must chase and capture, even if it means breaking her wings.” Ultimately, he will do just that.

The opera premiered at Teatro alla La Scala in Milan on February 17, 1904. Composition had required two years, including an eight-month break after Puccini had been injured in a car accident. Early responses were filled with hisses and mockery. Puccini revised the opera in 1905 and 1906. One of the changes was that he changed the lengthy second act and finished by having three acts to the opera.

Act I synopsis

At the beginning of the 20th century, Lieutenant Benjamin Franklin Pinkerton, U.S. Navy, considers a lease on a home overlooking Nagasaki Harbor, with a month to month option to renew. It is owned by Goro, a marriage broker. The house comes with three servants and a geisha wife named Cio-Cio San, known as Madame Butterfly, and her servant Suzuki. She explains to Pinkerton that she had to work as a geisha because her formerly prominent family had lost their position and fortune.

Additionally, she agrees to marry Pinkerton, goes to a Christian mission, and converts to his religion. They are married by an Imperial Commissioner, and the marriage becomes official. At the ceremony, trouble ensues with the arrival of Bonze, her uncle who is a priest. She is cursed by him not only for going to the mission, but for leaving her religion. Worse than that, Butterfly is denounced not only by her uncle, but other raging relatives. Pinkerton orders them out of the house, and the couple is left alone except for Suzuki who helps Cio-Cio San into her wedding kimono.

Act II synopsis

Three years have gone by. Pinkerton is gone, but has promised to return. Suzuki busies herself with praying to the Japanese gods for help, considering Pinkerton is gone for good, but Butterfly holds fast to her Christian faith. One day, Sharpless, the American Consul, arrives with a letter (that is held back) when Butterfly interrupts him: her attention is focused on something else. Goro, the marriage broker

introduced in Act I, has arrived and suggests she consider Prince Yamadori (a handsome wealthy man) as husband. Butterfly reminds them that she is already married and introduces them to her son who is named Sorrow. Sharpless suggests that she consider the offer (not revealing the full contents of the letter) but she refuses. He departs, promising to tell Pinkerton that he has a son.

Suddenly there is hope! A ship comes into the harbor and it is Pinkerton's. Butterfly and Suzuki decorate the house for a celebration: Sorrow helps to decorate the home to meet his father. They watch over the harbor for Pinkerton's arrival throughout the night.

Act III synopsis

This act tells the tragic outcome of Butterfly's hopes and loyalty. It reveals her painful meeting of Pinkerton's "real American" wife and her suicide.

Puccini had been enthralled by the story of *Madame Butterfly*. To guarantee authenticity, he had researched Japanese music and even visited the wife of the Japanese ambassador asking her to sing Japanese folk songs for him. He traveled to Japan to absorb the local color of Nagasaki. You will also note Americanisms: occasional references to "The Star-Spangled Banner" and "a forthright manner of expression" from the Americans within the opera.

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

† ***Coffee Pops Series • Program Five***

Friday, March 18, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | NICK ADAMS, *Vocalist* | TIFFANY GILLIAM, *Vocalist*
JIM HOGAN, *Vocalist* | SHEREEN PIMENTEL, *Vocalist*
KATIE SCARLETT SWANEY, *Vocalist*
ISO POPS CHORUS: CHORUS MASTER, GREG SANDERS

Selections to be announced from stage.

† **The *Coffee Pops* is an abbreviated performance.**
There is no intermission.

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See Maestro Everly's biography on page 13.



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Jack Everly, Principal Pops Conductor

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Printing Partners Pops Series • Program Six

Friday, March 18, at 8 p.m.

Saturday, March 19, at 8 p.m.

Hilbert Circle Theatre



JACK EVERLY, *Conductor* | NICK ADAMS, *Vocalist* | TIFFANY GILLIAM, *Vocalist*

JIM HOGAN, *Vocalist* | SHEREEN PIMENTEL, *Vocalist*

KATIE SCARLETT SWANEY, *Vocalist*

ISO POPS CHORUS: CHORUS MASTER, GREG SANDERS

Selections to be announced from stage.

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There will be one 20-minute intermission.

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See Maestro Everly's biography on page 13.



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Nick Adams, Vocalist



Nick Adams co-stars as 'Cooper' in the upcoming Fox/Searchlight feature film *Fire Island*. Notably, he originated and starred as 'Adam/Felicia' in the Tony-winning Broadway musical *Priscilla Queen of the*

Desert, which earned him an honor from the American Theater Hall of Fame, two Broadway Audience Choice Awards, and an Astaire Award nomination for Best Dancer on Broadway. He received National critical acclaim for his portrayal of 'Whizzer' in the North American Tour of Lincoln Center Theatre's Broadway production of *Falsettos* (dir. James Lapine). Nick was the final actor to play Fiyero in the First National touring company of *Wicked*. He originated the role of 'Damian' in the world premiere of *Mary and Max* at Theatre Calgary.

Adams is one of the founding members of the Forest of Arden acting company and performed the new work *American Dream Study* under the direction of Michael Arden. Other Broadway credits include *A Chorus Line*, *Guys and Dolls*, *Chicago*, *La Cage Aux Folles*, and *The Pirate Queen*.

TV/film highlights include 'Dallas Drake' on *The Other Two* (HBO Max), *Inventing Anna* (Netflix), *Sex and the City 2*, *An Englishman in New York*, *Still Waiting In The Wings*, *Smash*, *As the World Turns*, and *Guiding Light*.

Concerts include: NY Pops (Carnegie Hall), Boston Pops, Indianapolis Symphony Orchestra, Baltimore Symphony, Naples Philharmonic, Erie Philharmonic, guest soloist with NYC Gay Men's Chorus, guest soloist with Boston Gay Men's Chorus, Feinstein's San Francisco, Feinstein's 54 Below, Joe's Pub, and Birdland. Nick holds a BFA from the prestigious Boston Conservatory.
@thenickadams

Tiffany Gilliam, Vocalist



Tiffany Gilliam is a native of Indianapolis. She graduated from Indiana University where she was a member of the performing arts ensemble The I.U. Soul Revue.

Gilliam is very active in local theater and her recent productions include the Booth Tarkington Civic Theater's *The Color Purple*, IRT's *The Watsons Go To Birmingham*, and ISO's 2019 AES Indiana *Yuletide Celebration*. She would like to thank her husband, children and you, the patrons, for your support and dedication to seeing live performances once again. We've missed you!



Jim Hogan is thrilled to return to the Indianapolis Symphony Orchestra where he recently appeared in *AES Indiana Yuletide Celebration* as a member of Internet and

television sensation vocal group T.3! T.3 initially made their mark on social media platforms like TikTok and Instagram with inventive arrangements of Disney, Broadway, and pop songs leading them to a successful

run on NBC's *America's Got Talent*, landing a record deal with Warner Music, and most recently appearing in Jay Leno's comedy tour. Their debut album will drop later this year.

When Jim's not touring or recording with T.3, he appears with Symphony Orchestras and Broadway shows across the U.S. and Canada.

Selected credits include the Broadway National Tours of *Waitress*, *The Phantom of the Opera*, and *Spring Awakening*. Regional credits include *The Hunchback of Notre Dame* (Voice of Quasimodo), *Memphis* (Huey), and *The Circus in Winter* (Gordon). He received his training at Penn State University. Thanks as always to Jack, Ty, Brandy, Matthew, and CGF Talent. Follow Jim on all social media outlets @jimhogan220!

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Shereen Pimentel, Vocalist



Shereen Pimentel was last seen in the 2020 Broadway revival of *West Side Story* as Maria. This promising young soprano was recognized for her outstanding performance as an Outer

Pimentel started performing professionally at the very young age of nine, when she debuted on Broadway as Young Nala in *The Lion King*. Her recent concert performances include Playbill's Curtains Up Festival, *The Show Must Go On* at Majestic Theater, and numerous 54 Below shows. Her screen credits include *John Mulaney & the Sack Lunch Bunch* on Netflix.

Pimentel is a 2020 graduate from the Juilliard School with a bachelor's degree in vocal performance.

Critics Circle honoree for Best Actress in a Musical.

Katie Scarlett Swaney, Vocalist



Katie Scarlett Swaney is thrilled to return to the Indianapolis Symphony Orchestra after debuting in AES Indiana *Yuletide Celebration* in 2021! She graduated from Indiana

Previous productions include: *Newsies* (Katherine | Cardinal Stage Company), *Bonnie and Clyde* (Bonnie | Bigfork Summer Playhouse), *Chicago* (Mona/Female Ensemble | Arizona Broadway Theatre), *Wonderful Town* (Eileen | IU Theater), and *The 25th Annual Putnam County Spelling Bee* (Olive Ostrovsky | IU Summer Theatre). Katie would like to thank her family for their support!
www.katiescarlettswaney.com

University in 2020 with her BFA in musical theatre and minor in arts management.



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DeHaan Classical Series • Program Ten

Friday, April 1, at 8 p.m.

Saturday, April 2, at 5:30 p.m.

Hilbert Circle Theatre



JOSHUA WEILERSTEIN, *Conductor* | ALEXI KENNEY, *Violin*

Ida Moberg | 1859–1947

Soluppgång (Sunrise)

Jean Sibelius | 1865–1957

Concerto in D Minor for Violin and Orchestra, Op. 47

Allegro moderato

Adagio di molto

Allegro, ma non tanto

Alexi Kenney, Violin

INTERMISSION—Twenty Minutes

Einojuhani Rautavaara | b. 1928

Cantus arcticus

The Bog

Melancholy

Swans Migrating

Jean Sibelius | 1865–1957

Symphony No. 5 in E-flat Major, Op. 82

Tempo molto moderato - Allegro moderato - Presto

Andante mosso, quasi allegretto

Allegro molto - Misterioso

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This performance is endowed by the Paul and Roseann Pitz Fund and Roche Diagnostics.

There will be one 20-minute intermission.

Length of performance is approximately one hour and 45 minutes.

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



Joshua Weilerstein enjoys a flourishing guest conducting career across the globe and has forged close relationships with many of the world's finest orchestras and soloists.

He is praised for his expressive and dynamic presence on the podium and for his “intense, eloquently moving and spectacularly knife-edge” performances. With a repertoire that spans from the Renaissance era to the music of today, he combines a deep love for canonical masterpieces alongside a passionate commitment to uncovering the works of under-represented composers such as Pavel Haas, William Grant Still, William Levi Dawson, and Ethel Smyth, amongst others. He is also a tireless advocate for the music of today, championing the works of Caroline Shaw, Jörg Widmann, Derrick Skye, Christopher Rouse, and more.

September 2021 marked the end of his six-year tenure as Artistic Director of the Orchestre de Chambre de Lausanne with two concerts at the Enescu Festival, with soloists Cristian Budu and Christian Teztlaff. Highlights of his 21–22 season include return engagements with the Oslo Philharmonic, NDR Hannover Symphony, City of Birmingham Symphony, Royal Liverpool Philharmonic, Belgian National, and Bergen Philharmonic Orchestras, along with debuts with the Seattle Symphony, Kansas City Symphony, Kammerakademie Potsdam, Komische Oper Orchestra, Orchestre National de Lille, and RTE National Symphony orchestras amongst others.

In recent seasons, Weilerstein's guest engagements have included concerts with the London Philharmonic, Danish National Symphony, Orchestre Philharmonique de

Radio France, Finnish Radio Symphony, Tonhalle Zurich, and in the U.S. the San Francisco Symphony, Philadelphia, and New York Philharmonic orchestras.

During his time as Artistic Director of the Orchestre de Chambre de Lausanne, Weilerstein was instrumental in expanding the orchestra's repertoire and together they released successful and critically acclaimed recordings of music by Shostakovich, Stravinsky, Smyth, and Ives along with a complete Beethoven symphony cycle on DVD, and toured throughout Europe, with soloists such as Juan Diego Florez, Lucas Debargue, and Albrecht Mayer.

Born into a musical family, Weilerstein's formative experience with classical music was as a violinist on tour to Panama and Guatemala with the Youth Philharmonic Orchestra of Boston, where the orchestra performed for thousands of young people who had never heard a live orchestra concert. This experience sparked a desire in Weilerstein to pursue a career in classical music. While pursuing his master's degree in violin and conducting at the New England Conservatory, Weilerstein won both the First Prize and the Audience Prize at the Malko Competition for Young Conductors in Copenhagen in 2009. He was subsequently appointed as Assistant Conductor of the New York Philharmonic, where he served from 2012 to 2015. In the 2021–2022, season he returns to Boston to serve as the Music Director of Phoenix, a dynamic and ambitious orchestra devoted to creating unforgettable experiences with classical music.

In 2017, inspired by the brilliant musical evangelism practised by Leonard Bernstein, Weilerstein launched a classical music podcast called “Sticky Notes.” The show—for both music lovers and newcomers alike—has become wildly successful with more than 2 million downloads in 165 countries.



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The recipient of a 2016 Avery Fisher Career Grant and a 2020 Borletti-Buitoni Trust Award, **Alexi Kenney** is building a career that defies categorization, following his interests, intuition, and heart.

He is equally at home creating experimental programs and commissioning new works, soloing with major orchestras in the U.S. and abroad and collaborating with some of the most celebrated musicians of our time.

In the 2021–22 season, Kenney debuts as soloist with the Pittsburgh Symphony, Orchestra de la Suisse Romande, Virginia Symphony, Reno Philharmonic, Eugene Symphony, and New Haven Symphony, returns to the Indianapolis Symphony, California Symphony, and Santa Fe Symphony, and appears at Wigmore Hall, Princeton University Concerts, Philadelphia Chamber Music Society, and with the Chamber Music Society of Lincoln Center. He also performs duo concerts with harpist Bridget Kibbey, and as a member of Owls, a new quartet collective with violist Ayane Kozasa, cellist Gabe Cabezas, and cellist-composer Paul Wiancko.

In 2021, Kenney released his first recording, Paul Wiancko's *X Suite* for Solo Violin, accompanied by a visual album that pairs each of the seven movements of *X Suite* with seven contemporary sculptures, filmed on location at the Donum Estate in Sonoma, California.

In recent seasons, Kenney has performed as soloist with the Detroit Symphony, St. Paul Chamber Orchestra, Sarasota Orchestra, Orchestre de Chambre de Lausanne, and in a play-conduct role as guest leader of the Mahler

Chamber Orchestra. He has played recitals at Wigmore Hall, on Carnegie Hall's "Distinctive Debuts" series, Lincoln Center's Mostly Mozart Festival, the Philadelphia Chamber Music Society, Phillips Collection, 92nd Street Y, Mecklenberg-Vorpommern Festival, and the Isabella Stewart Gardner Museum. Winner of the 2013 Concert Artists Guild Competition and laureate of the 2012 Menuhin Competition, Kenney has been profiled by *Musical America*, *Strings Magazine*, and the *New York Times*, and has written for the *Strad*.

Chamber music continues to be a major part of Kenney's life, performing at festivals including Bridgehampton, Caramoor, ChamberFest Cleveland, Chamber Music Northwest, Festival Napa Valley, La Jolla, Ojai, Kronberg, Music@Menlo, Ravinia, and Spoleto, as well as on tour with Musicians from Marlboro and the Chamber Music Society of Lincoln Center.

Born in Palo Alto, California in 1994, Kenney is a graduate of the New England Conservatory in Boston, where he received his Artist Diploma as a student of Miriam Fried and Donald Weilerstein. Previous teachers include Wei He, Jenny Rudin, and Natasha Fong. He plays a violin made in London by Stefan-Peter Greiner in 2009 and a bow by François-Nicolas Voirin.

Outside of music, Kenney enjoys hojicha, bauhaus interiors, baking for friends, walking for miles on end in whichever city he finds himself, and listening to podcasts and Bach on repeat.



DeHaan Classical Series Program Notes

By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Soluppgång (Sunrise)

Ida Moberg

Born: February 13, 1859, Helsinki, Finland

Died: August 2, 1947, Helsinki, Finland

Year Composed: 1909

Length: c. 8 minutes

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

- “Moberg wished to command ensembles that produced a large sound while also touching human emotions. Most of her output is for orchestra or choir or both. The topics of her works largely has to do with an individual's spiritual metamorphosis.”

—Susanna Välimäki

Finland has a rich history of women composers who lived in the 19th and early 20th centuries. Research has shown that there was a pattern to their lives: studying abroad (Dresden, Berlin, Leipzig, London, and St. Petersburg), leading cosmopolitan lives (usually

outside of Finland), and acting as energetic activists in women's rights and education, which accompanied their musical careers. But gender discrimination was a hindrance, and they never became prominent, remaining definitely as a minority culture. “Laws and rules against women's participation in musical pursuits were not the only obstacles: a belittling attitude and marginalization were quite as effective” (Susanna Välimäki). Ida Moberg was one of these women.

Ida Georgina Moberg was a composer and conductor. She attended the Swedish language girls school in Helsinki between 1870 and 1877, which had a reputation as an alternative academy for women's education. Later, she returned to the school as a music teacher, especially focusing on Dalcroze body movement. She spent four years at the St. Petersburg Conservatory (largely in singing), but after developing physical problems with her voice in her thirties, she switched to conducting choirs and orchestras. Her training was impressive and so were her teachers. She studied with Jean Sibelius, Llmari Krohn, and even in her forties she continued music studies with Felix Draeseke in Dresden between 1910 and 1912. Today most of her orchestral works can be found in the Sibelius Academy library at the Music Center in Helsinki, although a significant amount of manuscripts have been lost.

Contrary to what was considered “proper” for a woman, she was drawn to large ensembles, and enjoyed conducting large sounds while also touching fomenting emotions. Hence, many of her works feature spiritual titles and end with an ecstasy of emotive expression or a large sweep into the heavens. She often identified her orchestral pieces as tone poems, following a philosophical narrative that was frequently embedded in her large works. “In symbolist fashion, Moberg's evocations of nature serve as metaphors for the spiritual processes of the human mind and for communing with the universe.” Her spirituality

was very guided by theosophy in which art is considered a portal to a transcendental spiritual realm. This was a mission and value that was unquenchable. She was also active in women's rights and folk education.

Concerto in D Minor for Violin and Orchestra, Op. 47

Jean Sibelius

Born: December 8, 1865,

Hämeenlinna, Finland

Died: September 20, 1957,

Järvenpää, Finland

Year Composed: 1903–1904

Length: c. 31 minutes

World Premiere: February 1904,

Helsinki, Finland

Last ISO Performance: March 2019 with
conductor Peter Oundjian and violinist
James Ehnes

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

AT A GLANCE

- This is the only concerto by Sibelius and the work is noted for its rhapsodic nature and technical challenges.
- The violin concerto is one piece that Sibelius himself longed to play, but he never became the outstanding violinist he hoped to be.

When he was ten years old, Sibelius began to study the violin, practicing from “morning to night” and desiring to “be a celebrated violinist at any price.” Fifteen years later he commented, “I came to the very painful awakening

when I had to admit that I had begun my training for the career of an eminent performer too late!” Michael Steinberg said that Sibelius wrote this “for a kind of ghostly self.”

In 1903, he began to work on his only Violin Concerto. Though plagued by a severe ear infection and throat complications, he worked assiduously, occasionally taking a bit of time off for some fun in certain Helsinki bars. Sometimes he was gone a couple of days on his “fun times.” When the finale of the concerto needed parts to be orchestrated, Mrs. Sibelius had to go with conductor Robert Kajanus to find him. Sibelius was on one of his little drinking interludes. He was found in time and all was well. The concerto premiered on February 8, 1904, to a modest reception. The soloist was Victor Nováček, a fine violin teacher, but not a performer. Undeterred, Sibelius reworked Opus 47 and a new premiere in Berlin took place on October 19, 1905, with Richard Strauss conducting and Karl Halir as soloist, which produced a far better result.

His concerto is extremely difficult, demanding multiple double stops (playing two strings at one time), placement of activity and themes in the high area of the instrument (difficult intonation), fast tempi, and incredible bowing requirements to negotiate wide leaps and sustaining of long melodies. These difficulties kept the concerto from wide circulation until after World War II. Perhaps violinists had improved? Sibelius was well acquainted with violin technique and not afraid to demand the ultimate.

The first movement demonstrates his demand for bow control in the display of the opening idea (marked *allegro moderato*). The rhapsodic theme measures thirty measures and is sung by the soloist over an undercurrent of muted, divided strings. Entering on an off beat, and “delicately dissonant,” the first note grabs attention. “I have had a marvelous opening idea,” the composer wrote to his wife. Winds,

in low register, share commentary on the idea. A second soulful theme is delivered by celli and bassoons. The development shortens and compresses the ideas, offering sharp contrast to the extended, long-winded lines of the soloist. This interior section includes a formidable cadenza (sometimes therefore called development/cadenza section). This section leads directly to the recapitulation with the themes considerably altered from their first visit. A second cadenza occurs followed by a flashing coda featuring the soloist soaring above full orchestra, closing the movement.

A tender, romantic tune sung by paired clarinets and oboes in thirds opens the second movement. The idea is quickly overtaken by the soloist presenting a long lyrical theme, marked *sonoro ed espressivo*. Horns and bassoons provide a secure foundation before other instruments add subsidiary comments. The initial meditative, Nordic atmosphere, is interrupted by wind, strings, and timpani in jolly spirits, and the soloist quickly joins the fun. During the exuberance, one of the concerto's most incredible demands—playing a fiercely difficult passage including both theme and accompaniment—swings into action, careening to a flashing climax. The orchestra restates the opening theme, now decorated by limpid violinistic figuration, leading to a quiet close and a few nostalgic phrases.

Sibelius characterized the finale as a “*danse macabre*.” Sir Donald Tovey called it a “polonaise for bears.” Heavy stamping, intense rhythms, and technical bravura combine in a showstopper. Immediately, the soloist reveals a tense, jagged theme with kettledrums and strings thumping a strong undercurrent. As complexity grows, the violinist is unrelentingly taken through a massive display and demand of superlative technique with fiery arpeggios, harmonics (specially formed notes with partially depressed strings) and soaring melodies. A brief gasp of air is allowed in one slower melody, but the urgency resumes to a sudden

explosive close. With its extreme virtuosic demands, this concerto can be considered a real throwback to the familiar romantic tradition of high wire performance danger and daring as the *sine qua non* of the concerto concept.

Cantus arcticus: A Concerto for Birds, Op. 61 Einojuhani Rautavaara

Born: October 9, 1928, Helsinki, Finland

Died: July 27, 2016, Helsinki, Finland

Year Composed: 1972

Length: c. 19 minutes

World Premiere: 1972, Finland

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

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

AT A GLANCE

- Rautavaara was one of Finland's greatest composers after Sibelius.
- *Cantus Arcticus* was composed at the beginning of 1972, one of the highlights of what has been called his most productive period.

Why do birds sing? In some species, only the male sings: to attract a mate by showing off his health and power and to defend his territory. These are usually produced at dawn and can function as a warning. Some birds do not sing at all, but when they do, it is an exhausting experience with heavy breathing and big chest compressions over their syrinx (voicebox). This is located where the trachea splits into two bronchial tubes. Here is the interesting part: because each side is independent, a songbird can produce two pitches at once.

A birdsong is a structured vocalization. A birdcall, on the other hand, is short and less rhythmic (more scream-like.) In this work both songs and calls are included as sources.

Cantus Arcticus is one of the most interesting pieces in the orchestral repertoire. Written on commission for the University of Oulu, Finland, it premiered on October 18 of that year for their first doctoral degree ceremony. This tripartite work is based on samples of bird songs and bird calls that the composer had recorded when visiting the Arctic Circle.

Imitation of birds, usually by winds, had long been used in pastoral works. This one, however, is directly connected to specific bird “songs” and arrangement of their pitches to be “sung” by orchestral instruments. Hence *Cantus Arcticus* is subtitled *A Concerto for Birds*. The soloists are the birds!

The first movement is titled *The Bog, or The Marsh*. The composer begins with paired flutes with murmuring marsh birds humming in the background during a spring migration. A slow, choral-like melody is imposed over the winds, and is finally restated in part at the close.

The second movement, *Melancholy*, is based on a recording of a shore lark—which he slowed down by four phases—in which the pitch of the lark was finally dropped down by approximately two octaves. This transformation was so strange the composer called it “a ghost bird.”

The final movement, *Swans Migrating*, envisions multitudinous birds soaring into the heavens about which Rautavaara stated, “I imagined they fly straight to the burning sun.” The screeching birds fly chaotically, flapping madly to gain altitude. The music reflects this “chaotic” event. As they fly away the dynamics relax, fade into a *pianissimo*, leaving only a gentle harp and percussive heartbeats.

Rautavaara produced a vast repertoire: symphonies, concerti, and chamber music. These were composed in his four periods: neoclassical, avant-garde, 1960s (while he was submerged in twelve-tone serial techniques), and eclectic (modern), but in his later years, he turned to music that has been called “neo-romantic and mystical.” He had turned to metaphysical and religious subjects and texts and contemplation of life in these realms of our existence.

Symphony No. 5, Op. 82 Jean Sibelius

Born: December 8, 1865,
Hämeenlinna, Finland
Died: September 20, 1957,
Järvenpää, Finland
Years Composed: 1915–1919
Length: c. 31 minutes
World Premiere: December 1915,
Helsinki, Finland
Last ISO Performance: March 2018 with
conductor Matthew Halls.
Instrumentation: 2 flutes, 2 oboes, 2 clarinets,
2 bassoons, 4 horns, 3 trumpets,
3 trombones, timpani, and strings

AT A GLANCE

- Sibelius became a national hero in Finland and even had a set of postage stamps issued in his honor.
- The symphony’s upbeat nature can also be explained in part by the fact that it was written for a happy occasion: a national celebration of the composer’s fiftieth birthday, for which the Finnish government had commissioned this work for his birthday party in Helsinki. That day was declared a national holiday in his honor.

After Sibelius' brooding, intense Fourth Symphony, the optimistic brilliance of his Fifth Symphony emerged as a wonderful surprise. This mood is remarkable because at the time of the symphony's conception and creation, the composer was enduring intense personal and financial hardships within a war-torn world. Ultimately, Opus 82 emerged as "an expression of its creator's great optimism, gained through suffering; an elevating testimony in an evil period to an unshakable faith in the ever-renewing power of life." Sibelius wrote in his diary, "I love this life so infinitely and feel that it must stamp everything that I compose!"

By December 1915 the work was barely ready for its premiere. Preparation and creation had been hard. The composer's diary reveals the process: "At times I feel I am wrestling with God" and "I am getting my hands into the work and it hurts, but it hurts sweetly." In September of that year, Sibelius wrote, "Can I get the symphony ready in time for 8 December? It looks bleak."

Sibelius even made changes during the final rehearsal. Nonetheless, the opening was fantastic. The composer was showered with acclaim and lionized with all the love that the Finns could muster for their favorite son. Not resting on these laurels, Sibelius continued to revise the Fifth for the next four years. By May 1918 he stated that "(the symphony) is practically composed anew; I work at it daily as if God threw down a mosaic on heaven's floor and I had to retrieve the original pattern."

Its final form coalesced in the following year and premiered (again) on November 24, 1921, in Queen's Hall (London) with the composer conducting. The revisions paid off. Constant Lambert assessed: "The Fifth Symphony with its imposing finale and heroic proportions might at first sight seem to be a

mature revision of an earlier mood, and it may be described as the most obviously great of Sibelius's symphonies."

Although he had recently been working on programmatic music, Sibelius always denied that there was a program to the Fifth Symphony, saying, "The directly symphonic [idea] is the compelling vein that travels through the whole. This is in contrast to the depicting." Some still insist that the work does have a program in representing the triumph of human spirit and art over pessimism and despair.

During the growth of the Fifth Symphony, it was sometimes unclear if there were three or four movements. This haze stems from Sibelius' revising treatment of the first two sections in which the original second movement scherzo was cemented directly within the first movement . . . sometimes it was in, and sometimes it was out. Earlier versions had four movements, but he finally decided to fuse the first two into one. Specifically the scherzo was inserted into the first, before the recap, having been sewn onto the development.

The first movement is marked *Tempo molto moderato; allegro moderato ma poco a poco stretto*. The music begins quietly, with snippets of themes from the winds surfacing and subsiding back into the orchestra. Eventually, Sibelius provides three complete main themes. The first is for horn (a theme that will be the focus of the composer's thought herein), the second for winds, and the third for three trumpets. A significant four-note motive from the horn evolves into an unforgettable ostinato, moving to high status in the coda. The middle of the first movement broadens into a *largamente* (slow) section wherein a solo bassoon murmurs sadly (*lugubre*) before a development section.

Eventually chirping winds in parallel thirds preface the inserted scherzo. At this point the meter changes from 12/8 to 3/4 and the scherzo is released, off and running. The integration is so complete that it showcases “the true art of transition. . . the new material that darts out of the time and tempo change is soon revealed as emanation from what had preceded. . . . Virtually every thematic motif is a variant of an earlier one The integration of the scherzo and the original first is so organic and it is really impossible to separate the two” (Burnett James). The movement closes with rising arpeggios strung against long, held chords in the brass.

The second movement, set in G major, brings calm and repose. Sometimes critics have described this movement as “variation on a rhythm” rather than variations on a theme. Two groups, each of five quarter notes (separated by a quarter rest), provides a foundational rhythmic pattern that is displayed in pizzicato strings against octave chords from horns, bassoons, and clarinets. Six variants are produced, each a variation of the ten-note concept. The atmosphere is kept buoyant with light scoring. On two occasions the variations are supported by a bass broadly swinging in half notes: this important feature reappears in massive scale within the finale.

The final third movement, marked *Allegro molto*, is built from two basic ideas. However, its exact form has been subject to debate. Analysts dispute whether the composer has created a rondo or sonata-allegro form because “the music is entangled almost to the end in musical complexity.” Sibelius had been inspired by a vision that he described in his diary on April 21, 1915: “Today at ten to eleven I saw sixteen swans. One of my greatest experiences . . . Lord God, that beauty! They circled over me for a long time, disappeared into the solar haze like a gleaming silver ribbon”

The first idea rushes from the violas, sometimes said to represent the rustling of bird wings; the second idea is a momentous theme sounded by the horns, which has been called “the swan theme.” A stunning setting emerges as horns sound an ostinato over strings, singing quietly and independently. As the movement progresses, swirling patterns and melodic declamations occur within a matrix of agitation and turbulence. A lighter section ensues, leading the music into a small mysterious segment before the orchestra surges back with unstoppable intensity and grandeur. The music surges and roars, glowing with lavish themes that lead to a massive re-statement of the swinging motif. Even when it seems all the energy has been spent, the tension mounts to an almost unbearable climax followed by an astonishing sequel: SILENCE. Nothing more was left to say. Without a hint, warning, or preparation, six severe orchestral chords—separated by rests—drop the curtain.



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DeHaan Classical Series • Program Eleven

Friday, April 8, at 8 p.m.

Saturday, April 9, at 5:30 p.m.

Hilbert Circle Theatre



KRZYSZTOF URBAŃSKI, *Conductor* | JOËLLE HARVEY, *Soprano*
RENÉE TATUM, *Mezzo-Soprano* | DOMINIC ARMSTRONG, *Tenor*
DANIEL OKULITCH, *Bass Baritone*
ERIC STARK, *Indianapolis Symphonic Choir Artistic Director*
INDIANAPOLIS SYMPHONIC CHOIR

Guillaume Connesson | b. 1970

Heiterkeit, with text by Friedrich Hölderlin
(Commissioned by the ISO)

Indianapolis Symphonic Choir

Ludwig van Beethoven | 1770-1827

Symphony No. 9 in D Minor, Op. 125, ("Choral")

Allegro ma non troppo, un poco maestoso

Scherzo: Molto vivace

Adagio molto e cantabile

Presto - Allegro assai - Allegro assai vivace

Joëlle Harvey, *Soprano*

Renée Tatum, *Mezzo-Soprano*

Dominic Armstrong, *Tenor*

Daniel Okulitch, *Bass Baritone*

Indianapolis Symphonic Choir

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This performance is endowed by Mr. and Mrs. William L. Fortune.

Special support for this program generously provided by Terry Moore, in memory of Russell Peed.

There will be one 20-minute intermission.

Length of performance is approximately one hour and twenty minutes.

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

See the Indianapolis Symphonic Choir roster and Eric Stark's biography on pages 15-17.



Autumn 2021 saw **Krzysztof Urbński's** debuts with the Philharmonia Zürich and the Sinfonieorchester Basel. Highlights of his 21–22 season also include two projects with the

Münchner Philharmoniker, concerts with the Rotterdam Philharmonic and a debut with the Konzerthausorchester Berlin. Moreover he returns to the Dresdner Philharmonie, WDR Sinfonieorchester, hr-Sinfonieorchester, Orchestre Philharmonique de Radio France, Bamberger Symphoniker, Orchestra della Svizzera Italiana, Tokyo Symphony Orchestra, and the Indianapolis Symphony Orchestra for a world premiere of Guillaume Connesson's *Heiterkeit*.

Urbński appeared as a guest conductor with the Berliner Philharmoniker, Staatskapelle Dresden, Gewandhausorchester Leipzig, London Symphony Orchestra, Philharmonia Orchestra, Tonhalle-Orchester Zürich, Wiener Symphoniker, Orchestre de Paris, Chicago Symphony, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and the National Symphony Orchestra, among others.

Krzysztof Urbński served as Music Director of the Indianapolis Symphony Orchestra from 2011 to 2021 and as Chief Conductor and Artistic Leader of the Trondheim Symphony (2010–17). In 2017 he was appointed Honorary Guest Conductor of the Trondheim Symphony and Opera. He was Principal Guest Conductor of the Tokyo Symphony (2012–2016) and Principal Guest Conductor of the NDR Elbphilharmonie Orchester (2015–2021).

With the NDR Elbphilharmonie Orchester he recorded albums of Lutosławski's works, Dvořák's Symphony No. 9, Stravinsky's *Rite of Spring*, Shostakovich's Symphony No. 5 and Strauss' works; all on Alpha Classics. His discography also includes Chopin's small pieces for piano and orchestra with Jan Lisiecki and the NDR Elbphilharmonie Orchestra for Deutsche Grammophon, which received an ECHO Klassik Award, and Martinů's Cello Concerto No. 1 with Sol Gabetta and the Berliner Philharmoniker recorded for Sony.



A native of Bolivar, New York, soprano **Joëlle Harvey** has established herself as a noted interpreter of a broad range of repertoire, anchored by Handel, Mozart, and new music.

Harvey's engagements during the 2021–2022 season include debuts at Opernhaus Zürich (Aristea in Pergolesi's *L'Olimpiade*), the Chicago Symphony Orchestra (Barber's *Knoxville: Summer of 1915*, conducted by Jakub Hrůša), and The University Musical Society at University of Michigan (Handel's *Messiah*). She joins Les Violons du Roy for further *Messiah* performances, returns to the North Carolina Symphony (Mahler's Symphony No. 4), the Indianapolis Symphony (Beethoven's Symphony No. 9), and continues her close collaboration with Boston's Handel & Haydn Society in two appearances: Vivaldi's *Gloria* and CPE Bach's *Magnificat*, conducted by Jonathan Cohen, and Haydn's *The Creation*, led by Harry Christophers in his final performances as H&H Artistic Director.

During the 2020–2021 season, Harvey filmed a performance of Villa-Lobos' *Bachianas Brasileiras No. 5* with the Cleveland Orchestra as part of their re-configured season, made her Cincinnati Symphony May Festival debut, performing Britten's *Les Illuminations*, and joined the Handel & Haydn Society for a filmed production of their annual *Messiah* concert. Additionally, she collaborated with Los Angeles Opera on Anna Clyne's *The Gorgeous Nothings*, a setting of Emily Dickinson texts for their On Now initiative, and later in the summer joined the Elgin Symphony for Barber's *Knoxville: Summer of 1915*, and Bard Summerscape for performances of songs by Nadia Boulanger

as well as excerpts of Brahms' *Liebeslieder Waltzes*.

Other originally scheduled events included her company debut with the Opernhaus Zürich as Aristea in Pergolesi's *L'Olimpiade* (postponed), Pat Nixon in *Nixon in China* with Washington National Opera (cancelled) and Los Angeles Philharmonic (cancelled), Kansas City Symphony for their *Messiah* (cancelled), *Loca del Cairo* with Mozartwoche Salzburg (postponed), a Schubert concert with Chamber Music Society of Lincoln Center (postponed), the Brahms *Ein Deutsches Requiem* with San Diego Symphony and Edo de Waart (cancelled), and Mahler's 2nd Symphony with the Baltimore Symphony Orchestra (cancelled).

Recent concert highlights include appearances with the Cleveland Orchestra and the Toronto Symphony (Mahler's 2nd Symphony), San Diego Symphony (Mahler's 4th Symphony and Barber's *Knoxville: Summer of 1915*), the New York Philharmonic (Mozart's *Requiem*), Utah Symphony (Beethoven's 9th Symphony), Saint Paul Chamber Orchestra (Bach *St. John Passion*), North Carolina Symphony (Mozart arias and Mass in C Minor), Music of the Baroque (Bach *Coffee Cantata*), and Handel & Hadyn Society (Mozart's *Requiem*).

Harvey received Second Prize in Houston Grand Opera's 2008 Eleanor McCollum Competition for Young Singers. She was the recipient of a 2011 First Prize Award from the Gerda Lissner Foundation, a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation, and a 2010 Encouragement Award (in honor of Norma Newton) from the George London Foundation. She is a recipient of the Shoshana Foundation's 2007 Richard F. Gold Career Grant and was also presented with the John Alexander Memorial Award and the coveted Sam Adams Award for Achievement in Acting from the University of Cincinnati College-Conservatory of Music (CCM).



Noted for her “commanding and dramatic presence” (*Opera News*), mezzo-soprano **Renée Tatum** continues to garner recognition in the most demanding of operatic repertoire. In the current season,

Tatum makes her Atlanta Opera debut as Cornelia in *Giulio Cesare* followed by a recital in Boston, Mass., with Boston Artists Ensemble. Later in the season, she makes her role debut as Fricka in *Das Rheingold* with Nashville Opera and continues her long relationship with The Metropolitan Opera in their new production of *Rigoletto* and in *Ariadne auf Naxos*. Tatum’s relationship with The Met spans 10 years and has included nearly 100 performances including Fenena in *Nabucco*, 3rd Lady in *The Magic Flute*, and appearing as Waltraute and Flosshilde in Robert LePage’s famed *Der Ring des Nibelungen*.

Tatum began the 2019–20 season as Flosshilde in Wagner’s *Götterdämmerung* with The National Theater in Taiwan, followed by her role debut as Kundry in *Parsifal* for Indiana University Opera Theatre. She also returned to The Metropolitan Opera as the Third Lady in *The Magic Flute*, made her role debut as Amneris in *Aida* with Pensacola Opera, and joined Rochester Philharmonic for *Mother of Us All*. Scheduled performances in that season and in the 20–21 season included *Giulio Cesare* and *Champion* with Boston Lyric Opera, Beethoven’s Symphony No. 9 with Jacksonville Symphony and Indianapolis Symphony, Maddalena in *Rigoletto* with Mill City Summer Opera, and productions of *Giulio Cesare* and *The Magic Flute* at The Met.

She has recently been heard as Flosshilde and Waltraute in San Francisco Opera’s *Der Ring des Nibelungen*, Flosshilde in *Das Rheingold* at The Tanglewood Festival, Francisca in *West Side Story* at Grand Tetons Music Festival with Donald Runnicles, Jenny in *Threepenny Opera* for Boston Lyric Opera, and as a Flower Maiden in *Parsifal* at The Metropolitan Opera with new Music Director Yannick Nezet-Seguin. Concert performances included Penderecki’s *Credo* with Indianapolis Symphony, Durufle’s *Requiem* with Back Bay Chorale, and Bach’s *Christmas Oratorio* with the Cecelia Chorus of NYC. She was also heard in concert with Warren Jones at Manchester Music Festival and in a concert presentation of *Das Rheingold* with New York Philharmonic.

Other recent performances include the role of Gabriele Bertolier for the Romanti Century’s production of *Van Gogh’s Ear* at the Pershing Square Signature Center in New York City and a concert titled “Opera Italiana Forever Young” for Central Park Summer Concerts. Previously she was heard as Flosshilde in *Götterdämmerung* in her return to Houston Grand Opera and at National Taichung Theatre; Olga in *Eugene Onegin* with Boston Youth Symphony; Handel’s *Messiah* with Pacific Symphony; Beethoven’s *Missa solemnis* with Pacific Chorale; Mozart’s *Requiem* with Omaha Symphony and Rochester Philharmonic; and Beethoven’s Symphony No. 9 with San Diego Symphony.



Dominic Armstrong has quickly established himself internationally as an artist of superb and distinguished musicality and characterization. The tenor holds degrees from

Truman State University, The Juilliard School, and The Curtis Institute.

Dominic Armstrong's 2021–22 season includes a variety of new roles and engagements, as well as long-awaited engagements previously postponed due to the pandemic. He debuts the role of Orville Wright in the world premiere of *Finding Wright* with Dayton Opera, as well as the role of Jump Master in *The Falling and the Rising* with Opera Carolina. On the concert stage, he joins the Amarillo Symphony for their rescheduled Mozart *Requiem*, the Aiken Symphony for Handel's *Messiah*, and the Indianapolis Symphony for Beethoven's Ninth Symphony.

Last season, Armstrong's originally scheduled engagements include Beethoven's Ninth Symphony with the Bangor Symphony Orchestra (converted to an intimate chamber concert titled Lyrical Wonders featuring selections from the world of art song and opera), Mozart's *Requiem* with the Amarillo Symphony (postponed to 2022), and the world premiere of *Finding Wright* as Orville Wright with Dayton Opera (postponed to 2022). Armstrong began the 2019–2020 season with performances with Kentucky Opera as Don José in *Carmen*, followed by a production of *The Turn of the Screw* with OnSite Opera where he sang the role of Peter Quint. In the

spring, he was slated to make his debut with Lincoln Center Theater in the ensemble for *Intimate Apparel*, with the run of preview performances interrupted due to COVID-19.

During previous seasons, Armstrong joined the Milwaukee Symphony for Bach's *Magnificat*, Curtis on Tour for their annual touring initiative, Hudson Hall as Jo the Loiterer in *The Mother of us All*, and appeared with both Los Angeles Opera and the Center for Contemporary Opera in a double bill of two Gordon Getty one-act operas, *Usher House* and *The Canterville Ghost*. With Opera Omaha he performed Lurcanio in *Ariodante* for their inaugural ONE festival, and toured Russia with a concert celebrating Leonard Bernstein with conductor Mark Mandarano. With Dayton Opera he performed Don José in *Carmen* and with Lansing Symphony, Beethoven's Ninth Symphony. He performed the New York City performances of *Breaking the Waves* with Beth Morrison Projects. He performed Britten's *War Requiem* with the Russian National Orchestra, Arthur Dimmesdale in the world premiere of *The Scarlet Letter* with Opera Colorado, the Second Jew in *Salome* with the Detroit Symphony Orchestra, and performed in recital with the Brooklyn Art Song Society. He has also been seen as Alfredo in *La traviata* with Chautauqua Opera.

Armstrong's numerous prizes and awards include being one of the Grand Finalists in the 2008 National Council Auditions with the Metropolitan Opera, a 2013 George London Foundation Winner, the SAI Vocal Competition, Gold Medal Aria Competition (Truman State University), The Sullivan Awards, Lucrezia Bori Grant, Opera Index, Gerda Lissner Award, The William Boldyga and Betty Myers Incentive Award from Annapolis Opera, NATS State and Regional winner, and he was the 2009 winner of the Liederkrantz Art Song Competition. He holds degrees from Truman State University, The Juilliard School, and The Curtis Institute.



Canadian bass-baritone **Daniel Okulitch** is a frequent interpreter of the principal Mozart roles of Don Giovanni, Count Almaviva, Figaro, and Leporello, which he has

performed in theatres such as Los Angeles Opera, Santa Fe Opera, and Dallas Opera. A strong Mozart presence continues through his current season with house debuts at the Bolshoi Theatre in Moscow as Don Giovanni and his debut with Opernhaus Zürich as Count Almaviva in *Le nozze di Figaro*. Other highlights of recent seasons include debuts at Teatro alla Scala in Britten's *A Midsummer Night's Dream*, at Washington National Opera in *Peter Grimes*, and at Grand Théâtre de Genève in Charpentier's *Médée*.

Showcasing an innate connection to the music of our time, Okulitch has created several principal characters most notably Ennis del Mar in Charles Wuorinen's *Brokeback Mountain* at Teatro Real in Madrid, Seth Brundle in Howard Shore's *The Fly* at Paris' Théâtre de Châtelet and Los Angeles Opera, Mark Rutland in Nico Muhly's *Marnie* at English National Opera, and LBJ in David T Little's *JFK* at Fort Worth Opera and Opéra de Montréal. Further contemporary credentials include appearances as General Groves in John Adams' *Doctor Atomic*, Joseph De Rocher in Jake Heggie's *Dead Man Walking*, and in Kevin Puts' *Silent Night*. Okulitch recently made an acclaimed role debut as The Protector in George Benjamin's *Written on Skin* at Opéra de Montréal and further explored the composer's work in Katie's

Mitchell's production of *Lessons of Love and Violence* in the recent premiere at Gran Teatre del Liceu in Barcelona.

In the current season, Okulitch joins the Houston Symphony Orchestra for Handel's *Messiah* led by Bernard Labadie, returns to the Indianapolis Symphony Orchestra for Beethoven's Symphony No. 9 under Krzysztof Urbanski, reprises Vaughan-Williams' *Dona Nobis Pacem* with the Charlotte Symphony under Christopher Warren-Green, and joins the South Dakota Symphony for Bach's *St. Matthew Passion*. A committed concert performer, Okulitch's repertoire also includes Bach's Mass in B Minor, *St. John Passion*, Mendelssohn's *Elijah*, Rossini's *Petite Messe Solennelle* and *Stabat Mater*, Brahms' *Requiem*, and Puccini's *Messa di Gloria*, working recently with the National Art Centre Orchestra, Toronto Symphony Orchestra, Vancouver Symphony Orchestra, Philharmonia Baroque, San Diego Symphony, Milwaukee Symphony Orchestra, Israel Philharmonic, and Moscow State Philharmonic Society.

Okulitch's career first garnered national attention as Schaunard in the original cast of Baz Luhrmann's Tony Award-winning Broadway production of *La bohème*. His first solo recording, *The New American Art Song*, was released on GPR Records in 2011 and he can further be heard in Chausson's *Le Roi Arthus* with the BBC Symphony Orchestra, Thomas Pasatieri's *Frau Margot*, and David DiChiera's *Cyrano de Bergerac*.

From the Baton of Krzysztof Urbński



DeHaan Classical Series Program Notes

By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Heiterkeit Guillaume Connesson

Born: May 5, 1970, Boulogne-Billancourt,
France

Year Composed: 2021

Length: c. 10 minutes

World Premiere: April 2022, Indianapolis

Last ISO Performance: This is the world
premiere of this work.

Instrumentation: 2 flutes, 2 oboes, 2 clari-
nets, 2 bassoons, 4 horns, 2 trumpets,
3 trombones, timpani, percussion,
strings, and chorus

AT A GLANCE

- Guillaume Connesson is one of the most widely performed French composers worldwide.
- Connesson's completed works cover the genres of chamber music, orchestral music, opera, transcriptions, and pedagogical works.

Notes from the composer

"Heiterkeit" ('Serenity') is a cantata for choir and orchestra written on a selection of four poems by Friedrich Hölderlin (1770–1843). Declared insane, the poet lived in seclusion in the tower of Tübingen for the last thirty-six years of his life. He was still writing, but he signed his work with a pseudonym—Scardanelli—and assigned fictitious dates to his writings (1748, 1940, etc.). The four poems I have chosen date from this long and terrible period of madness and solitude. And yet, by an overwhelming contrast, these lines are dominated by serenity and contemplative calm. Dealing in turn with the natural cycle of the seasons, the beauties of nature and the nostalgia of childhood, they are written in a simple and limpid language. They celebrate the freedom lost but found by the strength of the spirit and the imagination.

Written on the same nomenclature as Beethoven's 9th Symphony, *Heiterkeit* is constructed in three successive parts: The first is a sunrise, a luminous *crescendo* that celebrates spring ('the young year begins as with feasts') and leads to a *molto vivo*. In this second part, the memory of walking in the meadows, hair blowing in the wind, is evoked, culminating in a great *fortissimo* on the crucial question: 'As the spirit in me joyfully asks/ Where is the deep life held/Until the days of deliverance.'

The third and last part is a calm and cosmic twilight that ends with a long phrase from the choir referring to happy memories of lost childhood.

My score is dedicated to Krzysztof Urbński."

—Guillaume Connesson
Translated by Anne de Fornel

Guillaume Connesson is a dazzling, controversial, and innovative French composer whose works are performed throughout the world. He was trained at the Conservatoire National de Région in Boulogne-Billancourt and the Paris Conservatoire. During his studies there, he received first prizes in choral direction, history of music, analysis, electro-acoustic music, and orchestration.

There is, however, a controversial side: “The IRCAM [a French music institute] crowd loathes his music, finding it as objectionable to sophisticated French cultures as are frappuccinos on the Boulevard St. Germain . . .” (“Los Angeles Philharmonic Enters into the Connesson cosmos,” December 2010.) Sometimes he has been viewed as a charlatan of effect and slick writing. Nothing could be further from the truth; he speaks confidently in his own voice.

The sound of Connesson

Reviews from *Gramophone* describe his style as “razzle-dazzle eclectic, knowing no bounds, riveting, and brilliant.” His music has wide ranging roots: for example, he has admitted that Shostakovich, John Adams, pop, and jazz mean more to him than his intellectualizing predecessors. There are also evidences of Debussy’s reverie style, Messiaen, Stravinsky, Bartók, Buto, Dutilleux, John Williams, and Couperin: razzle-dazzle eclectic is an accurate identification. Inspired as he is by these sources, his music is no pastiche. It is pure, unmistakable Connesson: precise, witty, imaginative, frightening, powerful, lush, and original.

BBC Music magazine (January 2012) has noted that his “passages of reflection convince as effectively as visceral climaxes for full orchestra, and Connesson’s command of color is as persuasive as his use of careening rhythms.” Regarding his textures, he is said to “arrange a multitude of musical ideas into

layers which recur and develop in sequences that burst with activity and wane into thinned out textures.”

ISO patrons were first introduced to Connesson in January 2019 during the Paris Festival when the ISO played his macabre tone poem *Les cités de Lovecraft*. He had been captivated by the horror and fearsome writings of the American author Howard Philips Lovecraft in the field of fantasy novels, and the work offered a vast trip into terror and strange realms. We also heard *The Shining One* derived from *The Moon Pool* written by Abraham Merritt. Again, it featured something surreal: an evil baby emerges from the earth’s core to capture men and women and perpetuates evil. Connesson probably heard of this in 2002 when the novel appeared in *The Road to Science Fiction*. Connesson is drawn to hideous, hallucinatory, frightening, and surreal events and stories. The story of Scandarelli with text by Friedrich Hölderlin is no exception and would have been an appetizing prospect for the composer.

Scardanelli is the lyric romantic poet Friedrich Hölderlin (1770–1843) who went quite mad (diagnosed in 1806 with schizophrenia), and lived in a small room in a tower overlooking the Neckar River, located in Tübingen, Germany, where he spent the last 36 years of his life. Sometimes his roommates were the famous philosophers Hegel and Schelling. The latter described him in a letter to Hegel dated July 11, 1803, as “he is mentally quite unhinged . . . sometimes capable, and completely deranged in all other respects.” The scholar Dieter Henrich wrote, “Hegel is completely dependent on Hölderlin, on his early efforts to grasp speculatively the course of human life and the unity of its conflicts . . . and the integrity with which Hölderlin sought to use that insight to preserve his own inwardly torn life.”

From the Baton of Krzysztof Urbański

“In his years of madness, Hölderlin would occasionally pen ingenuous rhymed quatrains, sometimes of a childlike beauty which he would sign with fantastic pseudonyms (most often Scardanelli) and give fictitious dates from the previous or future centuries.” Speculation is that Hölderlin knew a man named Scardanelli at one time. Toward the end of his life, he was shown a set of his poems signed Hölderlin. He said, “Yes the poems are mine. I wrote them, but this name is a fake. I have never called myself Hölderlin, but Scardanelli.”

This tragic figure was vital to German Romanticism, so vital that he was called “the most German of Germans.” He led a tortured life. Often he was frightened and disoriented. In his violent breakdowns it was said that with his excessively long fingernails he would scratch and attack people until they bled. Amid this chaos, his poetry and philosophical writings were often brilliant and influential. His words influenced many composers of his time and his life story, and this inspiration and interest continues today.

The use of Hölderlin’s texts within Connesson’s piece create a deeply authentic vision of his madness, of his power as we hear his voice. Combined with the remarkable communicative music of Connesson, we have a work to be treasured, embraced, and one that can be considered as a reflection of the madness of our times. When the composer described his music as a “complex mosaic of the contemporary world,” he has also explained and identified the relevance of his Scardanelli for audiences of today.

Symphony No. 9 in D Minor, Op. 125, (“Choral”) Ludwig van Beethoven

Birth: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Years Composed: 1822–1824

Length: c. 67 minutes

World Premiere: May 1824, Vienna,
Austria

Last ISO Performance: June 2015 with
conductor Krzysztof Urbański

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

AT A GLANCE

- Beethoven produced his first eight symphonies between 1800 and 1812.
- The Ninth Symphony was his last, completed three years before his death.
- At its premiere in 1824, Beethoven was completely deaf.

Beethoven’s Ninth Symphony gestated over many years. His *Choral Fantasia* of 1808 perhaps is most directly connected to the final work, and in a letter of March 10, 1824, Beethoven wrote to the publisher Probst that the new work was “in the style of my *Choral Fantasia*, but very much more extended.”

Sketches for Beethoven’s Seventh and Eighth Symphonies contain references to Schiller’s poem *An die Freude* (written in 1785), and Beethoven considered setting the poem as a single piece in 1793. A letter to Charlotte

Schiller (the poet's sister) from Beethoven's friend Ludwig Fischenich commented at that time, "He proposes to compose Schiller's *Freude*. I expect something perfect for as far as I know him, he is devoted to the great and sublime." In August 1809 Beethoven wrote to publishers Breitkopf and Hartel that Goethe and Schiller were his favorite poets. In 1815, a sketch for the Scherzo theme (marked Fugue) popped out of Beethoven's notes and by 1817, the Scherzo was addressed again and largely completed. In 1818, the composer considered a choral section (perhaps in the slow movement) to be "a pious song in the ancient modes." The year 1822 reveals extended work on the Ninth's first movement and more ideas for the choral component.

Direct continuity was interrupted by ill health, the *Missa Solemnis*, and endless court battles concerning possible adoption/custody of his nephew. A commission from the London Philharmonic society "for a new symphony" arrived in November 1822, and with that acceptance, Beethoven was back on track. On December 20, Beethoven accepted the offer of fifty pounds, saying, "I accept with pleasure the offer of the London Philharmonic Society, even though the honorarium from Englishmen cannot meet that of other nations." This explains the original title "Symphony for England."

The amazing premiere on May 7, 1824, was in Vienna. Beethoven followed the score, beating time on the podium with the conductor, Umlauf. He heard nothing. At the close, Karolin Unger, alto soloist, gently turned the deaf composer to view the triumphant response. In spite of a ragged performance (due to lack of rehearsal time, performers omitting parts that were too difficult, fights with the conductor, and limited technical capabilities), the reception was so

great that the police commissioner had to be called five times to maintain order (according to Schindler). The English premiere, May 23, 1825, with 422 musicians and singers, was unattended by the ailing composer.

In his Ninth Symphony, he created "one of the greatest achievements of the human spirit" (Edward Downes). "It stands taller, strides longer, reaches higher toward the Infinite than any work remotely like it" (Irving Kolodin). "Herein, Beethoven embraced the universe with the power of his spirit" (Chopin).

The philosophy

The idealism and faith encompassed in the Ninth came from a man who had suffered physically and emotionally throughout his lifetime. "From year to year, my hopes of being cured have gradually been shattered . . . I must live like an outcast," Beethoven once reflected. Yet, in no other work has the embrace of humanity been so clear and so loving. Perhaps the music and message of the Ninth is the most humanly binding than any other in existence. Beethoven's relationship to religion grew tighter as he aged, and increasingly in his *Tagebuch* (diary) the composer spoke of God, addressing him always as Dear Father. Christ seemed more of a fellow-sufferer than Savior. Nominally a Catholic, Beethoven also read about other religions and words from the ancients, especially Plutarch, finding truths in all of them, and eventually synthesized his own religious viewpoint. "Only art and science can raise men to the level of gods," he concluded. Central to his personal religion was the interweaving of works and worship, and he commented, "In praise of Thy goodness, in whatsoever manner it be, let me turn to Thee to become faithful and acceptable by good works." The philosophy expressed in Schiller's *Ode to Joy* with its emphasis on universality and brotherhood was a perfect match for Beethoven's outlook.

From the Baton of Krzysztof Urbński

The creative process

Beethoven's friend Schindler wrote that, "In this writing there was a struggle such as seldom seen." The final manuscript was covered with smears, erasures, and changes. As late as 1823 Beethoven was questioning the choral finale. An instrumental option later found its place in his A Minor Quartet (Op. 132) and the choral finale was permanently attached at this time. The creative process was haunting and relentless, and Beethoven commented, "I am never alone, even when I am alone." Contemporaries wrote that he ate and slept erratically, was physically unkempt, and was bedraggled.

The symphony

There are four movements, each prefaced by written instructions from Beethoven and metronome markings. The beginning is idiosyncratic, and agitated snippets of musical thought flit mysteriously in the darkness, searching for connectivity, lightly supported by unaccented sextuplets in an open fifth (A–E) from quiet celli and violins. The fragments persist. It takes over a minute to hear the first seven tones of the first theme, and almost three minutes before the basses offer sotto voce in entirety. David Levy has queried: "This matter is a significant point of interpretation: is the music coming out of nothing or emerging from an engine which has been running?"

Gradually the first theme gains strength. It courses restlessly and relentlessly. A second theme from winds singing in thirds offers lyrical sweetness. The exposition is not repeated, moving directly into a massive development reflecting encyclopedic techniques. A D major chord invites the recapitulation and coda.

The second movement, *Scherzo*, is prefaced by a tiny introduction of eight bars. High-spirited themes scurry from the violins, engaging in imitative display while gathering moment. The endless motion gains traction, and finally the music coils into fugal textures, relieved only by a lighter dance-like trio huddling around D major. The bass trombone (first time heard in the work) announces the trio's appearance and the winds chant their rustic interlude. Quickly, the scherzo resumes its headlong pace and pulsing rhythms. Beethoven directed that the beat should be one downbeat every three bars and one beat every four bars. A *tutti fortissimo* of leaping quarter notes slams the door at its close.

Beethoven's third movement, *Adagio*, elaborates two themes in variation form, with each pair of variations elaborating the main idea. At one point Beethoven had considered this movement to be a vehicle for an *Adagio Cantique*, and he wrote in his studies (Boldrini/Nottebohm), "Solemn song in the old modes—Lord God we praise you—alleluja—either as an independent piece or an introduction to a fugue. Or the *Adagio* will in a distinct way be repeated in the finale with the singing voices introduced one by one. In the *Adagio* text, a Greek myth, the text of an ecclesiastical son—in the *Allegro* a celebration of Bacchus." The singing voices (the first time heard in any symphony up to that point) would be advanced to the next movement. Bassoon, clarinet, oboe, and strings open the *Adagio*. The first of two main themes in 4/4 meter is given to the violins. It is hymn-like, tidily divided into four-measure groups. Paired violas and violins come forward with a tender, more lyrical second theme now cast in 12/8 meter. At all times the *Adagio* remains poised and calm, singing effortlessly on its course to a small coda. Even the drama of a few episodes of loud fanfares does not

interrupt the tranquility. There is no forecast of the shock and surprise that is at hand. The fourth movement will be a climactic point of the entire work.

The first three movements built on familiar ground for Beethoven: the last movement was new, dazzling, and triumphant. In a play by play description, this is what happens. A grinding, volcanic, frightening dissonance opens the scene: four vocalists are silently present. The music drifts between the low strings and alternations with the sudden wrenching gestures. Winds enter in a sweet interlude conversing with the double basses and celli before a sudden stop clears the air. The famous melody for *Ode to Joy* peeps out from the depths of the orchestra in recitative-like declamation: it is then passed throughout the strings, growing in strength as other instruments join and speed increases. Words are added to the music with male soloists: the female voices join a bit later, and then the chorus is added. Steadily, the *Ode* and its tiny beginning grows into enormous dimensions.

Dynamic and orchestral Schiller did not think much of the poem, and it had been relegated into “an enthusiastic drinking song.” His first version of this poem included the lines “rescue from tyrants.” (This sentiment combining now with brotherhood invigorated Beethoven. When he was twenty-two, he made a setting for voice and piano, but this was laid aside.) When it came to setting the poem, Beethoven created two hundred versions before he was satisfied. The perfect simplicity of the music was not easy to attain.

After the initial choral presentation, Beethoven clears the air again with a sudden stop before invoking a peppy march introduced by the winds. Soon the quartet joins and the chorus answers. As the march gains momentum the

orchestration becomes more brilliant surging ahead: snippets of the *Ode* are introduced before the chorus roars forth with energy before a sudden ritard. A lyrical setting emerges, singing, “Brothers above the canopy of stars must dwell a loving father,” which underscores Beethoven’s religious conviction in a beautiful prayer-like scene. The effect is magical. Another full stop occurs; then sopranos introduce a vast contrapuntal setting that coils into a fugue and drops off for a reflective moment. The quartet moves into the spotlight. Another full stop. Moving toward the end, Beethoven ignites the orchestra and chorus into full, joyful exuberance, roaring to its flashing conclusion.

Jun Märkl, Artistic Advisor to the ISO

Jack Everly, Principal Pops Conductor

Jacob Joyce, ISO Resident Conductor

† *Coffee Classical Series • Program Five*

Thursday, April 21, at 11 a.m.

Hilbert Circle Theatre

RUTH REINHARDT, *Conductor* | JANNA BATY, *Mezzo-Soprano*

Reza Vali | b. 1952

Folk Songs (Set No. 10)

Love Song

Song from Luristan

Lamen, in Memoriam Olivier Messiaen

Popular Song from Tehran

Janna Baty, *Mezzo-Soprano*

Nikolai Rimsky-Korsakov | 1844–1908

Scheherazade, Op. 35

The Sea and Sinbad's Ship

The Tale of the Kalendar Prince

The Young Prince and the Young Princess

The Festival at Baghdad - The Sea - Shipwreck

† **The Coffee Concert is an abbreviated performance.**

There is no intermission.

This performance is endowed by LDI, Ltd.

Length of performance is approximately one hour.
Recording or photographing any part of this performance is strictly prohibited.



Conductor **Ruth Reinhardt** is quickly establishing herself as one of today's most dynamic and nuanced young conductors, building a reputation for her musical intelligence,

programmatic imagination, and elegant performances.

In the 2021–22 season, Reinhardt makes U.S. debuts with the symphony orchestras of Naples, Portland, Milwaukee, and San Francisco, culminating in summer festival debuts at Blossom Music Center and Wolf Trap. In Europe, debuts include DSO-Berlin, RTÉ Dublin, Orchestre National de Radio France, MDR Leipzig Radio Symphony, and Konzerthausorchester Berlin. She will also return to Seattle Symphony, Indianapolis Symphony, North Carolina Symphony, San Diego Symphony, Orquestra Simfónica de Barcelona, and Helsingborg Symphony, among others.

Highlights of Reinhardt's recent seasons include debuts with the symphony orchestras of Detroit, Baltimore, Houston, San Antonio, Fort Worth, Omaha, Orlando, Portland, Sarasota, and Grand Rapids, as well as the Los Angeles and St. Paul Chamber Orchestras. In Europe, debuts include the Frankfurt Radio Symphony, Tonkünstler Orchestra, Gävle Symphony, Royal Stockholm Philharmonic, Grosses Orchester Graz, and Kristiansand Symphony Orchestra. She also returned to conduct the Cleveland Orchestra, Seattle Symphony, Malmö Symphony, Impuls Festival in Germany, and Dallas Symphony for both a subscription week and their contemporary alternative ReMix series. In the summers of

2018 and 2019, she served as the assistant conductor of the Lucerne Festival Academy Orchestra.

Ruth Reinhardt received her master's degree in conducting from The Juilliard School, where she studied with Alan Gilbert. Born in Saarbrücken, Germany, she began studying violin at an early age and sang in the children's chorus of Saarländisches Staatstheater, Saarbrücken's opera company. She attended Zurich's University of the Arts (Zürcher Hochschule der Künste) to study violin with Rudolf Koelman, and began conducting studies with Constantin Trinks, with additional training under Johannes Schlaefli. She has also participated in conducting master classes with, among others, Bernard Haitink, Michael Tilson Thomas, David Zinman, Paavo Järvi, Neeme Järvi, Marin Alsop, and James Ross. Prior to her appointment in Dallas, Reinhardt was a Dudamel Fellow of the Los Angeles Philharmonic (2017–18), conducting fellow at the Seattle Symphony (2015–16) and Boston Symphony Orchestra's Tanglewood Music Center (2015), and an associate conducting fellow of the Taki Concordia program (2015–17).

A precocious talent, by age 17 she had already composed and conducted an opera, for and performed by the children and youths of her hometown. While studying in Zurich, she also conducted the premieres of two chamber operas for children: *Die Kleine Meerjungfrau* (*The Little Mermaid*) by Swiss composer Michal Muggli, and *Wassilissa* by German composer Dennis Bäsecke. Other opera productions she has conducted include Dvořák's *Rusalka* and Weber's *Der Freischütz* for the North Czech Opera Company, and Strauss' *Die Fledermaus* at the Leipzig University of the Arts.

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

DeHaan Classical Series • Program Twelve

Friday, April 22, at 8 p.m.
Saturday, April 23, at 5:30 p.m.
Hilbert Circle Theatre



RUTH REINHARDT, *Conductor* | JANNA BATY, *Mezzo-Soprano*

Avner Dorman | b. 1975

Azerbaijani Dance

Reza Vali | b. 1952

Folk Songs (Set No. 10)

Love Song

Song from Luristan

Lamen, in Memoriam Olivier Messiaen

Popular Song from Tehran

Janna Baty, *Mezzo-Soprano*

INTERMISSION—Twenty Minutes

Nikolai Rimsky-Korsakov | 1844–1908

Scheherazade, Op. 35

The Sea and Sinbad's Ship

The Tale of the Kalendar Prince

The Young Prince and the Young Princess

The Festival at Baghdad - The Sea - Shipwreck

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This performance is endowed by LDI, Ltd.

There will be one 20-minute intermission.

Length of performance is approximately one hour and thirty minutes.

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



Praised by the *Boston Globe* for “a rich, viola-like tone and a rapturous, luminous lyricism,”

mezzo-soprano **Janna Baty** enjoys an exceptionally versatile career as a mezzo-soprano and

as an educator. She has sung with Boston Symphony, Los Angeles Philharmonic, Daejeon Philharmonic, Hamburgische Staatsoper, L’Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra, Tallahassee Symphony, Tuscaloosa Symphony, South Florida Symphony, Longwood Symphony, Hartford Symphony, the Orquesta Filarmónica de Bogotá, Opera Theatre of St. Louis, Eugene Opera, Opera North, and Boston Lyric Opera. She has sung under the batons of James Levine, Seiji Ozawa, Michel Plasson, Carl Davis, Robert Spano, Stuart Bedford, Stephen Lord, Stefan Asbury, Gil Rose, David Hoose, and Shinik Hahm, among numerous others.

As a soloist, chamber musician, and recitalist, she has performed at festivals worldwide, including the Aldeburgh and Britten Festivals in England, the Varna Festival in Bulgaria, the Semanas Musicales de Frutillar Festival in Chile, and the Tanglewood, Norfolk, Monadnock, and Coastal Carolina festivals in the United States. A noted specialist in

contemporary music, Baty has worked alongside many celebrated composers, including John Harbison, Bernard Rands, Yehudi Wyner, Sydney Hodkinson, Peter Child, Reza Vali, Paul Salerni, and Paul Moravec, on performances of their music.

Baty is very proud to have enjoyed a long collaboration with conductor Gil Rose and Boston Modern Orchestra Project, and with them has recorded the critically lauded *Vali: Folk Songs* (sung in Persian); Lukas Foss’ opera *Griffelkin*; the world-premiere recording of Eric Sawyer’s Civil War-era opera *Our American Cousin*; and John Harbison’s *Mirabai Songs*. A BMOP recording, “Reza Vali: Towards That Endless Plain,” on which Baty is prominently featured, was one of NPR Classical’s 10 Favorite Albums of 2013.

An alumna of Oberlin College and the Yale School of Music, she began her career as a teacher at the University of Massachusetts Amherst, and joined the faculty of the Yale School of Music in 2008.



DeHaan Classical Series Program Notes

By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Azerbaijani Dance

Avner Dorman

Born: April 14, 1975, Tel Aviv-Yafo, Israel

Year Composed: 2010

Length: c. 7 minutes

World Premiere: October 2010, Israel

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

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

AT A GLANCE

- At age 25, Avner Dorman, became the youngest to win the prestigious Israeli Prime Minister's Award.
- Azerbaijani dances are known for their quick tempo and the traditional clothing of the dancers.

Avner Dorman is an Israeli composer and describes his music, saying, "People say it is very Israeli what I do." The explanation for this, he says, is because "Hebrew is a very musical language, which is based on a very small number of roots, probably a 10th or 12th the number you hear in English." This paucity of roots, therefore, requires more variations of a small number to serve complexities of speech and human communication. "Everything I do ends up having a Jewish or Israeli element to it. It think it is better not to force it."

Azerbaijani Dance premiered on October 6, 2010, with the Israel Philharmonic Orchestra under Zubin Mehta in Jerusalem. There are two settings: one for orchestra and the other for piano. Dorman provided these notes:

"*Azerbaijani Dance* is inspired by a traditional Azerbaijani melody. I use its basic contour and restructure it following principles of Turkish and Central Asian music—most importantly, the concept of alternating beat lengths.

Harmonically, the piece is mostly quartal and secondal, in line with the choral tradition of the region. I aim to preserve other traditional elements of Azerbaijani and Middle-Eastern music by incorporating quarter tones, Middle-Eastern percussion instruments, and extended techniques that transform western instruments into their non-western counterparts (most obvious is the imitation of the Kanun by playing inside the piano with drumsticks)."

Azerbaijan is located on the boundary of Eastern Europe and Western Asia. In 1991 it declared its independence from the Soviet Union. Ninety-seven percent of the country is Muslim. Elements of its musical identity appear in the use of monodic texture combined with rhythmically diverse treatments of the melodies.

Folk Songs (Set No. 10)
Reza Vali

Born: January 1, 1952, Qazvin, Iran

Year Composed: 1993

Length: c. 17 minutes

Last ISO Performance: This is the ISO's
first performance of this work.Instrumentation: 2 flutes, oboe, 2 clarinets,
bassoon, horn, trumpet, trombone,
tuba, timpani, percussion, harp, piano,
and strings, and solo voice**AT A GLANCE**

- “Western criticism considers Reza Vali as the ‘Persian Bartók,’ given that he combines traditional work with modern compositional techniques, follows formal procedures and uses effective and enchanting rhythms” (Antonio Baldassarre and Tatjana Markovic).

“Leave all conception of belly dancing and new-age syncretism at the door in Reza Vali’s ‘Persian Folklore,’ a thoughtful collection of compositions by an artist who has been cited as an Iranian Bartók in bringing a deep understanding of his native folk music in consort with Western classical techniques.”
—Philip George, *20th Century Music*

Reza Vali’s talented, imaginative musical synthesis results from teaching, which has been blended from his training at the Conservatory of Music in Tehran, the Academy of Music in Vienna, and the University of Pittsburgh (Ph.D. in 1985 in music theory and composition). His honors and commissions are numerous; performances of his music with the finest American orchestras are multitudinous. In summary:

he is a success. His music is known worldwide, performed in Europe, China, Chile, Mexico, Hong Kong and Australia, in addition to the U.S., and he records for Deutsche Grammophon, Naxos, New Albion, MMC, Ambassador, Albany, and ABC Classics labels.

Reviews have said that, “Reza Vali creates a music that appeals to the entire world.” (NOW). Other reviews speak of his sensuous and beautiful sonorities as well as brutal forcefulness and that he writes with fascinating color, pieces “full of pungent sonorities and ingenious combinations” (*Plain Dealer*). Thus his music has harmonic lushness and new combinations that create his musical fingerprint.

Folk Songs (Set No. 10) is the tenth in a series of compositions by Reza Vali based on Persian folk music. This set of four folk songs, written in 1993, originally were set for soprano and orchestra. Numbers two and four are based on authentic Persian folk melodies; the first and third are partially using folksongs. The group has also been set for soprano and piano.

Within the music

The titles will inform you about the content of the songs. Most Americans do not speak Farsi, which is the modern language of Iran. (Note: there are 86 Iranian languages). Often it has been said that “music is an international language.” With that in mind, the following three examples from the set demonstrate emotions and subjects that inform us, speak experiences we know as humans, and create scenes that animate visions of cities and places we have not yet met. The music replaces language, and as we move away from this experience, we can feel the experience, understand the titles, and have a beautiful journey to Iran.

Love Song, (number ten in the set) has an exquisite lyrical line, softness, and tenderness, combined with passion, all moving at a slow pace insuring intensity and intimacy simultaneously.

Popular Song from Tehran brings you to a brilliant and exciting setting. The song is energetic, captivating, and rhythmically insistent. Virtuosity is required to produce the complex line; orchestration contains rich coloration with persuasive, animating percussion segments that jump into the setting and ignite the musical line. Note the sudden contrasts and high drama that infuse the emotions, creating the vision of an active and vibrant city.

Song from Luristan, also called “Loristan,” describes a mountainous part of western Iran mostly occupied by the Kurds and various sub-tribes. The music opens with a light flurry from the orchestra offering an introduction for a zippy, deft declamation from the soprano. Gradually the lightness dissolves, yet rapidity does not flag. High energy is consistently demanded for the singer and the orchestra. It ends with an unexpected sudden close.

Scheherazade, Op. 35 Nikolai Rimsky-Korsakov

Born: March 18, 1844, Tikhvin, Russia

Died: June 21, 1908, Liubensk, Russia

Year Composed: 1888

Length: c. 45 minutes

World Premiere: 1888, St. Petersburg, Russia

Last ISO Performance: January 2015 with
conductor Krzysztof Urbanski

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

AT A GLANCE

- *Scheherazade* refers to the main character in *One Thousand and One Nights*, one of Rimsky-Korsakov’s most popular works.
- Rimsky-Korsakov did away with movement titles in the piece wanting the listener to hear only a sense of the fairy-tale adventure.

In the summer of 1888, Rimsky-Korsakov completed his glamorous *Scheherazade*, based on the book *One Thousand and One Nights*, known also as *The Arabian Nights*. He characterized Opus 35 as “an orchestral suite in four movements closely knit by the community of its themes and motives, yet represented as it were, a kaleidoscope of fairy tale images and fantastic happenings.” The premiere was in St. Petersburg on November 3, with the composer conducting. The work became one of Rimsky-Korsakov’s most famous and beloved orchestral treasures. Geoff Kuenning aptly wrote that after experiencing the magic of the orchestration, “we can only wish that he had had the time to produce settings for the other 997.”

One Thousand and One Nights is an anonymous, epic collection of stories, probably deriving from a Persian grouping titled *Hazar Afsaneh*. It was translated into Arabic in the ninth century, and it was in this century that an Arab historian found the tale of Scheherazade and “made her famous.” In the tenth century, the number of tales was fixed in the palindrome 1001. (Actually, there were 10 to 15 volumes in all.) The substance is vast, offering stories, legends, and poetry, contributed and embellished for hundreds of years by many authors.

Within the tale

One by one, our heroine Scheherazade (daughter of the Grand Vizier to Sultan Shahriar) told these stories to her husband, King Shahriar, who had been busy killing his virginal wives after their wedding nights. (The full count supposedly was 3,000 dead.) Scheherazade, however, managed to survive by narrating 1001 tales, leaving the full blown climax of each dangling, so that the King, filled with curiosity, consistently put off her death. She would spin the tales until dawn, leaving only the upcoming following night as the opportunity to continue. During these three years, she also managed to produce three sons!

Sir Richard Burton’s translation of *The Arabian Nights* commented that, “Scheherazade had perused books, annals, and legends of preceding Kings and the stories examples and instances of bygone men and things; indeed it was said that she had collected a thousand books of histories relating to antique races and departed rulers. She knew them by heart; she had studied philosophy and the sciences, arts and accomplishments, and she was pleasant and polite, wise and witty, well read and well bred.” And, most importantly, she knew the content of *One Thousand and One Nights*! History has sometimes identified Scheherazade with the legendary Queen Homāy. In any case, this remarkable woman made good use of the King’s insomnia and his curiosity.

Eventually, the King gave up on the idea of killing her, and she lived on as his Queen. Happily, the King, who had been so soured by the infidelity of his first wife, finally felt the joy of true love. On night 998, Scheherazade spoke to him, saying, “Love was before the night began. When light is over, love shall be. O warm hand in the grave. O bridge of truth, O ivy’s tooth eating the green heart of the tree of Man.” Things between them were beginning to change.

The four parts were originally titled, per the suggestion of Anatoly Liadov, as:

- *The Sea and Sinbad’s Ship*
- *The Tale of the Kalendar Prince*
- *The Young Prince and The Young Princess*
- *Festival at Baghdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior*

In a later edition the composer deleted titles, preferring that the listener do without specific guideposts. In *My Musical Life*, he explained “I meant these hints to direct but slightly the listener’s fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of the individual listener . . . All I had desired was that the listener, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt a narrative of some numerous and varied fairy-tale wonders.”

The first movement opens with a sinister motif E-D-C-A#, sounded from low brass, representing the demanding voice of the Sultan. This idea will appear in various guises throughout the work. A few woodwind chords clear the air and prepare for the entrance. Scheherazade is cast as a sensuous melody for violin solo with harp accompaniment. She is now beginning her extraordinary performance, which will indeed not only save her life but, in the end, transform the Sultan himself. Regarding the motifs, Rimsky-

Korsakov explained: “In vain do people seek in my suite leading motives linked always and unvaryingly with the same poetic ideas and conceptions. On the contrary, in the majority of cases, all these seeming leitmotifs are nothing but purely musical material in the given motives for symphonic development.”

The Tale of the Kalendar Prince references fakirs, wandering monks who, for a night’s lodging, would entertain with tricks and stories. This particular Kalendar Prince was actually a nobleman in disguise who had cast himself into the medicant role to “travel the world in search of wisdom” The Prince’s identity emerges in solo bassoon over sustained chords in divided double basses.

The Young Prince and The Young Princess offers two ideas, introduced without introduction: the first, slow, and sensual, the second bright and joyful. At the close, the movement ends quietly with a series of “rapid quiet figures that seem to dance off over the horizon.”

A tense introduction opens the final movement. Matters are getting more serious for Scheherazade. She rises to the occasion with an exciting new story taking place during *The Festival at Baghdad*. The music is brilliant and dashing, including a wild dance colored by cymbal and tambourines. Themes from previous movements are recalled. The climactic moment occurs when Sinbad’s ship is destroyed in a storm, wrecked on a great rock. Finally, a peaceful coda closes the Suite. “The Sultan’s heart has been won over and she can prepare for her first peaceful night’s sleep in years” (Daniel Powers). A final sound is cast in harmonics over a sustained chord gives Scheherazade the last word.

The orchestration is spectacular and innovative: unique combinations of instruments coupled with luxuriant lyricism create an exotic, hypnotizing experience. Many of the examples used in Rimsky-Korsakov’s famous text *The Principles of Orchestration* were derived from this Suite. A ballet adaptation (detested by Rimsky-Korsakov’s widow), premiered on June 4, 1910, at the Opera Garnier in Paris with choreography by Michel Fokine and costumes and libretto by Leon Bakst.



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† ***Coffee Pops Series* • Program Six**

Friday, April 29, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | LEA SALONGA, *Vocalist*

Selections to be announced from stage.

† **The *Coffee Pops* is an abbreviated performance.**

There is no intermission.

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

See Maestro Everly's biography on page 13.



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Saturday, May 7 at 11:00 AM
The Garden Symphony – Arts for Lawrence

Saturday, May 21 at 11:00 AM
The Giant's Violin – JCPL's White River Branch

Saturday, May 14 at 11:00 AM
The Runaway Strings – Central Library

Saturday, June 4 at 11:00 AM
The Big Note - JCPL's Franklin Branch

Saturday, June 11 at 11:00 AM
The Garden Symphony – Central Library

Saturday, June 18 at 11:00 AM
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Friday, April 29, at 8 p.m.

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Hilbert Circle Theatre



JACK EVERLY, *Conductor* | LEA SALONGA, *Vocalist*

Selections to be announced from stage.

Premier Sponsor



There will be one 20-minute intermission.

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

See Maestro Everly's biography on page 13.



Multiple award-winning actress and singer **Lea Salonga** is renown across the world for her powerful voice and perfect pitch. She is best known for her Tony Award winning role in *Miss Saigon*. In

addition to the Tony, she has won the Olivier, Drama Desk, Outer Critics Circle, and Theatre World Awards in the field of musical theatre. She was also the first Asian to play Eponine in the musical *Les Misérables* on Broadway and returned to the beloved show as Fantine in the 2006 revival. Many fans of all ages recognize Salonga as the singing voice of Princess Jasmine from *Aladdin* and Fa Mulan for *Mulan* and *Mulan II*. For her portrayal of the beloved princesses, the Walt Disney Company bestowed her with the honor of “Disney Legend.”

Most recently, Salonga completed filming the first season of *Pretty Little Liars: Original Sin* (a reboot of the popular series) for HBO Max after starring in the critically acclaimed Sony musical-drama *Yellow Rose* and in the Netflix animated series *Centaurworld*. In August 2021, Salonga released her single “Dream Again” and in November, Lea Salonga: Live with the Sydney Symphony Orchestra from Sydney Opera House aired as part of *Great Performances* on PBS. A live album of the performance was subsequently released by Broadway Records.

Salonga served as a judge on the Philippines hit version of *The Voice* including the ratings juggernaut *The Voice Kids*. Mitoy Yonting, a member of Team Lea, was named the first season winner.

In her 40-year career, Salonga has performed for six Philippine presidents (from Ferdinand Marcos to Benigno S. Aquino III), three American Presidents (George H. W. Bush, Bill Clinton, and George W. Bush), and for Diana, Princess of Wales and Her Majesty Queen Elizabeth II. She began her career as a child star in the Philippines, making her professional debut in 1978 at the age of seven in the musical *The King and I*. She went on to star in productions of *Annie*, *Cat on a Hot Tin Roof*, *Fiddler on the Roof*, *The Rose Tattoo*, *The Sound of Music*, *The Goodbye Girl*, *Paper Moon*, *The Fantasticks*, and Rodgers and Hammerstein’s *Flower Drum Song*, on Broadway, opposite Jose Llana.

An avid techie and gamer, Salonga divides her time between Manila, Philippines, with her family and the United States.



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Proceeds support the *Discovery Concerts* and *Symphony in Color*

ISO Association



Mary Ellen Weitekamp
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The ISOA is excited to announce our spring fundraiser. Come join us for an afternoon of a variety of music played on the ISO's Wurlitzer organ! It will be your opportunity to enjoy this magnificent instrument played by Jelani Eddington, one of the most prominent and sought out artists on the concert circuit. Music will range from classical to theatre and even a silent movie showcasing what this fantastic organ can do. The spring fundraiser profits will go to help support two of our educational programs, the *Discovery Concerts* and *Symphony in Color*. Save the date for Sunday, April 24, at 2 p.m. at Hilbert Circle Theatre. Tickets are available at www.IndianapolisSymphony.org/isoa.

The judging of over 4,200 *Symphony in Color* artwork entries has been completed and the 36 Gold Winners can be viewed in the Hilbert Circle Promenade from March 26 to May 1. The exhibition of the 100 finalists will be at the Indiana State Museum.

March is ISOA Membership Month. During March, there will be an information table in the lobby. We always welcome new members, so please stop by, pick up a brochure, and consider joining! You can also contact the ISOA office at 317-262-1100, ext. 4068, or email our membership chair mlewis@indianapolissymphony.org. We want to continue to grow and encourage students, parents, and the community to support education and the arts.

Upcoming Events

- March: Membership Month
- March 16, 11 a.m.: Meet the Producer, Ty Johnson, Hilbert Circle Theatre
- May 15, 3 p.m.: MYO Spring Concert, Hilbert Circle Theatre



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Tribute gifts are an excellent way to honor someone who values the Indianapolis Symphony Orchestra, and they help ensure the continued excellence of the Symphony. We gratefully acknowledge the following tribute gifts received from December 1, 2021, to January 14, 2022.

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For more information, email Groups@IndianapolisSymphony.org.



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The Lynn Society

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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Remembering The ISO In Your Will

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

Dance Kaleidoscope

Experience live orchestral music + contemporary dance. Dance Kaleidoscope and the Indianapolis Chamber Orchestra present **Music Moves**, May 20–22, at the Schrott Center for the Performing Arts. The program will include Ravel's Piano Concerto in G Major with pianist Drew Petersen, Bernstein's Overture to *Candide*, and new choreography by David Hochoy to Kilar's *Orawa*. Learn more and get tickets at DanceKal.org.



Indianapolis Symphonic Choir

Raise your voice in chorus! The Indianapolis Symphonic Choir is currently accepting audition requests for the 2022–2023 season. Although a specific date is not yet available, the next round of auditions will occur during mid/late summer. The audition consists of a solo work of your choice (accompanist provided), a predetermined vocal excerpt, and a sight-reading piece that is provided at the audition. For more information, please visit indychoir.org/auditions.



Indianapolis Children's Choir

Tickets are 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. Purchase your tickets 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.



Indianapolis Youth Orchestra

Our 40th season culminates on May 8, 2022, on the stage of Hilbert Circle Theatre. Tickets are available through the ISO box office. Alumni interested in joining us for the May 8 performance should contact Executive Director Janette Brown at janette@indianapolisyouthorchestra.org.



INDIANAPOLIS
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Why We Give

“The ISO is an amazing orchestra that comprises hard working, talented musicians. This past year without live performances was such a difficult time. Their online Baroque series last spring was such a great reminder of the beauty we have been missing.”

—Marianne Christen

“The Indianapolis Symphony Orchestra has enriched my life through countless performances over the years. I attended my first ISO concert on a school field trip and have returned again and again since then. I have experienced everything from classical concerts to performances with Broadway stars, all thanks to the ISO. I give to the ISO so that they are able to continue providing the world-class performances that have become such an important part of my life and the lives of so many others.”

—Anthony Dinkel and Mary Fisher

“The ISO is an important facet of the arts in our community. It enables individuals to be exposed to and to enjoy live symphony performances.”

—Garth Gathers

“In memory of Lis, a lifelong lover of classical music. She volunteered for years as an usher with the Indianapolis Symphony Orchestra. To keep the music playing.”

—Lucy Paskus

“The orchestra is one of the great joys of our life together.”

—Samuel and Margaret Hazlett

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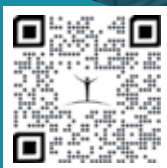
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Hilbert Circle Theatre Information

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

Express 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!

Corporate Sponsors

The Indianapolis Symphony Orchestra gratefully acknowledges the following companies for their major support.

To become a corporate partner, please contact Stephanie Hays-Mussoni, Vice President of Development, at 317-713-3342.



















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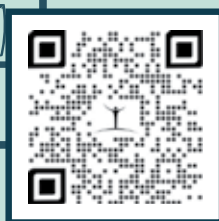
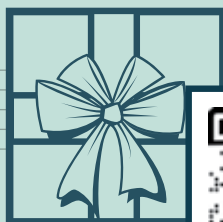
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