

**Awadagin Pratt**  
Piano

**May — July 2022**

Rachmaninoff's *Symphonic Dances* · Greetings From Austria  
Greetings From Worlds Old & New · Greetings From Spain  
Michael Cavanaugh With the ISO  
From the Baton of Jun Märkl: Mendelssohn's *Elijah*  
Disney in Concert: *Mary Poppins*

Prokofiev's  
**Romeo  
and Juliet**



Disney's  
**Hocus Pocus**  
in Concert



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# Welcome



James M. Johnson  
Chief Executive Officer

Dear friends of the ISO,

Along with the warmer temperatures, there is much to look forward to this spring and summer at Hilbert Circle Theatre. Artistic Advisor Jun Märkl returns in mid-June to conduct Mendelssohn's masterpiece *Elijah*, featuring four amazing soloists, the Indianapolis Symphonic Choir, and the Indianapolis Children's Choir. Many more opportunities await before this stunning season finale, including Concertmaster Kevin Lin showcasing his remarkable talents in Prokofiev's Violin Concerto in May.

Visionary conductor Steve Hackman returns on June 1 to present his original work, *Brahms v. Radiohead*. The ISO is eager to welcome him back after the resounding success of the world premiere of his work, *Resurrection Mixtape*, in March at the Hilbert Circle Theatre. The ISO is proud to present this innovative programming that pays homage to tradition while creating new avenues for audiences to discover classical music. Also in June, Principal Pops Conductor Jack Everly conducts the ISO as artist Michael Cavanaugh performs the hits of Billy Joel and Elton John. And in July, don't miss the ISO's performance of *Mary Poppins* in concert!

The Metropolitan Youth Orchestra, led by director Krystle Ford, holds its spring concert in mid-May to celebrate the music of Broadway. The concert is free of charge and highlights the long-term positive impact of the ISO's music education and community engagement initiatives. I encourage you to attend and witness the budding talents of these dedicated young musicians.

Looking back on the year, I can say with certainty that our success is possible because of your support. The 21–22 season was filled with memorable moments, including sell-out film concerts like *Amadeus*, Maestro Krzysztof Urbanski leading the ISO for incredible performances of Beethoven's Ninth Symphony, and the inaugural Sphinx concerts throughout our city that engaged so many new audience members. As we prepare for the 2022 Kroger *Symphony on the Prairie* season and look ahead to 2022–23, I am even more excited to see what happens next!

Thank you for your support.

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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*Mission of the Indianapolis Symphony Orchestra:  
To inspire, entertain, educate, and challenge through innovative programs  
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# Musicians of the ISO

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

## First Violin

Kevin Lin, *Concertmaster*  
Philip Palermo, *Associate Concertmaster*  
Peter Vickery, *Assistant Concertmaster, The Meditch Chair*  
Michelle Kang, *Assistant Concertmaster, The Wilcox Chair*  
Michelle Black  
Sophia Cho  
Anna Czerniak\*\*  
Dianna Joiner\*\*  
Vincent Meklis  
Maria Semes\*\*  
Wei Wei+  
Hán Xiè+

## Second Violin

Mary Anne Dell'Aquila, *Acting Principal*  
Sherry Hong, *Acting Associate Principal*  
Jennifer Farquhar, *Acting Assistant Principal, The Taurel Chair*  
*The Dick Dennis Fifth Chair\**  
Melissa Deal  
Victoria Kintner  
Hua Jin  
Joseph Ohkubo\*\*  
Jayna Park  
Lisa Scott  
Byul (Bella) Seo  
Linda Yu-Picard\*\*

## Viola

Yu Jin, *Principal, The Schlegel Chair*  
Amy Kniffen, *Acting Associate Principal*  
Zachary Collins, *Acting Assistant Principal*  
Susan Chan\*\*  
Li Chen+  
Yu-Fang Chen\*\*  
Emilee Drumm\*\*  
Terry E. Langdon  
Li Li  
Lan Zhang+

## Cello

Austin Huntington, *Principal*  
Perry Scott, *Associate Principal*  
*Chair Anonymously Endowed*  
Jung-Hsuan (Rachel) Ko  
*Assistant Principal*  
Nicholas Donatelle  
Andre Gaskins\*\*  
Noémie Golubovic\*\*  
Stephen Hawkey  
Jian-Wen Tong+

## Contrabass

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

## Flute

Karen Evans Moratz, *Principal, The Sidney and Kathy Taurel Chair*  
Allistair Howlett, *2nd Flute\*\**  
Rebecca Price Arrensen, *Assistant Principal*

## Piccolo

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

## Oboe

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

## English Horn

Roger Roe, *English Horn*  
*The Ann Hampton Hunt Chair*

## Clarinet

Samuel Rothstein, *Acting Principal*  
Cathryn Gross, *The Huffington Chair*  
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

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

## Trumpet

Conrad Jones, *Principal*  
*The W. Brooks and Wanda Y. Fortune Chair*

Daniel Lewis, *2nd Trumpet\*\**  
Allen Miller, *3rd/Assistant Principal\*\**

## Trombone

K. Blake Schlabach, *2nd/Assistant Principal+*  
Ryan Miller, *Acting Principal\*\**  
Joseph Aumann, *Acting 2nd/Assistant Principal\*\**

## Bass Trombone

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

## Tuba

Anthony Kniffen, *Principal*

## Timpani

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

## Percussion

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

## Harp

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

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Steven A. Martin, *Technician*  
Patrick Feeney, *Technician*

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

# Music in My Life: Melissa Deal

---



Violinist **Melissa Deal** joined the ISO in January 2020. She has previously performed with orchestras such as Cleveland Orchestra, Pittsburgh Symphony, Houston Symphony, and St. Louis Symphony. Festival experiences include Verbier Festival, Spoleto Festival, Aspen Music Festival, and National Repertory Orchestra. One of her most memorable career highlights is performing as a soloist with the Orquésta Sinfónica Nacional de Cuba in Havana as part of a People-to-People outreach trip with the Nachito Herrera Foundation.

Melissa is a passionate chamber musician and educator. She led educational outreach programs for the Cleveland Chamber Society and the Strings Music Festival. Melissa holds degrees from Cleveland Institute of Music and Rice University. Her influential

teachers include Kathleen Winkler, William Preucil, Sally O'Reilly, and Mary West. In her spare time, Melissa likes to run outdoors and bake goodies indoors. She also loves to host sight-reading parties, complete with pizza and wine!

## **When did you start to play an instrument?**

My oldest sister played the violin, and as a toddler I was always trying to open her case and play her instrument. To avoid disaster my parents started me on my own (cardboard) violin when I was four and my sister was my first teacher. Unfortunately, this didn't last very long—many tears were shed before we figured out it wasn't the best idea!

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

In my spare time I love running outdoors. The ISO musicians have a running club, which meets a couple times a month. I love the runs but mostly I love the company.

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

I am really looking forward to our concert featuring Mahler's Symphony No. 5 and the Korngold Violin Concerto. I love the Violin Concerto because it showcases his Hollywood aesthetic—a technically demanding concerto with moments that will transport you to old Hollywood film music. Performing Mahler symphonies sometimes feels like running a marathon: performers and listeners are taken on a journey, experiencing a wide range of emotions and orchestral soundscapes.

## **Who is one composer that everyone should learn more about?**

Some of my favorite orchestral works were composed by Igor Stravinsky. His compositional style evolved tremendously throughout his career, and he established himself in three major cities including St. Petersburg, Paris, and Hollywood.

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

Performing in an orchestra is such a wonderful career. I look forward to each performance because I get to play incredible music by great composers for an eager audience. Being a musician requires a certain amount of sacrifice. We dedicate much of our daily life maintaining and improving our skills on our instrument so that we are at our best when we walk into rehearsal. If you are a young person considering a career in orchestra, that is wonderful. It can be challenging to stay persistent and focused in order to win an audition, but it is extremely rewarding and exciting. Keep working hard and keep your love of music!



# Musicians Around Town

---

ISO musicians have been working with Indiana University Health hospitals and the IU Simon Cancer Center to set up a series of chamber music concerts to be presented in hospital common spaces for the enjoyment of patients and staff. On the third Monday of each month starting in May, small groups of ISO musicians will perform 45-minute informal concerts at 11 a.m. Violinists Mary Anne Dell'Aquila and Lisa Scott, violist Theresa Langdon, and cellist Perry Scott will open the series with a program of light classical string quartet music on May 16.

Join ISO Associate Concertmaster Philip Palermo, violinist Sherry Hong, and pianist Greg Martin for the concert *Palermo Presents* at Northminster Presbyterian Church on May 15 at 4 p.m. The concert is part of the Sound & Spirit Series and will feature works by Mozart, Shostakovich, Sarasate, and more. In July, Palermo and violinist Hua Jin are attending the Endless Mountain Music Festival in Wellsboro, Penn. The festival runs from July 19 through August 7.

ISO musicians will continue their collaboration with Arts for Lawrence this summer. They will be featured on the concert series Classical Music Sundays at Fort Benjamin Harrison and will perform a variety of chamber music programs at the Theater at the Fort. Performances will take place on July 10, July 31, and August 21. More information is available at [www.artsforlawrence.org](http://www.artsforlawrence.org).

Percussionist Pedro Fernández has been a member of the Chautauqua Symphony and on faculty at the Chautauqua Music School since 2018. This takes place on the grounds of the Chautauqua Institution in Western New York over a period of nine weeks from late June through late August. It includes about three orchestral programs every week as well as a couple of operas throughout the summer. Additionally, he will join the Philadelphia Orchestra for a week during their residency in Saratoga Springs, N.Y., as well as on their European Tour late August through mid-September.

Assistant Principal bassoon Mark Ortwein will be the principal bassoonist for the “Baroque on Beaver Music Festival,” a classical music festival on Beaver Island, Mich., from July 27 to August 6. He and his quartet, the Ortwein JazzTet, will also be playing several jazz concerts for their new jazz series that begins on June 4.

Since winning the first violin position in 2015, Jayna Park has been playing in the summer Grant Park Orchestra in Chicago. This ten-week orchestra music festival with two different and challenging programs every week is held at the Pritzker Pavilion in Millennium Park in Chicago beginning in mid-June.

Oboeist Roger Roe will be performing at the Illinois Chamber Music Festival in July in Bloomington, Ill., and he'll also be performing at the Staunton Music Festival in Virginia in August.



Former Music Director Krzysztof Urbanski returned to the Hilbert Circle Theatre stage the weekend of April 8 to conduct the ISO, the Indianapolis Symphonic Choir, and four soloists in Beethoven's Ninth Symphony.



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# Inside the Usher Corps: Carolyn Patterson

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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, **Carolyn Patterson**. Carolyn has been with the ISO since 2014.

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## **Tell us about yourself.**

I am mother of 4, grandmother of 7 & 1/2, and great-grandmother of 3. I was widowed in 2013, which ended our time of 45 years as ISO full classical season ticket holders. I love the Lord and am very active in my church. My best talent is as a super fan of music, art, literature, and nature. I retired in 2016 from research and teaching at IU Medical Center. I never stay idle with many cultural events, home projects, and taking care of 5 acres of yard.

## **What motivated you to become an ISO volunteer?**

When we attended the concerts, I always admired the dedication and service of the ushers. So it was an easy decision to transition to volunteer at the beginning of the 2014–15 season. I thought greeting, helping, joking with, and acting as special event photographer for the patrons would be such a joy, and indeed it has been.

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

Believe it or not. I played the bagpipes in high school and own a premier set of pipes, but lack the stamina now to play. I have sung in choirs as alto since junior high and still sing with my church choir. I especially love it when the ISO presents a work with the Indianapolis Symphonic Choir.

## **Who is your favorite composer?**

I love most music from Beatles to Bach to Bartók, but I also love how Samuel Barber's *Adagio for Strings* reaches down into the depth of my being.

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

With 50+ years of memorable concerts to choose from, I have to just say it is the consistent excellence of this orchestra that is a treasure. I've met so many wonderful people, from fellow patrons and volunteers to the staff and even orchestra members, thanks to exposure via the ISOA South Group.

## **Why is volunteering for the ISO important to you?**

We have a world-class orchestra, but times have been challenging of late for the ISO. Volunteering is one way to support this amazing addition to life in Indiana and increase the experience and enjoyment of the ticket holders. I have a great time whenever I volunteer and also earn a golden voucher to gift or attend another concert myself—a win-win!

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

Just do it, by all means. Get on the ISO website or have an usher connect you with the great volunteer support staff. Then you can be part of the win-win too!

**Jun Märkl**, Artistic Advisor to the ISO

**Jack Everly**, Principal Pops Conductor

**Jacob Joyce**, ISO Resident Conductor

## **DeHaan Classical Series • Program Thirteen**

Friday, May 6, at 8 p.m.

Saturday, May 7, at 5:30 p.m.

Hilbert Circle Theatre



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MICHAEL FRANCIS, *Conductor*

KEVIN LIN, *Concertmaster*

**Sofia Gubaidulina | b. 1931**

*Fairytale Poem*

**Sergei Prokofiev | 1891–1953**

Concerto No. 1 in D Major for Violin and Orchestra, Op. 19

*Andantino*

*Scherzo: Vivacissimo*

*Moderato — Allegro moderato*

**Kevin Lin**, *Violin*

INTERMISSION—Twenty Minutes

**Sergei Rachmaninoff | 1873–1943**

*Symphonic Dances*, Op. 45

*Non allegro*

*Andante con moto (Tempo di valse)*

*Lento assai — Allegro vivace*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.

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





**Michael Francis** has quickly established himself as one of the leading international conductors of today. Appointed Music Director of the Florida Orchestra in the fall of 2014, he is now entering his seventh season

with a contract extension through the 2024–25 season. His role in building a wide variety of transformative community engagement initiatives has significantly grown the organization. Since 2014 as Music Director of the Mainly Mozart Festival in San Diego, Calif., with a contract renewal through the summer of 2023, he continues his ambitious multi-year exploration of Mozart's life. Now in his third season, Francis continues as Chief Conductor of Deutsche Staatsphilharmonie Rheinland-Pfalz. Previously, he was Chief Conductor and Artistic Advisor of the Norrköping Symphony Orchestra from 2012 to 2016.

Previous and upcoming highlights include North American performances with the Cleveland Orchestra, the New York Philharmonic, the Rochester Philharmonic, the symphony orchestras of Cincinnati, St. Louis, San Diego, Houston, Atlanta, Pittsburgh, Pacific, Montreal, Toronto and National Arts Centre (Ottawa). In Europe, he has conducted the Symphony Orchestra of the Bavarian Radio, the Dresden Philharmonic, the Helsinki Philharmonic, the Orquesta Sinfónica de RTVE Madrid, the Mariinsky Orchestra, the London Symphony, the Royal Philharmonic, the BBC Philharmonic, the BBC National Orchestra of Wales and the BBC Scottish Symphony. In Asia, Maestro Francis has worked with the NHK Symphony and the National Symphony Orchestra of Taiwan as well as the philharmonic orchestras of Hong Kong, Japan, Malaysia and Seoul.

Francis has collaborated with notable soloists such as Lang Lang, Arcadi Volodos, Itzhak Perlman, Christian Tetzlaff, Vadim Gluzman, Anne-Sophie Mutter, Nicola Benedetti, Javier Perianes, Jamie Barton, Truls Mørk, Håkan Hardenberger, Maximilian Hornung, Miloš, Benjamin Grosvenor, Emanuel Ax, Ian Bostridge, James Ehnes, Sting, Rufus Wainwright, and many others.

Educational outreach with young musicians is of utmost priority for Maestro Francis. He regularly works with young musicians in Florida as part of the orchestra's community engagement initiative. He has also enjoyed collaborations with the New World Symphony, National Youth Orchestra of Scotland, and National Youth Orchestra of Canada.

Francis' discography includes the Rachmaninoff piano concertos with Valentina Lisitsa and the London Symphony Orchestra, Wolfgang Rihm's *Lichtes Spiel* with Anne-Sophie Mutter and the New York Philharmonic, and the Ravel and Gershwin piano concertos with Ian Parker.

A former double-bass player in the London Symphony Orchestra (LSO), Michael Francis came to prominence as a conductor in January of 2007 stepping in for Valery Gergiev and John Adams with the LSO.

Francis makes his home in Tampa, Fla., with his wife Cindy and six-year-old daughter Annabella.



Originally from New York, ISO Concertmaster **Kevin Lin** has received international recognition for his musicianship and “soulful” playing (*The Arts Desk*). Lin is a highly sought after

concertmaster, previously holding the position of co-leader in the London Philharmonic Orchestra. His guest concertmaster

appearances have included the Pittsburgh Symphony Orchestra, Cincinnati Symphony Orchestra, Houston Symphony, the Royal Philharmonic Orchestra in London, and the Singapore Symphony Orchestra. Lin spent his early years studying with Patinka Kopec in New York, and later with Robert Lipsett at the Colburn School in Los Angeles, where he received his bachelor of music degree. He continued his studies at the Curtis Institute of Music in Philadelphia as a recipient of the Mark E. Rubenstein Fellowship, under the pedagogy of Aaron Rosand.

## A Romantic Finale

1986 IVCI Gold Medalist **Kyoko Takezawa**  
and **Chih-Yi Chen**, piano

Tuesday, May 17 | 7:30 PM  
Indiana History Center  
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## French Soundscapes

2018 IVCI Bronze Medalist **Luke Hsu** and  
2019 Int'l Harp Competition Gold Medalist  
**Mélanie Laurent**

with Ronen Chamber Ensemble

Wed. July 6 | 7:30 PM  
Indiana History Center



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## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

### *Fairytale Poem* Sofia Gubaidulina

Born: October 24, 1931, Chistopol, Russia

Year Composed: 1971

Length: c. 14 minutes

World Premiere: 1971

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

Instrumentation: 3 flutes, 3 clarinets, bass  
clarinet, percussion, harp, piano, and  
strings

#### AT A GLANCE

- This piece was created as background music for a children's radio play titled *The Little Chalk*.
- Gubaidulina regarded that story of the chalk as a "parable about an artist's destiny."
- Gubaidulina is considered to be one of the foremost Russian composers of the second half of the 20<sup>th</sup> century

Sofia Gubaidulina is an outstanding composer who has established an international reputation as one of the foremost Russian composers during the 1980s and 1990s. As a child, she wanted to become a composer and often prayed that this would happen. Although her

prayers were answered, the road was difficult. During her years at the Moscow Conservatory, she was warned and chastised by the Soviet government about her non-conforming music. In an interview with Vera Lukomsky in *Perspectives of New Music*, she recalled, "I and some other student composers were the objects of a severe critique. And although we were accepted to the graduate school, the Conservatory officials declared that, despite our giftedness and capacity for hard work, we had chosen the wrong way, or what they called 'a false way.'" Her music was called unacceptable because of her deeply spiritual themes and because of the emotional responses her music kindled in her audiences and her innovative ideas that she did not discard. For this composer, misalignment with government rules did not mean she had to change. She courageously maintained her position.

#### A surprise supporter!

One of her major sources of encouragement and help was Dmitri Shostakovich, who defended her compositions at the Conservatory with the professors (he had survived government criticism for many years). He encouraged her by saying, "Everybody thinks that you are moving in the wrong direction. But I wish you to continue on your mistaken path!" As a faithful member of the Russian Orthodox Church, she has been a deeply spiritual person, fully committed to the idea that music leads people into abstract religious and mystical associations. She has consistently held on to this spirituality as a sustaining value in her musical beliefs and decisions.

*The Christian Science Monitor* has stated she is "one of the most original, powerful, and highly respected voices in the world of contemporary music." For years she suffered in Russian governmental tyranny, but she was not extinguished. Later she reflected, "For an artist to be put in the position of restriction to what is 'correct' is terrible . . . In a totalitarian regime we have the task of shedding the shackles of



restraint in order to realize [our] potential.” The following are some features of her style:

- The combination of electronic music with Russian folk instruments, use of the Japanese koto, bongos, cymbals, cello, and bayans (to name a few).
- Her use of percussion: “Percussion has an acoustic cloud around it, a cloud that cannot be analyzed. These instruments are at the boundary between palpable reality and the subconscious because they have these acoustics. Their pure physical characteristics of the timpani and membranophones and so on, when the skin vibrates or the wood is touched, respond. They enter into that layer of our consciousness which is not logical; they are at the boundary between the conscious and the subconscious.”
- Her writing is often populated by the use of small intervals (creating a choppy effect), occasionally using long melodic lines, chromatic intervals, sometimes micro chromaticism (quarter tones), and sliding glissandi.
- Another different and perhaps disorienting feature is her use of durational ratios in order to organize the length of phrase and rhythms, which she felt was “more spiritually in tune.” The beats have changing sizes, which can create a kind of fluidity to the temporal organization.

*Fairytale Poem* was written for a children’s radio broadcast based on a Czech story titled *The Little Chalk*. The story of *The Little Chalk* features as its hero an ordinary stick of chalk, which emerges from its box to find that it is stationed at the blackboard in a schoolroom. The chalk has dreams: it wants to be the tool of an artist to draw “wonderful castles, beautiful gardens, with pavilions, and the sea.” However, it is in the wrong classroom for that; it must write boring mathematical formulas, geometrical exercises, and language exercises.

The chalk grows despondent as it senses itself growing smaller and knows that its fate, once it has grown too small, is to be thrown away. Then one day it blacks out and fears that it has been struck by that fate. What has really happened is that a boy has filched it from the schoolroom and put it in his pocket. The chalk emerges in the great outdoors, where the boy starts drawing pictures on the blacktop. The little chalk is so enraptured that it doesn’t even notice when the boy has drawn it right down to its smallest nub.

Joseph Stevenson has noted that, “Gubaidulina remarked to the producers of the radio story that she was happy with the idea of transforming the music for *The Little Chalk* into an independent orchestral work because the story seemed to be a metaphor for the creative artist’s destiny. She scored the resulting tone poem for a somewhat unusual grouping of three flutes, three clarinets, bass clarinet, bassoon, harp, piano, two percussionists, and a 30-piece string section. The music hovers between atonality and tonality in a way that became familiar in post-modern musical style around the world. These elements of familiar musical practice provide a useful anchor for average concert listeners to follow the music.”

### Honors & Awards

Her courage and pioneering explorations have garnered many prizes throughout the world. Significant notice has also occurred in the United States. In 2005 she was elected as a foreign honorary member of the American Academy of Arts and Letters. In 2009, she received a doctor honoris causa from Yale University. In 2011, she was awarded a Doctor of Humane letters degree by the University of Chicago, and in 2017, she was awarded an honorary doctor of music degree by the New England Conservatory.

## Concerto No. 1 in D Major for Violin and Orchestra, Op. 19 Sergei Prokofiev

Born: April 23, 1891, Sontsovka, Ukraine

Died: March 5, 1953, Moscow, Russia

Year Composed: 1917

Length: c. 22 minutes

World Premiere: October 1923, Paris, France

Last ISO Performance: October 2016 with conductor Krzysztof Urbanski and soloist Hilary Hahn, violin

Instrumentation: 2 flutes (second doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, tuba, timpani, percussion, harp, strings, and solo violin

### AT A GLANCE

- Prokofiev began his First Violin Concerto in 1915 but abandoned it to work on his opera *The Gambler*. He returned to it in 1917.
- At the premiere of the First Violin Concerto, Igor Stravinsky also made his debut as conductor.

Despite the political, military, and social chaos in Russia in 1917, Prokofiev managed to have one of the most productive years of his compositional life. Aside from the First Violin Concerto (using material from a Concertino written in 1915), he produced his Classical Symphony, the Third and Fourth Piano Sonatas, Visions Fugitives for piano, and his Third Piano Concerto. One year later, the composer was on the first of his seven visits to the United States, complete with a passport which had no expiration date, resulting from a clever bribe to a corrupt passport official.

The first premiere was scheduled for November 1917 but was canceled because of the Oc-

tober Revolution and the difficulty in finding a prepared soloist. The premiere of Opus 19 finally occurred on October 19, 1923, when political uproars had faded and Prokofiev had resettled in Paris.

Prokofiev's First Violin Concerto was surprising: suddenly, the "arrogant and eccentric enfant terrible" of the Russian Conservatory, noted for his brittle, acerbic, iconoclastic, and shocking sounds, seemed to have disappeared. The composer's voice this time was gentle, lyrical, even playful without a whiff of cynicism. Perhaps this was influenced because Prokofiev was staying in a serene setting outside of St. Petersburg. Concurrently he was writing his First (Classical) Symphony, his first two attempts to compose away from the piano.

The premiere at the Paris Opera conducted by Serge Koussevitzky with Marcel Darrieux (concertmaster) as a soloist was not a good one. Prokofiev was severely disappointed. Composer Georges Auric called it "Mendelssohnian and derivative." For chic Parisian audiences who wanted modern music to be avant-garde, the lyrical sweetness of this concerto seemed *passé*. Only one day before they had been treated to the premiere of Stravinsky's crisp, sleek, neo-classical *Octet*. However, violinist Joseph Szigeti was also in that audience. Undeterred by critics, he was thrilled with the work, and a year later began touring with the concerto throughout Europe. In his *Memoirs*, he wrote that he liked Opus 19 because of "its mixture of fairy-tale naivete and daring savagery in a lay-out texture." It was his endorsement that really put Opus 19 "on the map." Other notables in that audience included Artur Rubinstein, Picasso, and the ballerina Anna Pavlova. Three days later, Opus 19 premiered in a violin/piano version in Moscow with Nathan Milstein and Vladimir Horowitz. "With a pianist like Horowitz, who needs an orchestra?" Milstein quipped.

The ethereal first movement (sometimes likened to a Russian fairy tale) presents two major themes: the first marked *sognando* (dreaming) and the second *narrante* (narrating). Herein, we find Prokofiev's talent for intimate, tender melody in an unguarded emotional moment. His first theme was written in 1915 during his love affair with Nina Mescherskaya, the year he actually started work on a concertino for violin and orchestra, but turned away (for two years) to work on *The Gambler* and other works. Prokofiev left the early opus number from the concertino, despite being written several years later.

The first theme enters quietly over soft shuddering violins. It flies effortlessly into high and low registers, steadily gaining passion. The second theme contrasts tidily with the first in standard *sonata-allegro* format. In the development section, the movement gains intensity and speed. At the end of this segment, the soloist takes charge in slowing down the pace, while leading into the recapitulation, which opens *pianissimo*. The music ends quietly with the violin in the stratosphere, emphasizing the "fairy-like atmosphere" which had beguiled Szegeti. There is no cadenza.

A scherzo offers bright, immediate contrast in the second movement with breathtaking pyrotechnics and a bit of humor in its saucy march, which occupies the center section. Sul ponticello passages, left hand pizzicati, glissandi, and harmonics add color to the consistent virtuosic display. Soloist and orchestra are tightly knit in fast, dramatic exuberance during sections one and three.

Prokofiev's last movement, *moderato*, opens with a serene pace never hinting at the outbursts yet to come. It opens with a bouncing bassoon tune, building a platform for solo violin, entering sweetly as in the first movement. Passion and intensity increase steadily as the soloist gains energy; the orchestra, from

time to time, is released to offer background surges. Notice the deep orchestral coloration added by a significant part for the tuba, which had also made an appearance in the previous movement. Midway through this section, the soloist repeatedly launches dazzling, brilliant passaggi, which soar and land in the high registers. At the close, the music returns to its demure behavior. The soloist wistfully declaims the opening subject, now decorated by swirling trills on each note, bringing Opus 19 to an evanescent conclusion.

The popularity of Opus 19 finally gained traction when violinist Joseph Szegeti championed it, playing it all over the world. He was fascinated by its "mixture of fairy-tale naiveté and daring savagery."

## *Symphonic Dances*, Op. 45 Sergei Rachmaninoff

Born: March 20, 1873, Oneg, Russia  
 Died: March 28, 1943, Beverly Hills, Calif.  
 Year Composed: 1940  
 Length: c. 35 minutes  
 World Premiere: January 1941,  
 Philadelphia, Penn.  
 Last ISO Performance: May 2017 with  
 conductor Matthias Pintscher  
 Instrumentation: Piccolo, 2 flutes, 2  
 oboes, English horn, 2 clarinets, bass  
 clarinet, alto saxophone, 2 bassoons,  
 contrabassoon, 4 horns, 3 trumpets,  
 3 trombones, tuba, harp, piano, tim-  
 pani, percussion, and strings

### AT A GLANCE

- Rachmaninoff fled Russia and arrived in New York in 1918, but he didn't complete *Symphonic Dances* until 1940. It ended up being his last major work.
- The piece is described as a musical reflection on a long and eventful life, as well as being a powerhouse of orchestral virtuosity.

In 1918, Rachmaninoff left his native Russia to come to the United States, where he remained until his death in 1943. Although he maintained a concertizing career as a pianist, he composed only occasionally. Three years before his death (of cancer at age 70) he wrote his evocative *Symphonic Dances*. The vitality and high spirits of the music in no way reflected his spiritual melancholy, concern over a daughter who was trapped in France, and physical pain. "It must have been my last spark," he wistfully observed. On the last page of the score, he wrote, "I thank thee, Lord."

The *Symphonic Dances* were written at Rachmaninoff's summer home on Long Island Sound (Huntington) in 1940. It appeared first in a version for two pianos (titled *Fantastic Dances*) and then was orchestrated a few months later by Rachmaninoff. It premiered on January 3, 1941, with the Philadelphia Orchestra and the dedicatee, Eugene Ormandy, conducting. The three movements were originally named *Midday*, *Twilight*, and *Midnight*, but the composer erased the titles to free the music from "all extramusical suggestions."

The first movement is tripartite and marked with the curious direction "*non-allegro*." This negative instruction is unique and ambiguous. A small three-note motif heard at the opening generates the multiple thematic subjects in Part 1. Part 2 presents a unique folk-like melody sung by alto sax. For this section, Rachmaninoff sought the advice of the Broadway orchestrator Robert Russell Bennett. Part 3 marks a return of the opening material.

The second movement is a reflective waltz, gently passionate and very reminiscent of the great waltzes of Tchaikovsky. Its nature (and rhythms) have a certain hesitancy, and the mood is in no way related to the driving, ecstatic nature of the Viennese style.

The third movement begins with languid winds and then, gaining energy, moves into a faster section, which is animated by jazz-like rhythmic inflections. An interruption of the *Dies Irae* chant in the chimes creates a solemn moment, but the fun returns. The chant is not banished and manages to reassert itself in whole or in part. Eventually, the music swirls to a brilliant and exuberant close. Its coda contains an allusion to an ancient Russian Orthodox chant, and at this point, Rachmaninoff wrote *Alliluya* in the score.





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Hilbert Circle Theatre



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DAVID DANZMAYR, *Conductor* | STEFAN JACKIW, *Violin*

**Erich Korngold | 1897–1957**

Concerto in D Major for Violin and Orchestra, Op. 35

*Moderato nobile*

*Romance: Andante*

*Finale: Allegro assai vivace*

**Stefan Jackiw**, *Violin*

INTERMISSION—Twenty Minutes

**Gustav Mahler | 1860–1911**

Symphony No. 5 in C-sharp Minor

Part I

*Trauermarsch*

*Stürmisch bewegt*

Part II

*Scherzo: Kräftig, nicht zu schnell*

Part III

*Adagietto*

*Rondo — Finale: Allegro — Allegro Giocoso. Frisch*

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Described by *The Herald* as “extremely good, concise, clear, incisive and expressive,”

**David Danzmayr** is widely regarded as one of the most talented and exciting European conductors of his generation.

Danzmayr is Music Director Designate of the Oregon Symphony, starting his tenure there in the 2021–22 season. He holds the title of Honorary Conductor of the Zagreb Philharmonic Orchestra, where he was serving as Chief Conductor in prior seasons. Performing regularly to sold out audiences in Zagreb’s Lisinski Hall and having been awarded the Zagreb City Award, Danzmayr and the orchestra also toured to the Salzburger Festspielhaus, where they received standing ovations performing the prestigious New Year’s concert and to the Wiener Musikverein. In addition Danzmayr is Music Director of the ProMusica Chamber Orchestra, an orchestra comprising musicians from all over the U.S. His contract there has recently been extended.

Previously Danzmayr had served as Music Director of the Illinois Philharmonic Orchestra in Chicago, where he was lauded regularly by both the *Chicago Tribune* and *Chicago Classical Review* for the performances. He was also the only conductor in the Chicago area, who programmed a piece of American music on every concert.

Danzmayr has won prizes at some of the world’s most prestigious conducting competitions including at the International Gustav Mahler Conducting Competition and at the International Malko Conducting Competition. For his extraordinary success he has been

awarded the Bernhard Paumgartner Medal by the Internationale Stiftung Mozarteum. Propelled by these early successes into a far reaching international career, Danzmayr has quickly become a sought after guest conductor for orchestras around the globe, having worked with the Symphonies of Minnesota, Indianapolis, Detroit, Houston, North Carolina, San Diego, Colorado, Utah, Milwaukee and New Jersey, the Pacific Symphony, Chicago Civic Orchestra, and in Europe the Deutsche Kammerphilharmonie Bremen, City of Birmingham Symphony Orchestra, Bamberg Symphony, Sinfonieorchester Basel, Mozarteum Orchester, Essener Philharmoniker, Hamburger Symphoniker, Iceland Symphony Orchestra, Odense Symphony Orchestra, Salzburg Chamber Philharmonic, Bruckner Orchester Linz, and the Radio Symphony Orchestras of Vienna and Stuttgart to name a few.

Danzmayr frequently appears in the world’s major concert halls, such as the Musikverein and Konzerthaus in Vienna, Grosses Festspielhaus Salzburg, Usher Hall Edinburgh and the Symphony Hall in Chicago. He has served as Assistant Conductor of the Royal Scottish National Orchestra, performing in all the major Scottish concert halls and in the prestigious, Orkney based, St Magnus Festival.

David Danzmayr received his musical training at the University Mozarteum in Salzburg where, after initially studying piano, he went on to study conducting in the class of Dennis Russell Davies. He finished his studies with the highest honours. Danzmayr was strongly influenced by Pierre Boulez and Claudio Abbado in his time as conducting stipendiate of the Gustav Mahler Youth Orchestra and by Leif Segerstam during his additional studies in the conducting class of the Sibelius Academy. Subsequently he gained significant experience as assistant to Neeme Järvi, Stéphane Deneve, Carlos Kalmar, Sir Andrew Davis and Pierre Boulez, who entrusted Danzmayr with the preparatory rehearsals for his own music.



**Stefan Jackiw** is one of America's foremost violinists, captivating audiences with playing that combines poetry and purity with an impeccable technique. Jackiw has appeared as soloist with the Boston, Chicago, Cleveland, New York,

Philadelphia, and San Francisco symphony orchestras, among others.

In summer 2021, Jackiw returned to the Cleveland Orchestra with Rafael Payare, the Boston Symphony with Alan Gilbert, and the Aspen Music Festival performing the Beethoven Triple Concerto, alongside Alisa Weilerstein and Inon Barnatan.

Before the outbreak of COVID-19, Jackiw was scheduled to appear with the Los Angeles Philharmonic, Philadelphia Orchestra, Vancouver Symphony, Konzerthausorchester Berlin, Royal Scottish National Orchestra, and Antwerp Symphony, among others. In the 2021–2022 season, highlights include performances with the NDR Elbphilharmonie Orchestra and Alan Gilbert, and with

Orchestre National de Lyon under Nikolaj Znaider. In July 2020, he launched Stefan's Sessions, a virtual masterclass series exploring major works with up-and-coming violinists. Jackiw also tours frequently with his musical partners, pianist Conrad Tao and cellist Jay Campbell, as part of the Junction Trio.

Born to physicist parents of Korean and German descent, Jackiw began playing the violin at the age of four. His teachers have included Zinaida Gilels, Michèle Auclair, and Donald Weilerstein. He holds a Bachelor of Arts from Harvard University, as well as an Artist Diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. Jackiw plays a violin made in 1750 in Milan by G.B. Guadagnini, on generous loan from a private collection.



## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*
**Concerto in D Major for  
Violin and Orchestra, Op. 35  
Erich Korngold**

Born: May 29, 1897, Brünn,  
Austria-Hungary

Died: November 29, 1957, Los Angeles,  
California

Year Composed: 1945

Length: c. 26 minutes

World Premiere: February 1947,  
St. Louis, Missouri

Last ISO Performance: March 2009 with  
conductor Mario Venzago and soloist  
Zach De Pue

Instrumentation: 2 flutes (second dou-  
bling piccolo), 2 oboes (second dou-  
bling English horn), 2 clarinets, bass  
clarinet, 2 bassoons (second doubling  
contrabassoon), 4 horns, 2 trumpets,  
trombone, timpani, percussion, harp,  
celesta, strings, and solo violin

**AT A GLANCE**

- The violin concerto borrows thematic material from Korngold's movie scores, making the piece one of the most popular of all twentieth-century concertos
- This richly scored work calls for a full array of woodwinds and a variety of percussion instruments including vibraphone, celeste, and xylophone

Erich Wolfgang Korngold was an Austrian composer, conductor, and professor at the Vienna Academy of Music and the first “serious” composer of international stature to write scores for Hollywood. Dismissively nicknamed “Maestro for the Movies,” his greatest fame came from his contributions to the American film industry. But for many years, his movie success influenced opinions about his other compositions. One critic said his romantic music was “more corn than gold.” Korngold defensively stated, “Music is music whether it is for the stage, rostrum or cinema. Form may change, the manner of writing may vary, but the composer needs to make no concessions whatever to what he conceives to be his own musical ideology . . . Fine symphonic scores for motion pictures cannot help but influence mass acceptance of finer music. The cinema is a direct avenue to the ears and hearts of the great public and all musicians should see the screen as a musical opportunity.”

By the age of four, Korngold had become a noted piano prodigy. By age seven, his first cantata, *Gold*, was performed before Gustav Mahler who declared him a genius. (Years later he would dedicate Opus 35 to Mahler's widow, Alma.) At age twelve he wrote his first ballet, *The Snowman*, which was staged at the Vienna Court Opera. Four years later the wunderkind wrote his first opera, *Der Ring des Polykrates*. In 1911 his first orchestral work, the *Schauspiel Overture* premiered in Leipzig. Korngold was setting sail for a career in “serious music.” His



father, Julius, was the chief music critic for Vienna's leading newspaper, and the idea of writing commercially for movies was never anticipated. But destiny had other plans that were unleashed in 1929 when he met the director Max Reinhardt.

In 1934 Reinhardt requested that Korngold go to Hollywood to arrange *A Midsummer's Night's Dream* for Warner Brothers. This film would feature top stars such as Olivia de Havilland, Dick Powell, James Cagney, and Mickey Rooney. Suddenly at age 37, he found himself writing "background music" for the movies, although he was living in a unique community of German and Austrian émigré intellectuals who scorned such activity.

Settling in America for Korngold was initially driven by events in Europe. By the mid- and late-1930s, Austria, both politically and socially, was convulsed by Hitler and the Third Reich, and eventually was annexed in the *Anschluss* of 1938. After a brief return to Europe in 1935, Korngold, who was Jewish, wisely decided to remain in America until the end of World War II. The Austria he had known and loved was gone. In 1943 he became an American citizen.

Both the United States and Korngold benefited from his decision. In Europe, he was deemed a throwback to another time amid all the experimentalism of twentieth-century avant-garde theorists. Applying his taste and talents in a different culture and medium resulted in stunning successes for him and in raising the standards of music for the American film industry. *Grove's Dictionary* concludes, "Treating each film as an 'opera without singing' . . . [he] created intensely romantic, richly melodic and contrapuntally intricate scores, the best of which are a cinematic paradigm for the tone poems of Richard Strauss and Franz Liszt. He intended that, when divorced from the moving image, these scores could stand alone in the concert hall."

Korngold's predilection for passionate writing of full-blown romanticism clearly matched Hollywood's taste for melodrama and fantasy, strong components for the music of the 1930s and 1940s. His music for *Anthony Adverse* won his first Academy Award (1936), and his music for *The Adventures of Robin Hood* garnered a second (1938) and his music for *The Sea Wolf* won a third. "When there are sequences when the eye, and not the ear, is the primary object, then the composer has his fling in the writing of incidental background music. In this branch of musical writing there have been some of the finest examples of orchestral music which our age has produced," Korngold asserted. And, he added, somewhat defensively, "I do not feel part of a factory. I take part in story conferences, suggest changes in the editing when it is dramatically necessary to coincide with a musical structure. It is entirely up to me to decide where in the picture to put music . . . As for my working habits, I like the idea of perfection."

## Inside the music

The Violin Concerto is based on themes previously written for film scores: *Another Dawn* (1937), *Juarez* (1939), *Anthony Adverse* (1936), and *The Prince and the Pauper* (1937). It was dedicated to Alma Mahler (to whom he presented the score on her sixty-eighth birthday) and championed by Jascha Heifetz.

The concerto's first theme derives from *Another Dawn*, and the second lyrical theme derives from *Juarez*. Both are worked out in a loosely corseted *sonata-allegro* form, deferring to the primary emphasis on passion and virtuosity. The soloist opens the concerto with the main theme followed by a lush orchestral response. After this, the violinist again comes to the forefront with a second rhapsodic melody. The orchestra often remains subdued, at times silent, allowing the soloist to be highlighted throughout the movement. There is an overall sweetness combined with highly virtuosic demands placed on the soloist throughout the movement.

The second movement, *Romanze*, features a melody derived from *Anthony Adverse*, a score noted for containing no less than 43 different themes. The music opens quietly, again placing the violinist clearly in the limelight. The main theme swirls, moving seamlessly in high regions above delicate support from the orchestra in an unending cantilena.

His virtuosic finale, *Allegro assai vivace*, is a rondo, founded on a tarantella-esque theme from *The Prince and the Pauper*. The movement opens at a rapid pace, with the orchestra discretely providing a light, collaborative role, catching the soloist from time to time in the headlong leadership of the soloist. Opus 35 closes with violin fireworks, sparkling brilliantly, until both forces are united in a definitive ending.

The Violin Concerto premiered in 1947 with Jascha Heifetz and the St. Louis Symphony. Although dubbed “the Hollywood Concerto,” it has survived to become a distinguished and popular work in the violin repertoire.

### Symphony No. 5 in C-sharp Minor Gustav Mahler

Born: July 7, 1860, Kalischt, Bohemia

Died: May 18, 1911, Vienna, Austria

Years Composed: 1901–1902

Length: c. 70 minutes

World Premiere: October 1904,  
Cologne, Germany

Last ISO Performance: June 2015 with  
conductor Krzysztof Urbaniński

Instrumentation: 4 flutes (all doubling piccolo), 3 oboes (third doubling English horn), 3 clarinets (third doubling bass clarinet), 3 bassoons (third doubling contrabassoon), 6 horns, 4 trumpets, 3 trombones, tuba, 4 timpani, percussion, harp, and strings

### AT A GLANCE

- **The fourth movement is Mahler’s most familiar, often used to accompany romantic scenes in films and on TV**
- **Of his Symphony No. 5, Mahler once observed, “There is nothing romantic or mystical about it; it is simply an expression of incredible energy. It is a human being in the full light of day, in the prime of his life.”**

Gustav Mahler is the last link in the great chain of Austro-German symphonists: Haydn, Mozart, Beethoven, Brahms, and Bruckner. He insisted that he was informed by the past, noting, “Bach teaches me something every day, for my method of composing is innately ‘Bachic.’” And, as a link in the Austro-German composers’ chain, he saw himself as part of a symphonic continuum: “For music is governed by the law of eternal evolution, eternal development—just as the world, even in one and the same spot, is always changing, eternally fresh and new.”

His Fifth Symphony is part of a new approach, which he had identified as “eternal evolution.” Now he navigated with a new compass. This was his first symphony without poetic references, or extra-musical connotations; no more voices. *Wunderhorn* imagery and its inspiration were gone. Sir John Frederick Neville Cardus in *Gustav Mahler: His Mind and His Music*, noted the composer’s ability to “shed his skin” for each new work, and Mahler did exactly that for his Fifth Symphony. “Evidently the routines I had established with the first four symphonies were entirely inadequate for this one—for a wholly new style demands a new technique.” The composer explained to Natalie Bauer-Lechner in 1901, “There is no call for words, everything is said in purely musical terms. It will be a straightforward symphony in four movements, too, with each movement independent and

complete in itself and related to the others only by the common mood.”

He revised his Fifth Symphony in 1905, 1906, 1908, and 1911. In its final shape there are five movements. However, the score shows also a division into only three parts, marked by Roman numerals: I consists of the first two movements, II is a scherzo (the longest single movement), and III is a combination of the fourth and the final movements.

## Part I

Leonard Bernstein once wrote, “Mahler’s marches are like heart attacks . . . his chorales like all Christendom gone mad.” We find both of these in the opening. The opening begins with a disconsolate funeral march, announced loudly by a single trumpet in a grim, triple-rhythm fanfare, which is repeated by the orchestra. The instructions are to play “at a measured pace. Strict. Like a funeral procession.” As the march ensues with this first theme, it is interrupted by two trios: one wild and furious, which is directed to be played “suddenly passionate and wild.” The second is quieter, introduced by timpani, and presented by strings. The march staggers ahead, sometimes exhausted, as if we are on an endless treadmill. At the close, the opening fanfare is recalled by flute; a coda ensues, and a quiet C-sharp pizzicato from low strings marks the ending.

The second movement builds on materials used in the first. Instructions are *Stürmisch bewegt, mit größter Vehemenz* (Stormy, moved with the utmost vehemence). Agony continues in screams from the brass, enormous leaps in the strings, and dynamic contrasts. Only a poetic middle chorale section, in a major key, relieves the rage and fury generated by the vicious initial mood, but this is of little consequence. A strange and quiet coda limps away quietly with sadly iterated echoes. Part I is brought to its close.

## Part II

Weighing in at more than 800 measures, the scherzo is presented in seven segments, offering new ideas and variations. We find memories of *ländler* and waltzes, sweetly nostalgic and upbeat moods, contrapuntal textures, and overall lightening of the atmosphere. Notice the solo horn part and the horns together, adding a rustic touch, and frequent use of pizzicato articulation. Mahler had cautioned that it should not be played too fast. In a letter to Alma from the premiere rehearsal at Cologne, he wrote, “The scherzo is the very devil of a movement. I see it is in for a peck of troubles! Conductors for the next fifty years will all take it too fast and make nonsense of it . . .”

The scherzo was the first movement Mahler completed for the Fifth Symphony, and he was in a jolly mood during that summer of 1902. He had recently gotten married to Alma, the talented daughter of painter Emil Schindler, and they were vacationing in the countryside at Maiernigg.

They were especially happy because she was expecting their first child, who sadly would die of a heart defect at age five. That summer, Alma noted in her diary, “I always copied everything of the Fifth Symphony as soon as it was completed, so that I finished my manuscript only a few days later than he finished his work.” She resented that he worked “constantly, night and day” to finish the first two movements, which had been drafted in 1901.

Many have questioned if she was truly in love with Gustav. He was nineteen years her senior. Later, Alma would go on to marry Walter Gropius and Franz Werfel. She was a beautiful, intelligent *femme fatale*, having had several love affairs outside her marriages, such as with Gustav Klimt, Alexander Zemlinsky (her composition teacher), and Oskar Kokoschka. Marital happiness with Mahler was short-lived.

**Part III**

The fourth movement, a miniature *Adagietto*, offers relief, and serves to introduce the fifth movement. The music begins with the famous setting for harp and strings alone, directed to be played “soulfully.” It was conceived as an intimate love song for Alma. This section has often been extracted from the total symphony and played independently. It was used in the 1971 Visconti film *Death in Venice* and also at the funeral of Robert Kennedy (conducted by Leonard Bernstein).

The fifth movement (marked *Allegro giocoso. Frisch*) provides a masterful display of Mahler’s musical power and innovation. Rondo and sonata form provide a hybrid skeletal framework. The music begins with

the single A note from horns before the winds introduce the final movement. Bassoons, oboe, and clarinet reference thematic elements yet to come. One of the references is to a song titled “In Praise of High Intellect,” perhaps alluding to the contrapuntal fireworks Mahler contemplated, which he had used briefly before. Recalls of themes from earlier movements are introduced (the *adagietto* theme is transformed, the chorale of the second movement reappears and morphs into a grander idea) and the “star of the show” is a complex fugue. Joy and triumph are palpable. Herein, Mahler never touches a minor key. He gives us a stunning affirmation of life and the living thereof with solid confidence and thrilling power.



Eduardo Fernandez



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**Jacob Joyce**, ISO Resident Conductor

† *Coffee Classical Series • Program Six*

Thursday, May 19, at 11 a.m.

Hilbert Circle Theatre

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JAIME MARTÍN, *Conductor* | AWADAGIN PRATT, *Piano* | IVY RINGEL, *Bassoon*

**Jessie Montgomery** | b. 1981

*Rounds for Piano and String Orchestra*

**Awadagin Pratt**, *Piano*

**Antonín Dvořák** | 1841–1904

Symphony No. 9 in E Minor, Op. 95 (“From the New World”)

*Adagio — Allegro molto*

*Largo*

*Molto vivace*

*Allegro con fuoco*

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

There is no intermission.

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Length of performance is approximately one hour.

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





In 2022, Spanish conductor **Jaime Martín** takes on the position of Chief Conductor of the Melbourne Symphony Orchestra. Since 2019 Maestro Martín has been Music Director of the Los Angeles

Chamber Orchestra, with his appointment now extended up to 2027, and Chief Conductor of Ireland's National Symphony Orchestra. He has been the Artistic Director and Principal Conductor of Gävle Symphony Orchestra since 2013, and was recently announced as the Principal Guest Conductor of the Orquesta y Coro Nacionales de España (Spanish National Orchestra) for the 22–23 season.

Having spent many years as a highly regarded flautist, working with the most inspiring conductors of our time, Martín turned to conducting full-time in 2013 and has become very quickly sought after at the highest level. Recent and future engagements include his debuts with the Dresden and Netherlands Philharmonic Orchestras, return visits to the London Symphony, Sydney Symphony, RTVE National Symphony, Antwerp Symphony, Colorado Symphony and Gulbenkian orchestras, as well as a nine-city European tour with the London Philharmonic Orchestra.

In recent years Martín has conducted an impressive list of orchestras that includes the Frankfurt Radio Symphony, Royal Liverpool Philharmonic, Royal Scottish National, Swedish Radio Symphony, Barcelona Symphony, New Zealand Symphony, Queensland Symphony, Deutsche Radio Philharmonie Saarbrücken, Essen Philharmonic and Philharmonia Orchestras, the Academy of St Martin in the Fields, Saint Paul Chamber Orchestra and the Orchestre Philharmonique de Radio France. He has forged strong relationships with renowned soloists such as Anne Sophie

von Otter, Joshua Bell, Pinchas Zukerman, Christian Tetzlaff and Viktoria Mullova, among many others. Martín has also commissioned multiple world and regional premieres of works by composers Ellen Reid, Andrew Norman, Missy Mazzoli, Derrick Spiva, Albert Schnelzer, and Juan Pablo Contreras.

Martín is recording a series for Ondine Records with the Gävle Symphony Orchestra; this includes the Brahms Serenades, Songs of Destiny, Brahms choral works with the Eric Ericson Chamber Choir, and a recording of the Brahms Piano Quartet arranged by Schoenberg, which was released in February 2019. He has also recorded Schubert's Ninth Symphony and Beethoven's "Eroica" with Orquestra de Cadaqués and various discs with the Barcelona Symphony Orchestra for Tritó Records. In 2015 he recorded James Horner's last symphonic work Collages for four horns and orchestra with the London Philharmonic Orchestra.

As a flautist, Martín was principal flute of the Royal Philharmonic Orchestra, Chamber Orchestra of Europe, English National Opera, Academy of St Martin the Fields and London Philharmonic Orchestra. Also sought-after as a soloist, he made a recording of Mozart flute concertos with Sir Neville Marriner, the premiere recording of Sinfonietta Concerto for Flute and Orchestra written for him by Xavier Montsalvatge and conducted by Gianandrea Noseda, and Bach works for flute, violin, and piano with Murray Perahia and Academy of St. Martin in the Fields for Sony.

Martín is the Artistic Advisor and previous Artistic Director of the Santander Festival. He was also a founding member of the Orquestra de Cadaqués, with whom he was associated for thirty years, and where he was Chief Conductor from 2012 to 2019. Martín is a Fellow of the Royal College of Music, London, where he was a flute professor. He now enjoys working with many of his former students in orchestras around the world.



Among his generation of concert artists, pianist **Awadagin Pratt** is acclaimed for his musical insight and intensely involving performances in recital and with symphony orchestras.

Born in Pittsburgh, Pratt began studying piano at the age of six. Three years later, having moved to Normal, Ill., he began to study violin. At the age of 16 he entered the University of Illinois where he studied piano, violin, and conducting. He subsequently enrolled at the Peabody Conservatory of Music where he became the first student in the school's history to receive diplomas in three performance areas: piano, violin, and conducting. In recognition of this achievement and for his work in the field of classical music, Pratt received the Distinguished Alumni Award from Johns Hopkins as well as an honorary doctorate from Illinois Wesleyan University after delivering the commencement address in 2012.

In 1992 Pratt won the Naumburg International Piano Competition and two years later was awarded an Avery Fisher Career Grant. Since then, he has played numerous recitals throughout the U.S. His many orchestral performances include appearances with the New York Philharmonic, Minnesota Orchestra and the Pittsburgh, Atlanta, Baltimore, St. Louis, National, Detroit and New Jersey symphonies among others, in addition to many summer festival engagements. Internationally, Pratt has toured Japan four times and performed in Germany, Italy, Switzerland, Poland, Israel, Columbia, and South Africa.

Recent and upcoming appearances include recital engagements in Baltimore, La Jolla, Los

Angeles, Pittsburgh, Ravinia, Lewes, Delaware, Duke University and at Carnegie Hall for the Naumburg Foundation; as well as appearances with orchestras across the country. He serves on the faculty of the Eastern Music Festival in Greensboro, N.C., where he coaches chamber music, teaches individual pianists, and performs chamber music and concertos with the festival orchestra.

Also an experienced conductor, Pratt has conducted programs with the Toledo, New Mexico, Vancouver, Wash., Winston-Salem, Santa Fe, and Prince George County symphonies, the Northwest Sinfonietta, the Concertante di Chicago, and several orchestras in Japan.

A great favorite on college and university performing arts series and a strong advocate of music education, Pratt participates in numerous residency and outreach activities wherever he appears. He is frequently invited to participate on international competition juries.

In November 2009, Pratt was one of four artists selected to perform at an event at the White House that included student workshops hosted by the First Lady, Michelle Obama, and performing in concert for guests including President Obama. He has performed two other times at the White House, both at the invitation of President and Mrs. Clinton.

Pratt's recordings for Angel/EMI include *A Long Way From Normal*, an all Beethoven Sonata CD, *Live From South Africa*, *Transformations*, and an all Bach disc with the St. Lawrence String Quartet. His most recent recordings are the Brahms Sonatas for Cello and Piano with Zuill Bailey for Telarc and a recording of the music of Judith Lang Zaimont with the Harlem Quartet for Navona Records.

Pratt is a professor of piano at the College-Conservatory of Music at the University of Cincinnati. He also served as the Artistic Director of the World Piano Competition in Cincinnati and is the Artistic Director of the Art of the Piano Festival at CCM.



**Ivy Ringel** is the recently appointed Principal Bassoon of the Indianapolis Symphony Orchestra. Prior to her time in Indianapolis, Ringel served as the Principal Bassoon of the

Atlanta Opera Orchestra and the Des Moines Metro Opera Orchestra. As an active freelance musician and teacher in the Atlanta area, she held a teaching position at Morehouse College, and taught masterclasses at Columbus

State University (GA). Ringel performed regularly with orchestras such as the Houston Symphony, Atlanta Symphony, Chattanooga Symphony, Rochester Philharmonic, Louisiana Philharmonic, and the Jacksonville Symphony.

Originally from Hillsborough, North Carolina, Ringel earned her Bachelor of Music degree and Performer's Certificate from the Eastman School of Music, where she studied with John Hunt and Charlie Bailey. She then earned her Master of Music degree at Rice University, studying with Benjamin Kamins. When she is not playing the bassoon, Ringel enjoys cooking, traveling, live music, and hiking.

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**Jun Märkl**, Artistic Advisor to the ISO

**Jack Everly**, Principal Pops Conductor

**Jacob Joyce**, ISO Resident Conductor

**DeHaan Classical Series • Program Fifteen**

Friday, May 20, at 8 p.m.

Saturday, May 21, at 5:30 p.m.

Hilbert Circle Theatre



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JAIME MARTÍN, *Conductor* | AWADAGIN PRATT, *Piano* | IVY RINGEL, *Bassoon*

**Jerod Impichchaaha' Tate** | b. 1968

*Ghost of the White Deer* for Bassoon and Orchestra

**Ivy Ringel**, *Bassoon*

**Jessie Montgomery** | b. 1981

*Rounds* for Piano and String Orchestra

**Awadagin Pratt**, *Piano*

INTERMISSION—Twenty Minutes

**Antonín Dvorák** | 1841–1904

Symphony No. 9 in E Minor, Op. 95 (“From the New World”)

*Adagio — Allegro molto*

*Largo*

*Molto vivace*

*Allegro con fuoco*

Premier Sponsor



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There will be one 20-minute intermission.

Length of performance is approximately one hour and thirty-five minutes.

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



**Jessie Montgomery** is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and

her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21<sup>st</sup>-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*).

Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014)—written to mark the 200<sup>th</sup> anniversary of “The Star-Spangled Banner”—for The Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms on August 7, 2021.

Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for Soprano Julia Bullock, for Sun Valley and Grand Teton Music Festivals, San Francisco and Kansas City Symphonies, Boston and New Haven Symphony Orchestras, and the Virginia Arts Festival (August 7); a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I was waiting for the echo of a better day* (July 8); and *Passacaglia*, a flute quartet for The National Flute Association’s 49<sup>th</sup> annual convention (August 13).

Since 1999, Montgomery has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Montgomery holds degrees from the Juilliard School and New York University and is currently a PhD Candidate in Music Composition at Princeton University. She is professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.





## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

### *Ghost of the White Deer* for Bassoon and Orchestra Jerod Impichchaachaaha' Tate

Born: July 25, 1968, Norman, Oklahoma

Year Composed: 2019

Length: c. 30 minutes

World Premiere: February 2020

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

Instrumentation: Piccolo, 2 flutes, 2 oboes,  
English horn, 2 clarinets, bass clarinet,  
2 bassoons, contrabassoon, 4 horns, 3  
trumpets, 3 trombones, tuba, timpani,  
percussion, harp, piano, strings, and  
solo bassoon

#### AT A GLANCE

• **"I decided I was going to focus solely on American Indian history and culture. And that I would identify as a Chickasaw classical composer. So all of my works are all based in American Indian culture and history"—Jerod Impichchaachaaha' Tate**

"What kind of a composer am I going to be? I decided I was going to focus solely on American Indian history and culture. And that I would identify as a Chickasaw classical

composer. So all of my works are all based in American Indian culture and history."

—Jerod Impichchaachaaha' Tate

*Please note that the use of the terms American Indian and Indian in these notes are used in place of Native American per the custom and wishes of the composer. Jerod Tate has expressed that his identity is American Indian, specifically a member of the Chickasaw Nation of Oklahoma.*

Jerod Impichchaachaaha' (meaning high corn-crib) Tate is a citizen of the United States and the Chickasaw Nation and resides in Norman, Oklahoma. Born in 1968, his parents were actively supportive of his musical talent as a pianist and composer. "At first I didn't mix my identities of being a classically trained musician and being an American Indian. I never saw that there was even a possible relationship between those two until I started composing. And that's when they came together in a way that made me feel just wonderful."

The synthesis was ignited by his studies of Bela Bartók, whom he considered to be "the first ethnomusicologist that was aware of his own folk music; he did it so naturally and so joyfully that I felt the same impulse to do the same thing from where I came from . . . that is what I do. I transcribe American Indian melodies constantly and use that as material. I am looking for a very specific ethos that is specific to American Indian country. I'm really grateful for how this all worked out and I am very fortunate, very happy with what I do." And why does he want to do it? Tate explained, "I have written pieces in a lot of different tribal languages and I am very, very on fire in my passion for bringing our language and culture to the concert state. We belong there, just like we belong in a genetic engineering lab. We belong on the concert stage as well" (WDAV Blog: November 27, 2020).

*Ghost of the White Deer* relates directly to a traditional Chickasaw legend that inspired this bassoon concerto. Tate received his

undergraduate training from Northwestern University and his Master's of Music degree from the Cleveland Institute of Music. His career has been exciting and successful, and he has received more than thirty commissions emanating from the United States and Canada. For many of these, he has drawn on his Chickasaw heritage. The Dallas Symphony Orchestra commissioned *Ghost of the White Deer*, which premiered on February 13, 2020. Tate founded the Chickasaw Chamber Music Festival and co-founded the Chickasaw Summer Arts Academy. He also was a composer-in-residence for the Kennedy Center for Performing Arts in Wyoming and the Grand Canyon Music Festival.

### About the Chickasaw tribe

The indigenous people of northern Mississippi, southwestern Kentucky, northwestern Alabama, and western Tennessee comprised the Chickasaw tribe, which today is the 13<sup>th</sup> largest tribe in the United States. In 1907 they were granted citizenship in the U.S. Today, their headquarters are in Ada, Okla., (where they migrated in 1817), and most of their descendants reside in that state. For many years, their language was primarily oral, with spoken legends passed down for generations. One of these was *Ghost of the White Deer*, honoring this rare albino animal that was considered to be both sacred and magical. Its hide was the favorite material for a wedding dress.

### The legend

"Our American Indian stories are just phenomenal and really lend themselves to theatric expression. The bassoon for me has a timbre that's very close to the deer's voice so I romanticize that, that's the deer call—that's my romantic juices going" (Tate, Feb. 2020).

*Ghost of the White Deer* narrates a love affair between a young warrior (Blue Jay) and his beloved "Bright Moon." Her father, Minko, was the tribal chief who did not think him worthy of his daughter, and told him, "The price for my daughter is one white deer." He

was sure Blue Jay would never be able to pay the price, and Blue Jay told her, "I will return with your bride price in one moon and we will be married. This I promise you." He never returns from the hunt even though he had shot a white deer in the heart. This wounded white deer refused to die and charged Blue Jay with the arrow remaining in its heart "with his red eyes glowing and his horns sharp and menacing." Blue Jay was unfortunately killed. Bright Moon waited faithfully for his return to no avail. She never married and kept a secret vision: she would see a white deer's ghost rising in the smoke of a campfire, still running with the arrow in its heart.

### The structure of the piece

Tate explained, "What I do is I pick certain melodies from my tribe that I like, that I feel work well and I start to expand on those. Of course, I'm abstracting all of this material, so sometimes the melodies are very, very clear as tribal melodies, and other times I'm abstracting them as any artist does. I'm working with melodies and also rhythmic phrases—our phrasing and our singing have a specific meter to it that I utilize which influences all my time signatures, honestly. So that's kind of an example of how this particular piece came to be, and they'll come together a little bit different with each piece, but those are the elements that go into my thinking when I'm writing a work."

### The music

At first, you will hear the deer speaking (the bassoon) in a recitative-like style. The atmosphere is quiet, murmurs stir softly in the background, and the effect is eerie and mysterious. This texture stretches over the musical canvas for a considerable time before the orchestra displays the Indian melodies. Tate explained, "I work with sound icons," comparing his use of traditional flutes and drums in the sound icons to the visual arts in which American Indians are associated (taken from American Composers Forum, Chickasaw Arts

and Humanities, Chickasaw TV.) There are two broad sections in the concerto, separated by a small silence. In the second part, the narrative grows in passion, building on the angst of the tender love story, the savage fight of man and beast, and the tremendous climaxes of failed dreams, as the reality of the couples' sad fate envelops the orchestra and soloist in a massive conclusion and sudden stop.

Mark Ortwein, Assistant Principal Bassoon/Contrabassoon with the ISO has commented, "This work demands tremendous technical skill and uniquely demonstrates the many voices and beguiling nature of the bassoon. It is a beautiful addition to that repertoire and will certainly have a successful future in the years to come."

## Rounds for Piano and String Orchestra Jessie Montgomery

Born: 1981

Year Composed: 2021

Length: c. 15 minutes

World Premiere: March 2022, Hilton Head, South Carolina

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

Instrumentation: Strings and solo piano

### AT A GLANCE

- *Rounds* is inspired by the imagery and themes from T.S. Eliot's poem *Four Quartets*.
- Montgomery also became fascinated by fractals while working on this piece. She suggests that the listener "slow down, listen, and observe both the effect and the opposite effect caused by every single action and moment."

Commissioned by Art of the Piano Foundation for pianist Awadagin Pratt

Co-commissioned by Hilton Head Symphony Orchestra, Baltimore Symphony Orchestra, Colorado Symphony, Indianapolis Symphony Orchestra, IRIS Orchestra, Kansas City Symphony, Milwaukee Symphony Orchestra, Rochester Philharmonic Orchestra, St. Louis Symphony Orchestra

"I am grateful to my friend Awadagin Pratt for his collaborative spirit and ingenuity in helping to usher my first work for solo piano into the world."—Jessie Montgomery

In 2021 Jessie Montgomery was named to the prestigious post of composer-in-residence with the Chicago Symphony Orchestra. This was a well-deserved recognition of the influence and power she has received in the past few years, not only as a composer, but also a violinist, activist, (much of her music is inspired by social and racial issues), and educator. "As an artist, she has a real finger on the pulse of what is going on, a really good sense of what is happening in our country. She has a musical viewpoint that is unique, and so we want to look at her a little more in our concerts" (Florida Orchestra Music Director Michael Francis). She is capable in many genres, and Kurt Loft wrote for the Florida Orchestra in 2021 that, "her original compositions are branding themselves into the repertoire like a hot iron."

The ISO, along with other orchestras in the United States, has co-commissioned *Rounds* for Piano and String Orchestra, her first work for solo piano. It received its world premiere under the baton of Maestro Andreas Delfs with the Rochester Philharmonic Orchestra in their 2021–22 season in Kodak Hall.

### Inspiration for this work

The composer has noted that this work was inspired by T.S. Eliot's poem *Four Quartets*. The lines she selected were from *Burnt Norton* (the first poem):

“At the still point of the turning world. Neither flesh nor fleshless;  
Neither from nor towards; at the still point,  
there the dance is,  
But neither arrest nor movement. And do not call it fixity,  
Where past and future are gathered. Neither movement from nor toward, Neither ascent nor decline. Except for the point, the still point,  
There would be no dance, and there is only the dance.”

At the beginning of the score, she has written a “poetic performance note.” “I set the form of the work as a rondo, within a rondo, within a rondo,” she wrote. “The five major sections are a rondo; Section ‘A’ is also a rondo in itself; and the cadenza—which is partially improvised by the soloist—breaks the pattern, yet contains within it, the overall form of the work.”

To help share some of this with the performers, she included the following note at the start of the score:

“Inspired by the constancy, the rhythms, and duality of life, in order to relevance to form:  
Rondine: AKA Swifts (like a sparrow) flying in circles patterns  
Playing with opposites—dark/light; stagnant/swift  
Fractals—infinite design”

The concerto presents a montage of classical music combining with improvisation, language (note the inspiration from the T.S. Eliot poem quoted above and the message at the top of the score), and “vernacular music,” while also messaging “social justice.” This is an example of music as social text. In his book *Music as Social Text*, John Shepard wrote, “Musical meaning was [often] taken to be located in extra-musical processes. However the epiphenomenal conceptualization did retain the advantage of offering up the possibility of a social theory for music while at the same time guaranteeing conceptual space for an appreciation of the specific qualities of music as a form of human communication.” Thus, music

has the ability to communicate social issues in one way, by the inclusion of different types of music and today’s rebelliousness.

### Finding inspiration

Montgomery stated, “There is a real beauty in trying to found your beauty and your sound: I like to throw other elements into it,” that is, not just conformance to rigid rules and expectations. (Jessie Montgomery: *Conjuring Memories* by Frank Oteri, 2016). “What is it like to be an American?” she asks. “It is a hard question to answer, and very personal. It is a privilege for me to do what I do.” Her mother was active in social justice movements and her father was described as a “rogue artist.” American folk idioms combining with classical music is something she considers to be a strong tradition in our culture. “My connection to that music has now become a part of this multifaceted language I’m drawing from,” she explains. “There’s European classical music, there’s jazz, there’s funk, there’s alternative rock, there’s African music—all these different kinds of music available to us now through recordings, etc., and also through just living in a place where there are a lot of different cultures just banging up against each other. My dad ran a music studio so I was constantly surrounded by all different kinds of music.”

### Advice for listening

Do not try to track what she describes as “a rondo in a rondo in a rondo.” Follow her direction. “This requires that we slow down, listen, and observe both the effect and the opposite effect caused by every single action and moment.”

In short: Let the music embrace you: listen for the opposites linked together. With this simple directive, you can build on understanding not only her inspiration, but the logic of *Rounds* itself.

*Text © T.S. Eliot, Reproduced by courtesy of Faber and Faber Ltd.*

**Symphony No. 9 in E Minor, Op. 95  
("From the New World")  
Antonín Dvořák**

Born: September 8, 1841, Nelahozeves,  
Czechia

Died: May 1, 1904, Prague, Czechia

Year Composed: 1893, New York City,  
New York

Length: c. 41 minutes

World Premiere: 1893, New York City

Last ISO Performance: April 2017 with  
conductor Krzysztof Urbński

Instrumentation: 2 flutes (first doubling  
piccolo), 2 oboes, English horn,  
2 clarinets, 2 bassoons, 4 horns, 2  
trumpets, 3 trombones, tuba, timpa-  
ni, percussion, and strings

## AT A GLANCE

- **Dvořák composed this symphony during the first year that he was living in the U.S.**
- **His experiences in America and his longing for home give this piece of music mixed emotions and a sense of yearning. It is a journey for him as he gets to know America but is missing his beloved Bohemia at the same time.**

Antonín Dvořák became a household name in America after his Symphony Number Nine premiered. Its subtitle was added four days before the premiere. Dvořák explained, "it is the spirit [of indigenous American song] which I have tried to reproduce in my symphony. I have not actually used any of the melodies." The audience insisted that this was truly "American style classical music," and one reviewer speculated that this piece alone could form the foundation for a whole school of national American composition. Once back

in Europe he sent a contradictory signal before a Berlin concert: "I am sending you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of Indian or America themes—that is a lie. I tried to write only in the spirit of those national American melodies."

The music begins with a darkly colored slow introduction featuring a spiritual-like theme sung by oboes, cello, and flutes. Three main themes are the primary focus. Two horns present the first main theme. A small idea piped by oboes and flute (second idea) follows, preceding the famous melody resembling "Swing Low, Sweet Chariot" emerges in the solo flute. Here are all three characters. These are all worked out in a well-crafted development marked by ever increasing passion. A standard recapitulation and stunning coda close the first movement.

The heart of the symphony's success stems from the second movement. A solemn group of chords leads the way for the famous melody sung by English horn. At any point, this subject could have easily been quoting a spiritual song. William Arms Fisher later wrote words to it in the song "Goin' Home."

Dvořák's turbulent scherzo opens with a fiery conflagration and includes two quiet trio sections in the middle (one for flute and oboe, the other for winds), and concludes with all jets roaring. Herein, Dvořák's writing is vigorous, direct, and blasting out the relatively simple tunes. A small coda referencing the first movement's second subject closes this chapter.

A few introductory measures from the strings precede the jaunty first theme produced by horns and trumpets. Clarinets provide a contrasting slow idea. Dvořák then moves into a fusion section filled with earlier ideas, at one point featuring a simultaneous combination of "Goin' Home," the scherzo motive, and finale theme. The final section is announced by trombones in a glittering recall of the opening idea. A brilliant coda concludes the composer's enduring musical tribute to our country.





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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 Seven**

Friday, June 3, at 11 a.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor* | MICHAEL CAVANAUGH, *Pianist & Vocalist*

Selections to be announced from stage.

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

There is no intermission.

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



**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 36-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.

**Jun Märkl**, Artistic Advisor to the ISO

**Jack Everly**, Principal Pops Conductor

**Jacob Joyce**, ISO Resident Conductor

**Printing Partners Pops Series • Program Eight**

Friday, June 3, at 8 p.m.

Saturday, June 4, at 8 p.m.

Hilbert Circle Theatre



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JACK EVERLY, *Conductor* | MICHAEL CAVANAUGH, *Pianist & Vocalist*

Selections to be announced from stage.

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There will be one 20-minute intermission.

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



**Michael Cavanaugh** is the new voice of the American Rock & Roll Songbook and a charismatic performer and musician made famous for his piano/lead vocals in the Broadway

musical *Movin' Out*. Handpicked by Billy Joel to star in *Movin' Out*, Cavanaugh evokes a style rivaling the Piano Man. He appeared in the show for three years with over 1,200 performances and received multiple accolades. The show culminated in 2003 with both Grammy and Tony award nominations.

Cavanaugh began playing at age seven, when his parents bought their first piano. Encouraged by family and friends, and inspired by his hero Billy Joel, Cavanaugh formed his first band at age 10 and began playing local functions, fine-tuning the craft that would become his chosen career. His first full-time gig as a musician was an extended engagement in Orlando, Florida, at a piano bar called Blazing Pianos. In January of 1999, Cavanaugh received an offer that would unknowingly change his life: an opportunity to play Las Vegas at the famed New York, New York Hotel and Casino. It was there that Billy Joel spotted Cavanaugh and joined him on stage one fateful night of February 2001. It only took two songs before Joel was convinced that he had found his new Piano Man: Michael Cavanaugh. Cavanaugh closed up shop at New York, New York and moved to New York City to work alongside Billy Joel and Twyla Tharp to shape the Broadway Musical that would be called *Movin' Out*. In the lead role, he received both Tony and Grammy nominations.

With the close of *Movin' Out* at the end of 2005, Cavanaugh began touring in his own right, creating a show that reinterprets the modern pop/rock songbook. Cavanaugh soon became one of the hottest artists in the private events market, and he continues to perform worldwide for company and charity events as well as sporting events including many PGA tour events, the SuperBowl, and the Indy 500. His interpretation of the modern rock/pop songbook led to Billboard calling him "The New Voice of the American Rock and Roll Songbook," and he was recognized by Reuters as Entertainer of the Year for the private events market.

It wasn't long before symphony orchestras discovered Cavanaugh's talents and audience appeal. He accepted his first orchestral booking, "Michael Cavanaugh – The Songs of Billy Joel and More," which debuted in April 2008 with the Indianapolis Symphony and continues to tour today. In October 2008, he signed with Warner/ADA to distribute his first CD, *In Color*. In June 2010, Cavanaugh debuted his second symphony show in the Generations of Rock series titled "Michael Cavanaugh: The Songs of Elton John and More" and then debuted his third symphony show, "Singers and Songwriters: the Music of Paul Simon, Neil Diamond and James Taylor," in 2012. In 2015, he debuted his fourth symphony show: "Rockin' Christmas with the Pops." He continues to tour all four symphony productions along with performing with his band in performing arts centers and other public venues.

"The Way I Hear It", his second commercial album, was released in April 2017, and it debuted at #17 on the Billboard Heatseekers chart.

In 2020, Michael Cavanaugh reached the POLLSTAR Live75, recognized as one of the top 75 active touring acts in the country.

**Jun Märkl**, Artistic Advisor to the ISO

**Jack Everly**, Principal Pops Conductor

**Jacob Joyce**, ISO Resident Conductor

**DeHaan Classical Series • Program Sixteen**

Friday, June 10, at 8 p.m.

Saturday, June 11, at 5:30 p.m.

Hilbert Circle Theatre



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JUN MÄRKLE, *Conductor* | STEWART GOODYEAR, *Piano*

**Emmanuel Chabrier** | 1841–1894

*España*

**Maurice Ravel** | 1875–1937

*Alborada del gracioso*

**Manuel de Falla** | 1876–1946

*Nights in the Gardens of Spain* for Piano and Orchestra

*In the Gardens of the Generalife*

*A Distant Dance*

*In the Gardens of the Sierra de Córdoba*

**Stewart Goodyear**, *Piano*

INTERMISSION—Twenty Minutes

**Maurice Ravel** | 1875–1937

*Rapsodie espagnole*

*Prélude à la nuit*

*Malagueña*

*Habañera*

*Feria*

**Nikolai Rimsky-Korsakov** | 1844–1908

*Capriccio espagnol*, Op. 34

*Alborada*

*Variazioni*

*Alborada*

*Scena e canto gitano*

*Fandango asturiano*

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*This performance is endowed by Frank C. Springer Jr.*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and thirty-five minutes.

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.



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Proclaimed “a phenomenon” by the *Los Angeles Times* and “one of the best pianists of his generation” by the *Philadelphia Inquirer*, **Stewart Goodyear** is an accomplished concert pianist,

improviser and composer. Goodyear has performed with, and has been commissioned by, many of the major orchestras and chamber music organizations around the world.

Last year, Orchid Classics released Goodyear’s recording of his suite for piano and orchestra, *Callaloo* and his piano sonata. His recent commissions include a Piano Quintet for the Penderecki String Quartet, and a piano work for the Honens Piano Competition.

Goodyear’s discography includes the complete sonatas and piano concertos of Beethoven, as well as concertos by Tchaikovsky, Grieg, and Rachmaninov, an album of Ravel piano works, and an album titled *For Glenn Gould*, which combines repertoire from Gould’s U.S. and Montreal debuts. His Rachmaninov recording received a Juno nomination for Best Classical Album for Soloist and Large Ensemble Accompaniment. Goodyear’s recording of his own transcription of Tchaikovsky’s *The*

*Nutcracker* (Complete Ballet), was chosen by the *New York Times* as one of the best classical music recordings of 2015. His discography is released on the Marquis Classics, Orchid Classics, and Steinway and Sons labels. His new album, *Phoenix*, was released on the Bright Shiny Things label in October 2021, and includes Mussorgsky’s *Pictures at an Exhibition*.

Highlights for the 2021–22 season include his first performance at the Isabella Stewart Gardner Museum, return engagements at the Chamber Music Society of Detroit, the Ladies Morning Musical Club (Montreal, Canada), l’Orchestre Symphonique de Quebec, Saint Paul Chamber Orchestra, the Buffalo Philharmonic, the Vancouver and Indianapolis Symphonies, and his debut with the National Symphony Orchestra (Washington, D.C.).



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DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

## *España*

Emmanuel Chabrier

Born: January 18, 1841, Ambert, Puy de  
Dôme, France

Died: September 13, 1894, Paris

Year Composed: 1883

Length: c. 8 minutes

World Premiere: 1883, Paris, France

Last ISO Performance: November 2021  
with conductor Jack Everly

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

### AT A GLANCE

- Chabrier was considered a child prodigy and created his first compositions when he was 8. However, he studied law and spent almost 20 years working for the French Ministry of the Interior.
- *España* assured Chabrier's fame. He composed it following a trip to Spain and it captures the excitement and color of the Andalusian music that he heard there.

In 1883 Emmanuel Chabrier composed and premiered his charming confection *España*, rhapsody for orchestra, after a visit to Spain the previous year. Paris was the site of the premiere, dedicated to and conducted by Charles Lamoureux. Success was immediate.

In those years, French composers were very attracted to the exoticism of Spain, leading to the old cliché that “the best Spanish music has been written by foreigners.” Spain’s flamenco music, jotas, seductive malagueñas, unique melodies, and syncopated cross rhythms inspired and seduced the imaginations of composers. Even though Spain was right next door to France, it truly was a different world. Chabrier knew this and wrote, “My rhythms, my tunes will arouse the whole audience to a feverish pitch of excitement: everyone will embrace his neighbor madly!”

Sometimes it has been said that *España* is “Long on effect and short on the demands of the listener.” Although it is only eight minutes long, the duration belies its potent evocation of the Spanish world. *España* opens with a staccato melody before moving on to the lyrical section sung by French horns, bassoons, and celli. The source for these are the Spanish dances jota aragonesa and malagueña. Their special rhythms dance around the basic 3/8 meter, but frequent accent displacement creates thrilling unpredictability and surprise. Strumming orchestral figuration and guitar-like passages for two harps and strings and a tambourine place this work unmistakably in the Spanish atmosphere and idiom.

Chabrier’s *España* fueled an appetite for Spanish elements that can be seen in Debussy’s *Iberia*, Lalo’s *Symphonie Espagnole*, and Ravel’s *Rapsodie espagnole*. However, it was de Falla who commented that “no Spanish composer had better captured the spirit of Spanish dance [than Chabrier].”



*Alborada del gracioso*  
Maurice Ravel

Born: March 7, 1875, Ciboure, France

Died: December 28, 1937, Paris, France

Years Composed: 1904–1905

Length: c. 8 minutes

World Premiere: 1919, Paris, France

Last ISO Performance: November 2012

with conductor Eugene Tzigane

Instrumentation: 3 flutes (third doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, and strings

## AT A GLANCE

• “I understand your bafflement over how to translate the title ‘*Alborada del gracioso*.’ That is precisely why I decided not to translate it.”—Ravel

• *Alborada del gracioso* started as a piano piece, the fourth in Ravel’s *Miroirs*. He wrote *Alborada* in 1905 but didn’t orchestrate it until 1918.

In Spanish, *Alborada* means “morning music,” which is music performed at dawn to inaugurate a festival or perhaps to honor someone. “*Del gracioso*” means “of the buffoon,” or of a comedic personality, sometimes used as a generic clown or servant character in Spanish plays, especially those of Calderon and Lope de Vega. In this case, “Morning Song of the Jester” suffices as a translation.

In 1905, Ravel composed a set of piano pieces titled *Miroirs* (Mirrors), which included some of his earliest Spanish-style music. *Alborada del gracioso* is number four in the set and was dedicated to his friend M.D. Calvocoressi, a

music critic and scholar. The composer had acquired his interest in Spain and its music as a birthright. His mother was Basque, and he was born in Ciboure, the Basque-Pyrenees region of France. Although the family moved to Paris when he was a three-month-old infant, a Spanish atmosphere undoubtedly existed at home during his youth, and visits to Spain were part of his life.

One of Ravel’s biographers, Andre Soares, wrote, “I recognize Spain in every part of Ravel: in what he is and what he does.” The Spanish influence appears in some of his most attractive music such as *Habanera*, *Rapsodie Espagnole*, *Bolera*, *L’Heure Espagnole*, *Don Quichotte a Dulcinee*, and the *Alborada del gracioso*.

In 1918, the composer wrote an orchestral transcription of the piano piece for a ballet performance. That work had included incredible keyboard technical demands such as rapidly repeated notes (herein extended with “glee and a certain cruelty” according to James Gibb), double glissandi in fourths, seguidilla rhythms (a seguidilla is a Spanish dance), guitar imitations, recitative passages, and a lyrical copla. It is a glamorous vehicle for keyboard athletes, and when it premiered in Paris, the audiences went wild with the performance by pianist Ricardo Vines.

Ravel’s orchestration is masterful throughout; it never betrays keyboard origins. Rhythms and tunes are deeply Spanish, and special effects such as flutter tonguing woodwinds, a trombone glissando, strings divided into 24 parts with different articulations, and castanets create an evocation of Spain and vivid coloration that is splendid. The form is tripartite and easily followed.

*Alborada del gracioso* opens with guitar-like chords created by pizzicato strings and harp. This is followed by a Spanish-style melody

(spinning into a multicolored presentation of dawn and the jester's fun), which grows into a large climax. A center section features a mournful idea presented by solo bassoon before the initial revelry resumes for an enthusiastic conclusion.

## *Nights in the Gardens of Spain* for Piano and Orchestra Manuel de Falla

Born: November 23, 1876, Cádiz, Spain

Died: November 14, 1946, Alta Gracia,  
Argentina

Years Composed: 1911–1915

Length: c. 23 minutes

World Premiere: April 1916, Madrid,  
Spain

Last ISO Performance: January 2000 with  
conductor Kazuyoshi Akiyama and  
soloist Enrique Graf, piano

Instrumentation: 3 flutes (third doubling  
piccolo), 2 oboes, English horn,  
2 clarinets, 2 bassoons, 4 horns, 2  
trumpets, 3 trombones, tuba, timpani,  
percussion, harp, celesta, strings, and  
solo piano

### AT A GLANCE

- In this piece, de Falla is trying to create the sights and sounds of spending a night in a Spanish garden, from a warm breeze to the scent of the citrus trees.
- De Falla is remembered as one of the most important composers to capture the spirit and essence of Spain.

Between 1909 and 1915, Manuel de Falla composed one of his most sensually exquisite works, *Nights in the Gardens of Spain*. The lush, rhapsodic nature of the music and the vibrant orchestral colors have made it a

deserved favorite of audiences from that time to the present. This piece is one of the most significant and beautiful examples of musical impressionism in the repertoire.

The three nocturnes began as a set for solo piano, but upon the urging of Albeniz and the pianist Ricardo Viñes, de Falla expanded the setting into a work for orchestra within which the piano is featured. The composer started his nocturnes in Paris, but did not finish them. When de Falla returned to Sitges (near Barcelona) he viewed many paintings of Spanish gardens by Santiago Rusiñol and some conjecture that these paintings were his real inspiration to finish the piece. De Falla's biographer, George Jean-Aubry, wrote, "De Falla is much more than a painter of Spain. He is an invoker of Spanish emotion, often the most hidden, and the most reserved. Nothing is more strongly colored by the play of lights and shadow skillfully contrived. The force and simplicity of the effects are remarkable."

De Falla explained, "If these symphonic impressions have achieved their object, the mere enumeration of their titles should be a sufficient guide to the listener. Although in this work—as in all which have a legitimate claim to be considered as music—the composer has followed a definite design . . . the end for which it was written is no other than to evoke places, sensations, and sentiments. The themes employed are based in rhythms, modes, cadences, and ornamental figures which distinguish the popular music of Andalusia, though they are rarely used in their original forms; and the orchestration frequently employs and employs in a conventional manner, certain effects peculiar to the popular instruments used in those parts of Spain. The music has no pretensions to being descriptive; it is merely expressive. But something more than the sounds of festivals and dances have inspired these evocations in sound, for melancholy and mystery have their part also."

The first movement is titled *In the Gardens of the Generalife*. The Generalife (a Spanish summer palace) probably dates from the end of the thirteenth century, although it has undergone several restorations. The title puts us in its garden with clipped hedges, fountains, and cypress avenues recalling a Moorish character. The music is marked *allegretto tranquillo e misterioso*. W.R. Anderson described the scene, saying, “This is the hill garden at Granada with its fountains and ancient cypresses contemplating the city below. We come upon the music as if eavesdropping. In the influences of the night, the fountains, dreamy patios, melancholy thickets, and flowering pomegranates in the summer palace of the Moorish sultan, we can feel a sense of mystery and the ghosts of the past.”

The music opens with a delicate viola solo supported by harp and chords from the strings and brass. The piano takes a turn at the theme with a highly decorated inverted form. The orchestra surges forth with a second lush idea, which is then taken up by the soloist. The orchestra re-enters and leads us to a brief piano cadenza, closing with a horn statement of the opening theme at the close.

The second movement is titled *A Distant Dance* (*allegretto giusto*.) De Falla never identified where this garden was located. W. R. Anderson explains, “About us again are the orange trees, the myrtles and the palms, the splashing waters. Mandolins and guitars play . . . coming nearer in the gentle wafts of tone now upborne, now falling on the light breeze.” Flute and English horn are given the first melody of this section, which is followed by a delightful dance presented from the flute and strings. The piano plays only briefly. This nocturne leads directly to the last section via a bridge in violin tremolos.

The third movement is titled *In the Gardens of the Sierra de Córdoba* (*vivo*.) W. R. Anderson’s words again capture the scene, saying, “We are

on the mountainside, at a party . . . Here is music wilder, rougher than before, still more deeply rooted in the East, in impassioned feeling and primitive power. We may well feel like the sleeper awakened in the *Arabian Nights* for we seem to hear and see with senses other than our own while yet we know we do not merely dream. It is one of the finest romantic explorations of our day.” The opening is quite serious, but then gives way to power and dynamic energy, which is released at every opportunity. The close returns to the quiet, somber mood with which this nocturne began.

### *Rapsodie espagnole* Maurice Ravel

Born: March 7, 1875, Ciboure, France

Died: December 28, 1937, Paris, France

Years Composed: 1907–1908

Length: c. 16 minutes

World Premiere: March 1908, Paris, France

Last ISO Performance: March 2019 with  
conductor Jacob Joyce

Instrumentation: 2 piccolos, 2 flutes, 2  
oboes, English horn, 2 clarinets, bass  
clarinet, 3 bassoons, contrabassoon, 4  
horns, 3 trumpets, 3 trombones, tuba,  
timpani, percussion, celesta, 2 harps,  
and strings

### AT A GLANCE

- This was Ravel’s first published piece written specifically for orchestra.
- *Rapsodie espagnole* was the first of many compositions that Ravel wrote that were Spanish in inspiration, style, or content.
- Ravel was excellent at interpreting dance, and this piece is evidence of his knowledge and skill.

In 1905, Ravel tried one last time to receive a coveted *Prix de Rome*—he was almost thirty years old, which was the age limit. His failures to win in three previous attempts were public knowledge, and when the fourth attempt also failed, the public sniffed a scandal in the judging and was incensed. The furor paid off for the composer, and his music was suddenly seen as part of a new generation, forward-looking and not locked up in the stuffiness of the Conservatory. Spurred on and stimulated by sympathetic publicity as the injured underdog, Ravel entered a period of heightened activity, producing two of his most famous works in 1907: *L'Heure Espagnole* and the orchestral suite *Rapsodie espagnole*.

Ravel's association with Spain began early in life. His home had been near the Spanish border, where the Basque culture consistently seeped into France. His mother was Spanish and had often sung Spanish folksongs to the youngster. Spanish music, the language, and its inflections were embedded deeply within the French composer. One of his most significant early works was *Habanera* (1895), which became the basis of the third movement of *Rapsodie*.

## Inside the piece

*Rapsodie* consists of a soft introductory *Prélude*, followed by three Spanish dances: *Malagueña*, *Habanera*, and *Feria*. *Prélude à la nuit* begins with a soft, four-note descending motif in muted violins and violas spaced two octaves apart. This motif pervades the entire movement. Placing the strings two octaves apart creates a magical effect: serene, clear, and delicate. Gradually, different sections of the orchestra share the motif before a cadenza for clarinets moves us into a second episode, introducing a new theme from the double basses, bassoons, and muted trumpets. The misty atmosphere is enhanced by arpeggiated harmonics for solo violin.

A *Malagueña* is a dance originating in Malaga, often grouped with the *Fandango* and *Rondeña*. It is usually in 3/8 meter and accompanied by guitar and castanets. Ravel's *Malagueña* begins with a small ostinato (repeated) pattern, plucked by the basses. Assorted ideas fly around the orchestra over this popping undercurrent before a trumpet emerges with a fully developed tune. The section closes quietly, as if evaporating into the air.

The second movement, *Habanera* is a dance that originated in Africa, emigrating to Spain and on to Cuba. It has also been called a *Contradanza criolla*. The hypnotic rhythm of the base and swaying melody creates a winning sensuality. "This section, with its ostinato pedal point and its chords with multiple appoggiaturas, contains the germ of several elements which were to predominate in my later compositions," Ravel commented.

Ravel's *Feria* is the longest of the movements, occupying more than half of the total suite. The composer releases a full palette in this section, displaying his knowledge and control of the features of Spanish musical identity. Music critic Olin Downes wrote that in this section, "Ravel emptied his whole box of paints. It is a brilliantly fantastic hurly-burly, a medley of gorgeous and delicate hues, grotesque humor, ingenious and enchanting arabesques." The main sections are constructed from three ideas: a repetitive flute figure, a castanet-like twirl from the trumpets, and a perpetual motion figure in the winds. The three smaller sections of the entire movement consist of two roaring outside parts, separated by a contrasting middle area featuring the English horn and clarinet, recalling the principal theme of the first movement.

*Rapsodie* is one of the meticulously polished jewels of Ravel's repertoire, successfully transporting audiences from then to now in an enchanting journey to Spain.

*Capriccio espagnol*, Op. 34  
Nikolai Rimsky-Korsakov

Born: March 18, 1844, Tikhvin, Russia  
 Died: June 21, 1908, Lyubensk, Russia  
 Year Composed: 1887  
 Length: c. 16 minutes  
 World Premiere: October 1887, St. Petersburg, Russia  
 Last ISO Performance: November 2012  
 with conductor Eugene Tzigane  
 Instrumentation: Piccolo, 2 flutes, 2 oboes  
 (one doubling English horn), 2 clarinets,  
 2 bassoons, 4 horns, 2 trumpets,  
 3 trombones, tuba, timpani, percussion,  
 harp, and strings

AT A GLANCE

- Rimsky-Korsakov never visited Spain, but he was fascinated by the color and variety of Spanish folk music.
- *Capriccio espagnol* is in five movements, each one based on Spanish song types.

“This piece was meant to glitter with dazzling colors . . .” —Rimsky-Korsakov

In the 1880s, Rimsky-Korsakov became interested in Spanish music, and his original intent was to write a piece for violin and orchestra. By 1887, the work had evolved into a show-piece for orchestra, and this was the outcome of his Spanish investigations. On November 12 of that year, *Capriccio espagnol* premiered in St Petersburg to such acclaim that it was repeated on the spot.

In his autobiography *My Musical Life*, Rimsky-Korsakov wrote, “The opinion formed by both critics and the public, that the *Capriccio* is a magnificently orchestrated piece, is wrong. The *Capriccio* is a brilliant composition for the orchestra. The change of timbres,

the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, and so on, constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes, of dance characters, furnished me with rich material for putting in use multiform orchestral effects. All in all, the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.”

The first of five sections opens with a bright *Alborada* (*vivo e strepitoso*). The music is march-like, brilliantly moving with sporting winds taking the limelight while leading the parade. A sudden pause marks the declamation of a beautiful, soft theme coming from French horns, all moving together. Strings pick up on the idea and declaim their version before a wind section takes leadership with orchestral responses. A small pause clears the air before strings emerge with a luxuriant, legato theme, played at a deliberate pace with moderate dynamics.

The second section, *Variazioni* (*andante con moto*), presents the variants, shared throughout the orchestra.

The third section offers a reprise of the *Alborada* (*vivo e strepitoso*) with the violin receiving the clarinet idea from the first movement.

The fourth section *Scena e canto gitano* (*allegretto*) jumps forward with a brass fanfare, drums, and violin cadenza. Various instruments are given solo roles before the splendid conclusion.

The fifth section, *Fandango asturiano* (*viva-ce assai*) references a fandango dance titled “Fandango of the Asturias,” which is fueled by cymbals and castanets, all orchestra resources closing with the opening *Alborada* theme.

**Jun Märkl**, Artistic Advisor to the ISO

**Jack Everly**, Principal Pops Conductor

**Jacob Joyce**, ISO Resident Conductor

## DeHaan Classical Series • Program Seventeen

Friday, June 17, at 8 p.m.

Saturday, June 18, at 5:30 p.m.

Hilbert Circle Theatre



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JUN MÄRKEL, *Conductor* | RACHELE GILMORE, *Soprano*  
KELLEY O'CONNOR, *Mezzo-Soprano* | PAUL APPLEBY, *Tenor*  
ANDREW FOSTER-WILLIAMS, *Bass Baritone* | ERIC STARK, *Indianapolis Symphonic Choir*  
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INDIANAPOLIS CHILDREN'S CHOIR

**Felix Mendelssohn** | 1809–1847

*Elijah*, Op. 70  
*Part I*

INTERMISSION—Twenty Minutes

*Part II*

**Rachele Gilmore**, *Soprano*  
**Kelley O'Connor**, *Mezzo-Soprano*  
**Paul Appleby**, *Tenor*  
**Andrew Foster-Williams**, *Bass Baritone*  
**Indianapolis Symphonic Choir**  
**Indianapolis Children's Choir**

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Length of performance is approximately two hours and forty minutes.  
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See Jun Märkl's biography on page 47.





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### PERFORMANCES

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  
*The Runaway Strings* – JCPL Clark Pleasant Branch

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Indiana's best holiday tradition for families returns this December! Las Vegas showman Frankie Moreno returns as host of AES Indiana *Yuletide Celebration* along with Maestro Jack Everly and the fabulous ISO. The stage will light up with holiday magic as Moreno brings his piano and vocal talent to the stage alongside a cast of singers, dancers, and friends from the North Pole.



TICKETS ON SALE IN AUGUST

Visit **IndianapolisSymphony.org** for more information



Acclaimed for her “silvery soprano, with an effortless-ness that thrills her audience,” **Rachele Gilmore** is consistently praised as “the vocal stand-out” on both opera stage and in the concert hall.

A renowned bel canto singer,

her repertoire spans a wide range, including Donizetti, Mozart, Verdi, Strauss, as well as the French and modern composers. She is a regular performer in America, Europe, and Asia and has performed in many of the world’s most prestigious opera houses, including The Metropolitan Opera, Teatro alla Scala, Bayerische Staatsoper, La Monnaie, Grand Théâtre de Genève, and Festival d’Aix en Provence. She has also regularly appeared with the Los Angeles Philharmonic under the baton of Gustavo Dudamel, as well as the Pittsburgh Symphony Orchestra led by Manfred Honeck. Her signature roles among many, include Lucia in Lucia di Lammermoor, Gilda in Rigoletto, Olympia in *Les contes d’Hoffmann*, Zerbinetta in *Ariadne auf Naxos*, Ophélie in *Hamlet*, as well as Alice in Unsuk Chin’s *Alice in Wonderland*.

This season, Gilmore appears with the San Francisco Symphony as the soprano soloist for Handel’s *Messiah*, the Rochester Philharmonic Orchestra as Gretel in performances of Humperdinck’s *Hansel and Gretel*, the Indianapolis Symphony for Mendelssohn’s *Elijah*, and bows with the Montgomery Symphony for a Valentine’s Day program.

Recently, Gilmore was seen as Olympia in *Les contes d’Hoffmann* with Teatro Colón in Buenos Aires, in her role debut as Giulietta in Bellini’s *I Capuleti e i Montecchi* with Opera San Antonio and as Blondchen in *Die Entführung aus dem Serail* with Lyric Opera of Kansas City. In concert she returned to the Pittsburgh Symphony, reuniting with Maestro Manfred Honeck for performances of Marzelline in the 1806 version of Beethoven’s *Fidelio*.



Possessing a voice of uncommon allure, the Grammy® Award-winning mezzo-soprano **Kelley O'Connor** is one of the most compelling performers of her generation.

In the 2021–22 season Kelley

O'Connor returns to the Concertgebouworkest for performances of Liebertson's *Neruda Songs* led by Stéphane Denève and a robust North American concert calendar includes performances of the Mozart *Requiem* with Fabio Luisi conducting the Dallas Symphony Orchestra, Beethoven's Ninth Symphony with Juraj Valčuha and the Minnesota Orchestra, Mahler's *Das Lied von der Erde* with Asher Fisch and the Seattle Symphony, Mahler's Second Symphony with Andrés Orozco-Estrada and the Houston Symphony, and with the Atlanta Symphony Orchestra both the title role of Humperdinck's *Hansel und Gretel* led by Donald Runnicles and Mahler's Third Symphony with Robert Spano.

Sought after by many of the most heralded composers of the modern day, Kelley O'Connor has given the world premieres of Joby Talbot's *A Sheen of Dew on Flowers* with the Britten Sinfonia, Bryce Dessner's *Voy a Dormir* with the Orchestra of St. Luke's at Carnegie Hall, Osvaldo Golijov's *Ainadamar* at the Tanglewood Music Festival, and John

Adams' *The Gospel According to the Other Mary*, written for Kelley O'Connor, which has been performed under the batons of John Adams, Gustavo Dudamel, Grant Gershon, Gianandrea Noseda, Sir Simon Rattle, and David Robertson.

She continues to be the eminent living interpreter of Peter Liebertson's *Neruda Songs* having given this moving set of songs with Christoph Eschenbach and the National Symphony Orchestra, with Bernard Haitink and the Chicago Symphony Orchestra, with Robert Spano and the Minnesota Orchestra, and with David Zinman and the Berliner Philharmoniker and the Tonhalle-Orchester Zürich among many others.

Her vivid discography includes Mahler's Third Symphony with Jaap van Zweden and the Dallas Symphony Orchestra, Liebertson's *Neruda Songs*, Golijov's *Ainadamar*, and Michael Kurth's *Everything Lasts Forever* with Robert Spano and the Atlanta Symphony, Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra.



Admired for his interpretive depth, vocal strength, and range of expressivity, **Paul Appleby** is one of the most sought-after voices in the lyric tenor repertoire.

Paul Appleby's calendar for the 2021–22 season

includes Metropolitan Opera productions of *Die Meistersinger von Nürnberg* led by Sir Antonio Pappano and *Rodelinda* conducted by Harry Bicket, and the tenor makes a company debut with Oper Köln in the title role of a new production of *Béatrice et Bénédict* under the baton of François-Xavier Roth.

With pianist Conor Hanick, Appleby gives a North American recital tour with performances in New York City, Philadelphia, Berkeley, and Sacramento. In association with the American Modern Opera Company (AMOC) of which he is a founding core member, Appleby appears in a range of programming throughout the United States including performances in the Bay Area and at the Ojai Festival; AMOC is only the second ensemble, and first explicitly interdisciplinary company, to hold the position of Music Director in the Ojai Festival's 75-year history.

Appleby's operatic performances span both world premieres and beloved classics and he has bowed on many of the world's greatest opera stages including at Dutch National Opera, Festival d'Aix-en-Provence, Glyndebourne, Metropolitan Opera, Oper Frankfurt, San Francisco Opera, and Washington National Opera. No less impressive is his symphonic career, which

includes performances under the batons of Ivor Bolton, John Butt, Gustavo Dudamel, Manfred Honeck, Philippe Jordan, Yannick Nézet-Séguin, and David Zinman amongst many others.

Respected as a consummate recital artist, Appleby has given solo appearances at Wigmore Hall with Malcolm Martineau, has toured North America extensively with pianists Conor Hanick, Natalia Katjukova, and Ken Noda, and was hosted by The Schubert Club for a range of recitals with pianist Wu Han including the tenor's first performance of *Winterreise*.

His discography includes Nico Muhly's *Two Boys*, released by Nonesuch, recorded live by the Metropolitan Opera; DVDs of Glyndebourne's acclaimed presentation of Handel's *Saul* and Berlioz's *Béatrice et Bénédict* released commercially by Opus Arte; *Dear Theo*, the first album dedicated solely to works by composer Ben Moore released by Delos; and *Songs and Structures*, a portrait album of recent vocal and chamber works by composer Harold Meltzer released on Bridge Records.



Bass-baritone **Andrew Foster-Williams** enjoys a vibrant career on both the opera and concert stage and is graced with a vocal versatility allowing him to present a repertoire ranging from the classics of Bach, Beethoven, Handel, Mozart,

and Weber to works of Romantic and Neoclassical masters such as Berlioz, Britten, R. Strauss, Stravinsky, and Wagner.

An impressive line-up of concert invitations has taken Andrew Foster-Williams to major stages with the most celebrated orchestras and conductors of our day including the Cleveland Orchestra with Franz Welser-Möst, New York Philharmonic with Jaap van Zweden, Philadelphia Orchestra and Yannick Nézet-Séguin, London Philharmonic Orchestra with Vladimir Jurowski, Salzburg Mozarteum with Ivor Bolton, San Francisco Symphony and Michael Tilson Thomas, Concertgebouw Orkest with Richard Egarr, Hong Kong Philharmonic under Edo de Waart, and the London Symphony Orchestra with Sir Colin Davis.

Andrew Foster-Williams offers a concert repertoire as diverse as it is broad including Bach's *Matthäus-Passion* and *Johannes-Passion*, Brahms' *Ein deutsches Requiem*, Beethoven's Ninth Symphony, Britten's *War Requiem*, Haydn's *Die Jahreszeiten*, Janáček's *Glagolitic Mass*, Mahler's Eighth Symphony, Mendelssohn's *Elijah*, Schoenberg's *Gurre-Lieder*, and Walton's *Belshazzar's Feast*. The professional esteem and critical success of Andrew Foster-Williams has garnered

collaborations with David Afkham, Herbert Blomstedt, Karina Canellakis, William Christie, Teodor Currentzis, Phillipe Herreweghe, Andrew Manze, Paul McCreeh, Cornelius Meister, Marc Minkowski, Hervé Niquet, Vasily Petrenko, David Robertson, Ulf Schirmer, Dalia Stasevska, Emmanuel Villaume, and Lorenzo Viotti among many others.

Boasting an extensive discography, Andrew Foster-Williams' commercial releases include Beethoven's *Cantata on the Death of Emperor Joseph II* with the San Francisco Symphony (Tilson Thomas) released on SFSMedia, *The Seasons* with the London Symphony Orchestra (C.Davis) on LSO Live and with Gabrieli Consort & Players (McCreeh) on Signum, and *HMS Pinafore* with the Orchestra of Scottish Opera (Egarr) on Linn. Performances captured for DVD include a Gramophone Award-winning *The Fairy Queen* with Glyndebourne Festival Opera (Christie) and *Guillaume Tell* (Fogliani).

# Eric Stark, Indianapolis Symphonic Choir Artistic Director



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.



# Michael Davis, Indianapolis Symphonic Choir Assistant Artistic Director

June  
17–18



**Dr. Michael Davis**, Assistant Artistic Director, began serving the Indianapolis Symphonic Choir in 2002 and has held multiple roles during his tenure. He brings over 20 years of experience performing, preparing, and conducting choral masterworks and has worked with conductors including Robert Shaw, Neville Marriner, Peter Schreier, Raymond Leppard, Charles Dutoit, Vance George, Margaret Hillis, Don Neuen, Nicolas McGegan, Mario Venzago, Erich Kunzel, Jack Everly, Patrick Quigley, Michael Christie, and Krzysztof Urbanski. He served as chorus master for the Symphonic Choir's world premiere (2015) and Carnegie Hall performance of Mohammed Fairouz's commissioned oratorio *Zabur*, released by Naxos Records (both 2016). His work conducting the Indianapolis Chamber Orchestra was included on *Festival of Carols* (Naxos 2019) featuring the Indianapolis Symphonic Choir and Sylvia McNair. He was invited to conduct a performance of Herbert Howells' *Requiem* at Carnegie Hall featuring the Indianapolis Symphonic Choir and Ball State University Singers in May 2022, one of the first performances of its kind following the pandemic-related performance restrictions.

Davis has directed, managed, and performed concert tours nationally (44 states) and internationally (Europe, Asia, Canada). He possesses a uniquely eclectic background in professional performance spanning nearly 40 years in genres including bluegrass, jazz, western-swing, and country music on instruments including piano, guitar, dobro, mandolin, and fiddle. He is currently Minister of Music at First Presbyterian Church in Noblesville, Ind., and is a past director/producer of the critically acclaimed Ball State University Singers, "Indiana's Official Goodwill Ambassadors."

In addition to his musical endeavors, Davis has held corporate leadership positions managing people, projects, and teams for multi-regional financial institutions and community banks for 15 years and has served and advised leaders from large corporations, small businesses, non-profit organizations, and churches. Also active within the community, he is a past board chair and artistic advisor for Matthew's Voices—a choir engaging with people living on the streets of Indianapolis through the restorative power of singing.

Davis holds degrees in conducting and vocal performance, and the Doctor of Arts degree in Choral Conducting and Higher Education Administration and Leadership from Ball State University. He is currently pursuing the Master of Social Work degree from Indiana University. He has held teaching positions at Manchester University and Ball State University.

The **Indianapolis Symphonic Choir** is proud to be one of the nation's most established and dynamic musical institutions, and 2021–22 marks its 85<sup>th</sup> 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.



## Staff

Eric Stark, *Artistic Director*

Michael Davis, *Assistant Artistic Director*

David Duncan, *Keyboard Artist*

Alejandro Reyna, *Conducting Fellow*

Liam Bonner, *Executive Director*

Kara Stolle, *Production Specialist*

## Soprano 1

Marilyn Baumgardt  
Miranda Bray  
Emily Carson Dunn  
Michelle Cohen  
Natasha Cole  
Cindy Colter\*  
Shannon E. Gardner  
Deborah Mongold-  
Habing  
Danielle Hartman  
Quay Kester  
Raemina Neal  
Timyael Novicki  
Lauren M. Richmond  
Olesya Savinkova  
Stephanie Shaw  
Nalani Smith  
Natalie Spruell  
Rowan Squire-Willey  
Yolanda Valdivia  
Pamela Walters  
Bethany Watson  
Suellen Williams  
Mary Jo Wright

## Soprano 2

Kristen Bremmer  
Laura Brueckmann  
Emily Cline  
Sharon Cruz  
Jennifer Dorantes  
Diane Hall\*  
Alannah Georgiana  
Karen L. Jacobs  
Jessica Johnson  
Debbie Jones\*  
Lisa Kennedy  
Christina Merriott  
Laura Nagle  
Tran K. Nguyen  
Emily Pollen  
Micci Richardson\*  
Ingrid Rockstrom\*  
Deborah Smith\*  
Chi Uchendu  
Judith Ann Wilson\*  
Kendra Younker

## Alto 1

Hannah Arnold  
Deana Beecher\*  
Marie S. Butz\*

Cindy Carr  
Kimberly DiCamilla  
Holly Beasley Erickson\*  
Dana Kemack Goot  
Jane E. Gosling  
Ruth Smith Green  
Janet Hock  
Laura Howie-Walters  
Julia Keller-Welter  
Susan Kniola  
Rachel Kohler  
Mary Leslie Ordo  
Julie Lynn Paavola  
Erin Quandt  
Peg Strodtbeck  
Kim Van Valer  
Cherilyn Wiliams

## Alto 2

Revy Bailey  
Keby Baker  
Janice Bilby\*  
Sarah Bennett  
Ann Carlson  
Alanna Echols  
Elisabeth Gawthrop  
Mary Gosling\*  
Laura Gingrich  
Jan Kennicutt  
Suzanne M. Lodato  
Lisa Marchal  
Mujinga Rose Massela  
Kathy Martin O'Neil  
Becky Peterson  
Syd Schafer  
Robertta Schweitzer  
Kathi Sinclair  
Gwen Swart  
Carol Gossett Thorne\*  
Emily Thornton  
Dana Luetzelschwab-  
Voigt  
Donna K. White-Daniel  
Dixie L. Williams  
Sandy Winter\*

## Tenor 1

Dillon Betz  
John Brewer  
Joseph Brown  
Michael R. Davis  
Brett Habing  
Alexander Holloway

Andrew Miller  
Cameron Oehler  
Andrew Reel  
Alejandro Reyna  
Roland Schaffer  
Rick Schueler  
Asa Smith  
Larry Stout\*  
Daniel Scott Watson  
Jack Wilke

## Tenor 2

Daniel Backfish-White  
Jordan Brewer  
Terion Cooper  
David Doty  
Rob Holmes  
Steve Levy  
Tony Macheak  
Donald Mains, Jr.  
Tom Nichols  
Eric Oehler  
Nathaniel Shadday  
Karl E. Snider  
James R Toombs\*

## Bass 1

Robert Bolyard  
Wes Colter\*  
Franklin R.  
Drumwright\*  
Charles R Gardner  
Nicholas Kohne  
David Lewis  
Mark Lund  
Greg McGowan  
Patrick McHugh  
Duane Nickell  
Patrick L. Pauloski  
Charles Schafer  
Al Strange  
Gary Wallyn  
Chris A. Watts

## Bass 2

Brett Deery  
Daniel P. Dixon  
Nate Foley  
Cam Gallucci  
Redmond P. Hogan III\*  
Dave Hollander  
Philip E. Johnston\*  
Jon E. Lewis\*

Rodney Martin\*  
Bob Massie  
Bill Paraskevas\*  
Brian Pierson  
Thomas Woo

\*STEFFEN SINGER  
20+ years of service;  
Named in honor of the  
Symphonic Choir's  
founding conductor,  
Elmer Steffen.

Brad Arthur, *Retired*  
Carole S. Arthur, *Retired*  
Kathy Dean, *Retired*  
Ann Gerritsen, *Retired*  
Dennis Hardin, *Retired*  
Ann Hill, *Retired*  
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*

# Joshua Pedde, Indianapolis Children's Choir Artistic Director



**Joshua Pedde** is the artistic director of the Indianapolis Children's Choir (ICC), one of the largest and most respected children's choir programs in the world.

During his 20 years with the ICC, Pedde has been instrumental in growing the ICC's Innovations program which provides free music education workshops to public and private schools throughout central Indiana. In addition, he has pioneered ICC's Neighborhood Choir Academy within central Indiana which provides a six-to-eight-week musical experience for students to explore the world of choral music and culminates in a performance with the ICC, and the creation of ICC Connects, which allows singers from around the world to work and sing with the ICC.

Pedde is a frequent conductor and clinician throughout the United States including the LCMS Worship Institute Children's Choir, the WELS National Convention Festival and Children's Choirs, Indiana Circle the State with Song festivals, the American Hymn Society, the National Conference of Pastoral Musicians, the National Disciples of Christ Conference, American Choral Directors Association all state choirs in Kentucky, Georgia, Mississippi, and New Mexico, and the Indiana Music Education Association Middle School and Elementary honor choirs.

In 2003 he premiered the work *The Wraggle Taggle Gypsies* by Irish composer Mary McAuliffe at the National Concert Hall in

Dublin. He is founder and artistic director of the Coastal Song Choir Festival.

In addition to conducting at Carnegie Hall, Kennedy Center, and Lincoln Center Pedde was the backstage conductor for the premiere of the children's opera, *The Trio of Minuet*. He has conducted at numerous sporting events including the FINA World Swimming Championships, Indianapolis Fever, NCAA Women's Basketball Finals, the RCA Tennis Championships, the 2008 U.S.A. Olympic Diving Qualifications, the 2012 World Choir Games, and Super Bowl XLVI. He has conducted choirs in performances at the Vatican and Canterbury Cathedral, in Austria, Canada, England, Germany, Italy, Ireland, Netherlands, and Spain. In September 2018, Pedde's treble choir was a featured performer at the 50th National American Orff-Schulwerk Conference in Cincinnati, Ohio.

Pedde is a member of the NAFME, ACDA, IMEA, and ICDA. He also served as a solo and ensemble and organizational judge for ISSMA and as a clinician for IMEA's ensembles. Pedde serves as chair for the Consortium of Indiana Children's Choirs.

Pedde has received training and certification in Orff-Schulwerk, Kodály, and First Steps methods of teaching. Pedde was an elementary music teacher in the Zionsville Public School system for five years before joining the ICC as a full-time conductor, and from 2001 to 2005 Pedde was the Artistic Director of the Kokomo Youth Chorale.

Pedde earned his Bachelor of Music degree in vocal music education and a master's degree in choral conducting from Butler University, where he was recognized for his outstanding work in elementary music and a DPM from Concordia Chicago. Josh delights in time spent with his wife, Laura, and children, Annabelle, Grayson, and Savannah.

## Indy Voice 1 & Indy Voice 2 Singer Roster

Isabell Ayres	Josephine Hines	Ceilidh Scott
Aiyana Bailey	Ema Hollett	Sabina Seaman
Anna Balaban	Ella Humbert	Hannah Seitz
Greta Baller	Natalia Jimenez	Sydney Simerly
Ayasha Bandaranayake	Caden Johnson	Evelyn Skaggs
Madison Berry	Kamren Johnson	Eliza Smiley
Whitney Bontrager	Maxwell Johnson	Finn Southard
Brooke Brand	Peyton Johnson	Aubrey Stratton
Lucy Brown	Ronnie Johnson	Gabrielle Street
Julianne Brown	Lydia Jones	Aiden Taylor
Keelin Canada	Oliver Jones	Nathan Trinkle
Mykell Collins	Alivia Kendall	Caroline Westerfield
Makena Combs	Khushi Khatri	Sydney White
Corina Copeland	Caitlin LaFata	Zowie Wilson
Julie Copeland	Elaina Leathers	Caleb Wolf
Lily Cordray	Emilie Martin	Kayla Yarling
Mia Corsaro	Marie May	Abigail Yoder
Kylie Cottingham	Emma McCarty	
Mavis Cropp	Dallas McTaggart	
Alexa Cruz	Rachel Meacham	
Claire Cuson	Emily Meng	
Ethan Cutsinger	Mason Moore	
Talia Diffendal	Josselyn Moran	
Ava Echelbarger	Oluwateleyayomi Oladipo	
Langston Endicott	Hardan Olson	
Cayden Ferens	Arielle Ouedraogo	
Madison Fleener	Arianna Parra	
Jamie Fluharty	Ashley Paul	
Jamison Franks	Annabelle Pedde	
Mya Gallegos	Jackson Peddie	
Lileigh Gasaway-Catt	Sarah Pfleeger	
Jackson Gear	Abigail Puster	
Reagan Gear	Owen Puster	
Caitlyn Gibbons	Felix Radomski	
Mary Gorman	Mia Rakestraw	
Clive Guidry	Addison Raveed	
Riley Guilmet	Sophia Reed	
Jacqueline Hall	Grant Rickard	
Nora Hamilton	Jeremiah Robinson	
Clara Handshoe	Kate Rosebrock	
Henry Hartnett	Stefani Roth	
Hannah Harvey	Nisha Roy	
Grant Haste	Raina Sauley	
Oliver Haug	Grace Schmadeke	



Lilly Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

## *Elijah*, Op. 70 Felix Mendelssohn

Born: February 3, 1809, Hamburg, Germany

Died: November 4, 1847, Leipzig, Germany

Year Composed: 1846

Length: c. 133 minutes

World Premiere: August 1846, Birmingham,  
England

Last ISO Performance: May 1991 with  
conductor Raymond Leppard, soloists  
Joan Rodgers, Susan Quittmeyer, Carl  
Halvorson, James Morris, and the  
Indianapolis Symphonic Choir

Instrumentation: 2 flutes, 2 oboes, 2 clari-  
nets, 2 bassoons, 4 horns, 2 trumpets, 3  
trombones, tuba, timpani, organ, strings,  
SATB soloists, and mixed chorus

### AT A GLANCE

- *Elijah* is an oratorio that depicts events in the life of the Prophet Elijah as told in the Old Testament.
- Mendelssohn worked on *Elijah* for around ten years as part of a commission for the Birmingham Festival.
- After its premiere, a *Times* critic wrote, “Never was there a more complete triumph—never a more thorough and speedy recognition of a great work of art.”

After the successful Dusseldorf premiere on May 22, 1836, of his first oratorio *St. Paul*, Mendelssohn quickly began to consider a second. He decided that the next time, he would feature a source from the Old Testament. Within eight months, he wrote to his lifelong friend and diplomat Karl Klingemann, saying, “Do write for me within the next few weeks the text for a Biblical oratorio so that I can set to and compose it during next summer. The last time we talked about it I mentioned to you two subjects which I like equally well—‘St. Peter’ or ‘Elijah.’ What I would like best would be for you to take ‘Elijah’—divide the story into two or three parts . . . I think that ‘Elijah’ and his going up to heaven in the end would be a most beautiful subject. It ought to be your wedding present to me; it would be the gift I value the most.”

It was not unusual for Mendelssohn to reach out to Klingemann. The two men had a long friendship and extensive correspondence, and from the beginning of 1835, they had agreed to a plan of corresponding monthly. After his death, Mendelssohn’s estate contained 154 of their letters, the largest group of correspondence between anyone outside of his family. Klingemann had provided words for several of Mendelssohn’s works. This time, however, the outcome was not good.



Klingemann did not provide the gift for Mendelssohn's wedding on March 28, 1837. A month later, Mendelssohn continued the pressure. He wrote, "Will you soon be able to fulfill your promise about 'Elijah?' Forgive my pressing you thus for an answer. It is not my fault; it is the fault of circumstances." In February 1838, the composer was still begging Klingemann, saying, "I must ask you: *when* can you send it [the 'sketch'] to me? . . . and tell me whether I am to leave you in peace about the matter so that I know where I am." By fall of 1837, the *Elijah* matter dropped out of their correspondence.

Eventually a text was provided by Pastor Julius Schubring, working with the composer in 1838 in a German version from the Lutheran Bible and an English version by William Bartholomew. Schubring had penned the libretto for St. Paul, and seemed to be a reasonable choice. However, *Elijah* was derailed: this time because of textual disagreements and Schubring's procrastination. Regarding this situation Schubring wrote, "But you well know how sluggishly my poetical vein flows: how here and there with great effort I manage to gather a few crumbs together . . ."

For a while *Elijah* texts emerged sporadically in bits and pieces throughout 1838 and then on February 2, 1839, Schubring closed the door: "Unfortunately I can offer you nothing besides my good (birthday) wishes . . . I thought that the 'Elijah' would turn out all right, but it will not, and you must seek help elsewhere. Elijah is in the society of angels . . . leave him there. It is unbecoming for men to drive away the angels."

For seven years, the *Elijah* oratorio stalled. In 1845 the Birmingham Festival Committee asked Mendelssohn for a new oratorio to celebrate their triennial and he reached for his *Elijah* project once again. The work he started in the summer of 1836 was finally coming to fruition. And he was excited. He sent the first part in May 1846. More was on

the way, but time was running out. He wrote to William Bartholomew asking for an English translation, since *Elijah* had been written in German. They had a long and elaborate correspondence. "Mendelssohn went through the English version bar by bar and note by note, syllable by syllable, with an attention to detail which could be termed microscopic." Bartholomew was working frantically. In June he wrote, "I have been toiling day and night, and got through the first portion of your oratorio. My endeavor was to keep them as scriptural as possible . . . I know not how so bad a scribe as he who penned your libretto could have been found: words and event sentences were omitted . . . . All these cause me much perplexity, and worst of all, loss of time." Panic set in as the clock ticked and more and more mistakes were found, but Bartholomew did not give up.

The pressure for completion was palpable and extensive. Two months before the premiere, much of *Elijah* had not yet been copied and choral parts were still missing. The last chorus was not received until nine days before the performance.

### The premiere

Mendelssohn arrived in London on August 18, 1846, and stayed with Klingemann. The oratorio was announced in *The Times* with a musical analysis on August 24, 1846. A colorful remark came from the Temple organist: "Any oboist who would dare to try and sustain that note as directed would, before bringing it to a termination, himself cease to exist."

Finally, on the morning of August 26, the premiere took place in the Birmingham Town Hall to an audience of two thousand people. Despite *Elijah's* length, eight parts (four choruses and four solos) were encored within the tumultuous reception. Mendelssohn was thrilled. "What can I give you in return for what you have done for my work?" he asked the chorus master. Mendelssohn was called

back over and over again by the hysterical crowd. *Elijah* was a resounding success. But Mendelssohn did not rest on his laurels. Upon his return to Leipzig, he began a revision of *Elijah*. In June 1847, *Elijah* was published as Opus 70. On November 4, 1847, Mendelssohn died in this thirty-eighth year.

## Synopsis

### Part I

*Elijah* is based on the Old Testament books of Kings I and II. At the beginning, Elijah is chastising King Ahab for worshiping Baal (idolatry) in place of the God of Abraham, noting that God's punishment will be a severe drought. In his first appearance in the Bible, the prophet begins, "As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word" (Kings XVII:1). No rain fell for three and a half years.

After the overture, a chorus beseeches God for mercy and help. They are urged to repent by the prophet Obadiah. Two powerful tests then occur: An angel appears before Elijah and sends him to the home of a widow (Zarephath) and he performs a miracle by saving her dying son.

King Ahab confronts Elijah and blames him for the drought. Elijah counters with the idea that the King's worship of Baal is the cause.

King Ahab's priests are tested on Mount Carmel. Two altars are built: one to Jehovah and one to Baal. The first group of priests pray to Baal to light a fire for an animal sacrifice and fail. Elijah prays to the God of Abraham and fire comes down from heaven, successfully burning the sacrifice. Obadiah asks Elijah to pray for rain, and the drought is ended.

Elijah has won the tests for authenticity and being a true prophet. King Ahab however, is furious. "You are the troubler of Israel!" Elijah responds, "I have not troubled Israel, but you and your father's house have, in that you have forsaken the commandments of the Lord and have followed the Baals" (Kings 18:17-19).

### Part II

Elijah confronts King Ahab again, and Jezebel (the King's wife) demands that he be killed, since he had destroyed and humiliated the priesthood of Baal. It was Jezebel who had introduced her god Baal to the nation and convinced her husband to worship him. She was furious and avenging. Obadiah warns Elijah of the assassination plan, and the prophet races to the dessert for safety. While Elijah is wandering the dessert, Jezebel is put to death by the order of King Jehu (who had defeated her husband in battle). In his forty days and nights in the dessert, Elijah begins to question his own faith. He becomes so desperate that he asks God to take his life. Angels comfort him and tell him to go to Mount Horeb (Mount Sinai) where God is revealed to him. No longer in doubt about his faith and his mission, Elijah continues to preach and minister. At his death, a chariot descends from heaven and sweeps Elijah away in a whirlwind. Besides the story of Elijah in Kings I and II, he is also referenced in Chronicles II, Malachi, Matthew, Luke, John, Romans, and James.



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Based on the "Mary Poppins" books by P.L. Travers

There will be one 20-minute intermission during this presentation.

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See Maestro Jack Everly's biography on page 43.



# 22/23

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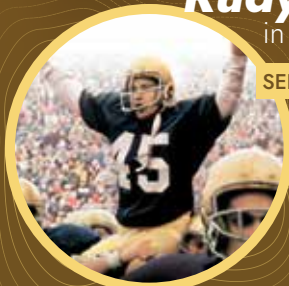
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# ISO Association



Mary Ellen Weitekamp  
ISOA President

I received the gavel two years ago to be the Indianapolis Symphony Orchestra Association President and to begin a “Sentimental Journey.” The journey certainly did look different as we entered 2020 with the pandemic! Where were all our volunteer activities, musical mornings, *Discovery Concerts*, *Symphony in Color* contest and most of all, our Indianapolis Symphony Orchestra! What does stand out during my first year as president is how we all came together in other ways and continued to support the ISO. The ISOA members stepped up and created more fundraisers than I could ever imagined, and we were able to meet and even go over our pledge goal to the ISO. Some highlights of that strange 2020 were the many pop-up concerts by various members of the ISO, The Michael Ben and Illene Komisarow Maurer Young Musicians Contest was held virtually, the ISOA Groups continued to adopt their Metropolitan Youth Orchestras (MYO), Meet the Concertmaster with Kevin Lin was virtual, and ISOA members contributed a total of 7,186 volunteer hours. What a year it turned out to be!

June 2021 was “Bustin’ Out All Over” as events began to be in-person. Our ISOA Annual Meeting/Luncheon was held where we honored our 2020 and 2021 Volunteers of the Year and two Lifetime Service recipients, Janet Barb and Dorothy Miller. *Spring Inspiration* concerts were scheduled by the ISO and they also performed at the new Teachers Credit Union Amphitheater at White River State Park. It was so good to be hearing our great orchestra once again. After three postponements, the ISOA Fall Jubilee rescheduled for October 2021 was a real success with raising over \$89,000 for proceeds going to the MYO. Our second postponed fundraiser, “Champagne Brunch and Purse Auction,” was also a success. The ISOA members enjoyed a new event this year, “Behind the *Yuletide* Stage,” hosted by Ty Johnson, producer of the AES Indiana *Yuletide Celebration*.

Here we are now in 2022 and the ISOA is celebrating 85 years of volunteering and fundraising for the ISO. Our membership is now close to our goal of 500. ISOA members and guests enjoyed our annual “Meet the Producer” with Ty Johnson interviewed by CEO James Johnson. Hopefully, many of you attended and enjoyed our very new and different Spring Fundraiser, “An Afternoon with the Mighty Wurlitzer” on April 24.

It is also time for me to pass the gavel to new leadership. These last two years have been a very learning and rewarding time. I certainly know a lot more about what it takes to have such an outstanding orchestra—so much takes place behind the scenes. It has been a true delight getting to know the ISO musicians and staff and being a part of the ISO Development team. Working together certainly works for success! Going forward, I wish the very best for the future of the Indianapolis Symphony Orchestra and the Indianapolis Symphony Orchestra Association.



# Tribute Gifts

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 January 15 to March 22, 2022.

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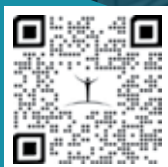
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# The Lynn Society

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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Mr. & Mrs. J. Irwin Miller  
Robert H. & Ina Mohlman  
Mrs. Walter Myers Jr.  
Mr. Don Nicholson  
Louis W. Nie, M.D.  
Mr. Donald G. Nutter  
Frieda Nyhart  
Marcia L. O'Brien  
Mrs. Joanne W. Orr  
Lois Heuse Otten  
Dr. & Mrs. Bruce Peck  
Mrs. Joseph D. Pierce  
Mr. & Mrs. Paul G. Pitz  
Dr. Henry Plaschkes  
Mr. Theodore N. Popoff

Patricia A. Quinn  
Miss Sally Reahard  
Mr. Vernley R. Rehnstrom  
Peter C. & Dr. Jeanette P. Reilly  
George T. & Olive Rhodes  
Mary Ann Roman  
Dr. Mary Avery Root  
Sanford Rosenberg  
Dr. & Mrs. Robert L. Rudesill  
Henry & Vel Ryder  
Frances M. Schager  
Mrs. Raiford Scott  
Mrs. Mary Schulz  
Ms. Violet H. Selley  
Macy M. Glendining Simmons  
Jeannette Soudriette  
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Andrew Steffen  
Florence Barrett Stewart  
Mrs. Samuel Reid Sutphin  
Dr. & Mrs. Charles E. Test  
H. Richard Unkel  
Mrs. Helen E. Van Arendonk  
Mary Jane Wacker  
Virginia M. Wagner  
Margaret Warner  
Penny Weldon  
Harriett Denny White  
Lorain C. Will  
Mr. & Mrs. Charles D. Williams, III  
Clara M. Wilmeth  
Richard D. & Billie Lou Wood  
Ms. Mary Wratten  
Mildred R. Young  
Wilma K. Young  
Steven J. Zellman  
Karl & Barbara Zimmer  
Anonymous (5)

## 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](mailto:shaysmussoni@indianapolissymphony.org)

# Arts in Indy

## 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 in mid-late September. 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](http://indychoir.org/auditions).



## Indianapolis Youth Orchestra

The Indianapolis Youth Orchestra concludes its 40<sup>th</sup> season at 5 p.m. Sunday, May 8, 2022, with the Concert, Philharmonic, and Symphony Orchestras performing on stage at the Hilbert Circle Theatre. The concert will feature winners of the Young Artist Competition Sr Division and the Philharmonic Orchestra Concerto Competition. Tickets are available through the ISO box office. Information on auditions for our 2022–23 season are now available online at [www.indianapolisyouthorchestra.org](http://www.indianapolisyouthorchestra.org).



## Indianapolis Children's Choir

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 for ICC's spring and summer concerts: Sing A Song concert on May 7 at St. Luke's United Methodist Church; Vivaldi's *Gloria* concert on May 15 at Cornerstone Lutheran Church in Carmel; and Choral Fest: Soar concert on June 9 at Clowes Memorial Hall. Purchase tickets and learn more at [www.icchoir.org/tickets/](http://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](http://icchoir.org) or call 317-940-9640.



## Dance Kaleidoscope

Dance Kaleidoscope will celebrate 50 years of making art in Indianapolis next fall with a thrilling production of *Carmina Burana*. Next season, you'll also experience *Scheherazade* and several new works created by up and coming choreographers. Get more information and subscribe at [DanceKal.org](http://DanceKal.org).





# Why I Give: Trudy Banta

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## **Have you always lived in Indiana?**

No, I grew up in Lexington, Ky., and then moved to Knoxville, Tenn., where I was a faculty member at the University of Tennessee for the first part of my career. Then I moved to IUPUI as vice chancellor for planning and institutional improvement.

## **Do you remember when you first heard classical music?**

When I was 3 or 4, my mother and father took me to hear the symphony in Louisville, Ken. I was terribly bored then, but something about the music must have stayed planted in my brain until it awakened in my adulthood.

## **What was the first ISO concert you ever attended?**

I don't remember the concert, but it must have been soon after I moved to Indianapolis in 1992—so either 1992 or 1993.

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

I believe there has been only one performance of Saint-Saëns Symphony 3 (Organ) since I've been attending the ISO. The organ is my favorite instrument, and that is one of my favorite compositions. Thank goodness I was in town to hear the ISO perform it!

## **How is your life better with music?**

I have emotional responses to various pieces of music—for instance, I can't listen to *Pomp and Circumstance*, *Ave Maria*, or a wedding march without real tears! When my daughter was planning her wedding, she honored me by asking me to be her matron of honor. I knew I would start crying the minute I heard her wedding music. So I went to the church the day before to listen to the rehearsal of the organ music that would be played. I kept that going through my head during the hours before the ceremony. And by the time I preceded her down the aisle, I was all smiles!

Music can make me sad or lift me out of a blue mood. Some pieces can make me nervous, others calm me down. Music has been and is a very powerful force in my life.

## **What would you tell someone who is considering becoming a subscriber to the ISO?**

Because of their power to influence our mood and behavior, we must preserve the arts. (I try to support most of the major arts organizations in our community.) With its permanent complement of performers and support staff, a symphony is probably the most expensive of all the arts to maintain. So if you value live music in our community, it is essential to support the ISO.

## **What types of music do you enjoy besides classical?**

Like many, I enjoy most the music I heard growing up, so popular music from the 1960s, '70s, and '80s is still fun to hear. I love actual melodies and words I can hear and understand and favorite groups are the Kingston Trio and the BeeGees.

## **What led you to donate to the ISO? Why is that important to you?**

As I sit in the magnificent theatre listening to our wonderful orchestra, I think of the huge expense of keeping this enormous community treasure in place and think, "I need to do my small part to keep this enterprise healthy, not only for my enjoyment, but for that of future generations."

# Administration and Staff of the ISO

## Executive Office

James M. Johnson, *Chief Executive Officer*  
Laura Irmer, *Assistant to the CEO*

## Venue Operations

Graeme Bice, *Vice President of Venue Operations*  
Kaly Smith, *Senior Event Manager*  
Jensen Swaim, *Operations Coordinator*  
Alissa Britigan, *Event Manager II*  
Alyssa Brooks, *Event Manager III*  
Rodney Gray, *Food & Beverage Manager*  
Roberto Tapia, *Day Porter*

## Artistic Administration

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Erin Casler, *Director of Orchestra Operations*  
Milner Fuller, *Manager of Classical Programs*  
Ty A. Johnson, *Senior Director, Pops Programming and Presentations*  
Brandy Rodgers, *Senior Manager of Pops, Yuletide Celebration & Symphonic Pops Consortium*  
Matthew Creek, *Pops and Presentations Coordinator*  
Bennett Crantford, *Acting Orchestra Personnel Manager*

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Rose Branson, *Director of Annual Giving & Donor Communications*  
Maggie Butchko, *Director of Corporate and Foundation Giving*  
Kelli Dawson, *Associate Director of Corporate and Foundation Giving*  
Kellie Kierce, *Assistant Director of Individual Giving*  
Tim Stephenson, *Assistant Director of Individual Giving*  
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Elizabeth Hasse, *Development Database Manager*  
Kathryn Thomas, *Development Assistant*

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Mary Ferguson, *Audience Development Manager*  
Jen Huber, *Communications Content Manager*  
Kathryn Buczek, *Marketing Project & Traffic Manager*  
Lydia Cayton, *Digital Marketing & Communications Manager*  
Luke Cooley, *Senior Graphic Designer*  
Marianne Williams Tobias, *Program Book Annotator*

## Patron Services

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Trevor Conerly, *Customer Care Representative*  
Erin Jeffrey, *Customer Care Representative*  
Janine Knuutila, *Customer Care Representative*  
Isabelle Kohlberg, *Customer Care Representative*  
Kim Lynch, *Customer Care Representative*  
Nick Neukom, *Customer Care Representative*  
Lakin Schoen, *Customer Care Representative*  
McKenzie Witherell, *Customer Care Representative & Group Sales Representative*

## Learning Community

Krystle Ford, *Director, Metropolitan Youth Orchestra*

## Finance

Jennifer Janik, *Vice President of Finance & CFO*  
Adam White, *Controller*  
Christopher Bowen, *Staff Accountant*

## Human Resources

Larry R. Baysinger, *Vice President of Human Resources*

# 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](mailto: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](http://parkindy.net) for details.
- Visit [downtownindy.org](http://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](http://IndianapolisSymphony.org) or call the Hilbert Circle Theatre Box Office at 317-639-4300.

We welcome your comments at [iso@IndianapolisSymphony.org](mailto: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 Maggie Butchko, Director of Corporate & Foundation Giving, at 317-262-1100 x 7094.











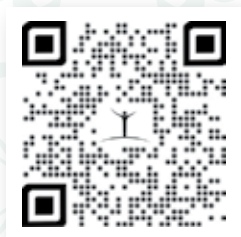






# SHOW YOUR SUPPORT FOR THE ISO

When you make a gift to the Indianapolis Symphony Orchestra, your support affects thousands of people every year through performances, education, and experiences.



CONSIDER MAKING A GIFT TODAY  
**IndianapolisSymphony.org/Support**

Contact Director of Annual Giving and Donor Communications Rose Branson at **rbranson@indianapolissymphony.org** or **317-262-1100 x2371** for more information.

Saturday, October 1, 2022 at 5:30 p.m.

## ISO OPENING NIGHT



**A KALEIDOSCOPE  
OF MUSIC AND DANCE**

The ISO ushers in a magical fall season with Dance Kaleidoscope in a perfect fusion of drama and beauty. ISO Artistic Advisor Jun Märkl has programmed dynamic orchestral works to showcase the artistry of the ISO musicians, and welcomes Dance Kaleidoscope for Tchaikovsky's *Romeo and Juliet* and Johann Strauss' *The Blue Danube*.





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