

Rudy In Concert · Leading Men of Broadway

Brahms & Mussorgsky's Pictures

Disney's Hocus Pocus in Concert

Classical Halloween · Brahms' Second Piano Concerto

A Veterans Day Salute





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Table of Contents

Programs

- 12 Rudy In Concert September 16
- 18 Leading Men of Broadway October 7–8
- 26 Brahms & Mussorgsky's Pictures October 13–15
- 38 Disney's *Hocus Pocus* in Concert October 22–23
- 40 Classical Halloween October 28–29
- 54 Brahms' Second Piano Concerto November 3–5
- **64 A Veterans Day Salute** November 11–13

The Indianapolis Symphony Orchestra

- 6 Board of Directors
- 7 Musicians of the ISO
- 8 Music in My Life
- 9 Musicians Around Town
- 11 The ISO Volunteer Corps
- 69 Endowment
- 72 Annual Fund
- 77 Indianapolis Symphony Orchestra Association
- 78 Tribute Gifts

- 79 Lynn Society
- 82 Arts in Indy
- 83 Why I Give
- 84 Administration and Staff
- 85 Hilbert Circle Theatre Information
- **86** Corporate Sponsors

Artists

- 13 Justin Freer
- 16 Indianapolis Symphonic Choir
- 16 Eric Stark
- 19 Jack Everly
- 22 Ben Crawford
- 22 Jacob Dickey
- 22 Shereen Pimentel
- 23 Victor Robertson
- 23 Greg Sanders
- 24 Indianapolis Men's Chorus
- 27 Peter Oundjian
- 30 Kevin Lin
- 30 Austin Huntington
- 41 Stefan Asbury
- 42 Jennifer Frautschi
- 55 José Luis Gomez
- 57 Stephen Hough
- 65 Dr. Aaron Smith









Welcome



James M. Johnson Chief Executive Officer

Dear friends of the ISO,

We are thrilled to share our excitement as we launch the 2022–23 season at Hilbert Circle Theatre. The beginning of a new season is a time to celebrate, reflect, and, above all, enjoy the tremendous talent of our extraordinary musicians who make the Indianapolis Symphony Orchestra a cultural gem in our community.

This fall, you will find many ways to engage with your ISO through world-renowned conductors and artists. In September, the Bank of America *Film Series* opens with *Rudy in Concert*, a heartwarming tale beloved by football fans. The Opening Night Gala in October brings the stunning choreography of Dance Kaleidoscope together with the sounds of Tchaikovsky and Strauss conducted by ISO Artistic Advisor Jun Märkl.

The Printing Partners *Pops Series* opens with Principal Pops Conductor Jack Everly leading a tribute to Broadway's leading men. The DeHaan *Classical Series* gets underway with ISO Concertmaster Kevin Lin and Principal Cello Austin Huntington featured in Brahms' Double Concerto, in a concert led by conductor Peter Oundjian. Conductor Steve Hackman returns with his innovative fusion *Uncharted Series*, starting with Tchaikovsky vs. Drake.

Along with these virtuosic performances and unforgettable moments, the ISO continues to bring musical opportunities to the entire community through our life-changing Learning Community programs, including the Metropolitan Youth Orchestra and the Community Health Network Discovery Concerts. The ISO also continues our partnership with the Sphinx Organization, made possible by the generous support of the Eli Lilly and Company Foundation, to highlight undiscovered, silenced, forgotten, contemporary, or cross-genre classical works.

The ISO deeply appreciates the opportunity to connect with you throughout the season, and we are grateful for your support. I look forward to seeing you at Hilbert Circle Theatre this fall!

With gratitude,

James M. Johnson Chief Executive Officer

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Officers

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

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Musicians of the ISO

Jun Märkl, Artistic Advisor • Jack Everly, Principal Pops 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 Clement Luu Vincent Meklis Marisa Votapek 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 Yeajin Kim Victoria Kintner Hua Jin Javna Park Lisa Scott Carolyn Semes

Viola

Byul (Bella) Seo

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

Li Li Cello

Austin Huntington, Principal Jung-Hsuan (Rachel) Ko Assistant Principal James Cooper Nicholas Donatelle Stephen Hawkey Jian-Wen Tong Sam Viguerie

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 Iulie Beckel Alison Dresser The Bakken Family Chair Iill 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 Alison Chorn** Pedro Fernández+ Craig A. Hetrick

Harp

Wendy Muston** The Walter Myers Jr. Chair

Keyboard

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

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Bill Shotton, Bowing Assistant

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Philomena Duffy, Director of Orchestra Operations

L. Bennett Crantford, Assistant Orchestra Personnel Manager

Stage

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

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

Music in My Life: Ivy Ringel



Ivy Ringel is the 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 did you start to play an instrument?

I started playing the violin at 5 years old and switched to bassoon when I was 12.

What do you enjoy about being a member of the Indianapolis Symphony Orchestra?

My colleagues inspire me every day with their creativity. There's simply nothing like playing with a symphony orchestra like the ISO. My favorite musical moments happen when the orchestra is in sync and working towards a common musical goal.

What are you looking forward to the most in the 22-23 season?

I'm really looking forward to hearing the fantastic violinists in the International Violin Competition, as well as the excitement of learning a new slate of violin concertos. Additional highlights for me include Sibelius's First Symphony with Robert Spano conducting, Nielsen's rarely performed Fourth Symphony, and our Shakespeare festival that ends the season that features Prokofiev's *Romeo and Juliet* and Mendelssohn's *A Midsummer Night's Dream*.

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

My favorite things to do when I'm not performing with the ISO (and after making reeds) include exploring Indy's coffee shops, gardening, and cooking. I also really enjoy hiking and try to plan at least one or two hiking trips out of town a year.

Who is one composer that everyone should learn about?

I'm a Baroque music aficionado as I love the energy, profundity, and spontaneity of Baroque music, so I would encourage listening to the works of Baroque masters such as J.S. Bach, as well as less well-known composers like Zelenka, Buxtehude, and Couperin.

Do you have any advice for a young person considering a career in the orchestra?

A career in the orchestra is for those who live and breathe music (including the countless hours in the practice room). Enjoy the process of practicing, auditioning, collaborating, teaching, and learning repertoire. That is what makes a career in the orchestra rewarding and sustainable.

Musicians Around Town





Maestro Open 2022

Kroger Symphony on the Prairie 2022

ISO musicians provided music for the 2022 Maestro Open on July 18 at the Country Club of Indianapolis. Nick Donatelle (cello), Jennifer Farquhar (violin), Mary Anne Dell'Aquila (violin), Lisa Scott (violin), Perry Scott (cello), Rebecca Arrensen (flute), Sam Rothstein (clarinet), Mark Ortwein (bassoon), Alison Dresser (french horn), and Chrystal Barrett (oboe) entertained golfers with string solos and duets as well as woodwind quintet music.

Bert Witzel, member of the ISO bass section, performed as principal bass with the Artosphere Festival Orchestra in Fayetteville, Arkansas, this past May. He also played in the Oregon Coast Music Festival in July along with Greg Dugan, also a member of the ISO bass section. In addition, Witzel subbed in the bass section of the Baltimore Symphony this past summer. This fall Witzel will be teaching and coaching the bass students at Brownsburg High School.

Assistant Principal Bassoon Mark Ortwein was the featured soloist on a night concert at the International Double Reed Society's yearly Conference (solo Electric Contrabassoon piece). He was Principal Bassoon at the Baroque on Beaver music festival (Beaver Island, Michigan) in August. He performed as part of the Animals and All That Jazz concert series at the Indianapolis Zoo in July. The Ortwein JazzTet was featured at the Beaver Island Jazz Series in late August, and he also performed in various shows around town with The Dopacetics, the Ortwein JazzTet, Pavel & Direct Contact, Rock E Bassoon, Papa Warfleigh's Funk Revival, and others. His jazz album *It Was Time* was released on all streaming services in May and also features ISO percussionist Craig Hetrick and recently retired bassist Peter Hansen. Ortwein often plays at the Chatterbox Jazz Club for its Classical Revolution night held on the first Tuesday of every month, and he will be playing several chamber music concerts at the University of Indianapolis next school year.

Assistant Principal Oboe Roger Roe commissioned a new piece for English horn titled *It Takes your Breath Away*, based on a poem by his aunt, and he premiered it at Indiana University in April. Roe described this piece, saying, "My aunt read this poem to our family during our Zoom Thanksgiving in 2020, and I had already been thinking a lot that year about playing all alone, breathing, and looking for hope. After I heard it, I decided to ask my friend Dominick to write a piece based on her beautiful images. Hearing my aunt's voice, improvising some ideas back and forth with Dominick, and working with my friends on how to bring it to life on stage all helped me bring my heart and soul to it even more fully. I am grateful to my family for reading lines from the poem and letting me record their breathing, which we layered into the track, along with birds and cicadas from the Indiana summer." Listen to the piece at www.youtube.com/watch?v=Q_bEFRJQrzs

9





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



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Inside the Usher Corps: Curtis Townsend



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 newest volunteers, Curtis Townsend, who joined the usher corps in 2022.



Tell us about yourself.

I was born and raised in New York City. I auditioned for the High School of Performance Arts and was not selected. That was the start of my interest in fine arts. My adulthood was spent in Houston, Texas. While in Houston I was involved in a few movies as an extra and dabbled in modeling. I relocated to Indianapolis from Prince's George County, Maryland, in February 2019.

What motivated you to become an ISO volunteer?

It is an avenue where I can continue to be involved in the arts. Like they say, "If you can't be directly a performer," you still can still be close enough to the action. I decided to stay involved and close to the action. And volunteering does just THAT!

Who is your favorite composer or what is your favorite type of music to listen to?

As I slowly transition to the classical side from traditional jazz, I found myself liking more of the Baroque era over the classical period. I would have to say Mozart is my favorite composer.

What concert are you most excited about in the 2022-23 season?

I am very excited about the Opening Night Gala and the Yuletide Celebration!

What are you hoping to gain from volunteering with the ISO?

I did not get involved to gain anything. Just the simple fact that I enjoy the arts in all fashion and have the opportunity to enlighten people's appreciation and provide a great experience while they are visiting with us.

Do you have a favorite experience from volunteering thus far?

All that I can say at this point is that each night is a wonderful experience. I never know where each event is going to take me! I come with an open mind and ready to go where needed for the betterment of the whole.

What would you say to someone who is considering signing up to volunteer with the ISO?

Actually, there is nothing to think about, just come on in and enjoy the ride, and the fellowship with the whole organization. Meet a few people along the way where friendships can be cultivated on many levels. I will see you soon at an event near you!



Rudy in Concert

Jun Märkl, Artistic Advisor to the ISO **Jack Everly,** Principal Pops Conductor

Bank of America Film SeriesFriday, September 16, at 8 p.m.
Hilbert Circle Theatre



JUSTIN FREER, Conductor | INDIANAPOLIS SYMPHONIC CHOIR ERIC STARK, Indianapolis Symphonic Choir Artistic Director

"Rudy"

Directed by David Anspaugh Produced by Robert N. Fried and Cary Woods Written by Angelo Pizzo

Starring:
Sean Astin
Jon Favreau
Ned Beatty
Charles S. Dutton
Lili Taylor
Robert Prosky

Music by Jerry Goldsmith Cinematography by Oliver Wood Edited by David Rosenbloom Produced and distributed by TriStar Pictures

Justin Freer President/Founder/Producer Brady Beaubien Co-Founder/Producer

Head of Publicity and Communications Andrew P. Alderete Director of Operations Andrew McIntyre Senior Marketing Manager Brittany Fonseca Senior Social Media Manager Si Peng

Worldwide Representation Opus 3

Music Preparation JoAnn Kane Music Service Sound Remixing Justin Moshkevich, Igloo Music Studios

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Justin Freer, Conductor



American composer/ conductor Justin Freer was born and raised in Huntington Beach, Calif. He has established himself as one of the West Coast's most exciting musical voices and is a highly soughtafter conductor

and producer of film music concerts around the world. Freer began his formal studies on trumpet, but quickly turned to piano and composition, composing his first work at eleven and giving his professional conducting debut at sixteen.

Continually composing for various different mediums, he has written music for world-renowned trumpeters Doc Severinsen and Jens Lindemann and continues to be in demand as a composer and conductor for everything from orchestral literature to chamber music around the world.

He has served as composer for several independent films and has written motion picture advertising music for some of 20th Century Fox Studios' biggest campaigns including Avatar, The Day the Earth Stood Still, and Aliens in the Attic. As a conductor Freer has appeared with some of the most well known orchestras in the world including the Chicago Symphony Orchestra, Cleveland Orchestra, London Philharmonic, Los Angeles Philharmonic, New York Philharmonic and the Philadelphia Orchestra. He is also one of the only conductors to have ever conducted in both the ancient Colosseum and Circus Maximus in Rome.

Renowned wind conductor and Oxford Round Table Scholar Dr. Rikard Hansen has noted that, "In totality, Freer's exploration in musical sound evoke moments of highly charged drama, alarming strife and serene reflection."

Freer has been recognized with numerous grants and awards from organizations including ASCAP, BMI, the Society of Composers and Lyricists and the Henry Mancini Estate. He is the Founder and President of CineConcerts, a company dedicated to the preservation and concert presentation of film, curating and conducting hundreds of full length music score performances live with film for such wide ranging titles as Rudy, Gladiator, The Godfather, Breakfast at Tiffany's, It's A Wonderful Life, and the entire Harry Potter Film Franchise.

Freer earned both his B.A. and M.A. degrees in Music Composition from UCLA, where his principal composition teachers included Paul Chihara and Ian Krouse. In addition, he was mentored by legendary composer/conductor Jerry Goldsmith.

CINECONCERTS

CineConcerts is one of the leading producers of live music experiences performed with visual media, and is continuously redefining live entertainment. Founded by Producer/Conductor Justin Freer and Producer/Writer Brady Beaubien, CineConcerts has engaged over 1.3 million people worldwide in concert presentations in over 900 performances in 48 countries working with some of the best orchestras and venues in the world including the Chicago Symphony Orchestra, Cleveland Orchestra, London Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Philharmonia Orchestra, and many more. Recent and current live concert experiences include Rudy in Concert, The Harry Potter Film Concert Series, Gladiator Live, The Godfather Live, It's a Wonderful Life in Concert, Dream Works Animation In Concert, Star Trek: The Ultimate Voyage 50th Anniversary Concert Tour, Breakfast at Tiffany's in Concert, and A Christmas Dream Live.

13

Jerry Goldsmith, Composer



Oscar and Emmy winning composer Jerry Goldsmith has long been considered one of Hollywood's most respected and admired creators of music for motion pictures and television. The composer of such classic scores as Chinatown, Patton,

Planet of the Apes, The Sand Pebbles, A Patch of Blue, Poltergeist, Basic Instinct, Papillon, Rambo, Rudy, Gremlins, Mulan, and L.A. Confidential, Goldsmith was sought-after by filmmakers, acclaimed by critics, and adored by the Hollywood music community.

He received 18 Academy Award nominations, winning the Oscar in 1976 for his powerful orchestral and choral score for *The Omen*. Two of the American Film Institute's top 25 film scores of all time are by Goldsmith: *Chinatown* and *Planet of the Apes*.

Goldsmith was nominated seven times for an Emmy and won five Emmys for his television music, including the landmark miniseries *QB VII* (1975) and *Masada* (1981), the TV-movies *The Red Pony* (1973) and *Babe* (1975), and the theme for *Star Trek: Voyager* (1995). He also received nine Golden Globe nominations for his film scores and seven Grammy nominations for the soundtracks of his various TV and movie scores.

Goldsmith's music is played virtually every hour of every day around the world. This is in part due to his many contributions to big- and small-screen incarnations of the legendary *Star Trek*. He scored five of the movies for the franchise, and his heraldic theme for *Star Trek*: *The Motion Picture* (1979) became the well-known

signature for the long running TV series, *Star Trek: The Next Generation*.

During his career in Hollywood, which spanned over 50 years, Goldsmith composed the music for nearly 200 films, over a dozen iconic TV themes, and another 20 TV movies and miniseries. No composer was more respected by fellow practitioners of his craft ("He scares the hell out of us," an admiring Henry Mancini once said)—as much for his unerring dramatic instincts as his innovative and even groundbreaking application of many different musical sounds and styles.

Jerry Goldsmith was born February 10, 1929, in Los Angeles, California. Classically trained, he studied piano and composition from a young age and was, from the time he was a teenager, determined to write music for movies. After studying at both USC and Los Angeles City College, he went to work at CBS, which employed him as a composer for radio and TV throughout the 1950s. His first feature film score was written in 1957, although he continued to work in TV through the 1960s and early 1970s. For television, he composed scores and familiar themes including Dr.Kildare, The Man From U.N.C.L.E., Hollywood Television Theater (PBS), and The Waltons, as well as scoring episodes of classic series including The Twilight Zone and Gunsmoke.

In addition to his busy film and TV schedule, Jerry Goldsmith also composed for concert halls. His symphonic works include a cantata, *Christus Apollo* (1969) with words by Ray Bradbury, narrated by Charlton Heston and later by Sir Anthony Hopkins; *Music for Orchestra* (1971), commissioned by the St. Louis Symphony; and *Fireworks: A Celebration of Los Angeles* (1999), commissioned by the Los Angeles Philharmonic. Immediately in response to the attack of 9/11, Jerry Goldsmith composed an *in memoriam*. The elegy, *September 11*, 2001, was performed at the Hollywood Bowl just days after the tragedy.

Notably, in 1998, he was commissioned by the Academy of Motion Picture Arts and Sciences to create an anthem for its annual awards ceremony. Goldsmith's *Fanfare for Oscar* debuted at the 70th annual Academy Awards and is still heard every year during Oscar telecasts.

Worldwide, Jerry Goldsmith conducted major orchestras, performing concerts of his music. In the United States, orchestras he conducted included the Los Angeles Philharmonic, the Detroit Symphony Orchestra, the Pittsburgh Symphony Orchestra, the National Symphony Orchestra of Washington D.C., and the New York FILMharmonic Orchestra at Carnegie Hall. Internationally, orchestras he conducted included the London Symphony Orchestra, the Royal Scottish National Orchestra, the Madrid Symphony Orchestra, the Royal Seville Orchestra and Japan's Kanagawa Philharmonic Orchestra.

Goldsmith received many honors during his lifetime, including Variety's American Music Legend Award (1995); an honorary doctorate from Boston's Berklee School of Music (1990): lifetime achievement awards from the American Society of Music Arrangers and Composers (ASMAC 1990) and the Society for the Preservation of Film Music (1993); two governors' awards from the National Academy of Recording Arts and Sciences (NARAS 1994,1999); and an honorary membership in London's Royal Academy of Music (2003). In addition to these accolades, Jerry Goldsmith is immortalized with a statuette in his likeness awarded at Spain's International Film Music Festival. Each year for the past decade, the festival's highest honor, "the Jerry," is given to an individual for excellence in the art of film music.

Giving back to the community that nurtured him and launched his career, Goldsmith began teaching in the 1990s: as the instructor of the Scoring for Motion Pictures and Television course at the University of Southern California, and then also as a Regents Lecturer in the Department of Music at the University of California at Los Angeles. He became a Visiting Professor at UCLA, teaching a yearly composition class. Additionally, in a mentoring capacity, he conducted the Young Musicians Foundation Orchestra, the Henry Mancini Institute Orchestra, and the Disney Young Musicians Symphony Orchestra.

Several college scholarship funds bear his name, including the Jerry & Carol Goldsmith Music Scholarship at Los Angeles City College, and two fully endowed scholarships for composition at UCLA: the BMI / Jerry Goldsmith Film Scoring Scholarship and the Jerry Goldsmith Scholarship Fund for Film Music Composition. There is also a Jerry Goldsmith Memorial Fund for Cancer Research at the Tower Cancer Research Foundation in Los Angeles.

In the days following his death in 2004, the beloved composer was eulogized on the floor of the U.S. House of Representatives with the following tribute: "Jerry Goldsmith leaves behind a distinguished repertoire of outstanding and memorable film scores and television themes that are as recognizable as they are innovative." His "versatility and genius" were cited and Jerry Goldsmith was declared "a national treasure."

Indianapolis Symphonic Choir

The **Indianapolis Symphonic Choir** is proud to be one of the nation's most established and dynamic musical institutions, and 2022–23 marks its 86th 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.

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 choralorchestral
specialist
combining

performance, scholarship, education, and collaborative leadership.

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 chorusorchestra 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. 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.

Indianapolis Symphonic Choir

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 Kiki Porter 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 Iudith 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 Ianet Hock Laura Howie-Walters Iulia Keller-Welter Susan Kniola Rachel Kohler Mary Leslie Ordo Julie Lynn Paavola Erin Quandt Peg Strodtbeck Kim Van Valer Cherilyn Wiliams

Alto 2

Kevy Bailey Reba Baker Janice Bilby* Sarah Bennett Ann Carlson Alanna Echols Elisabeth Gawthrop Mary Gosling* Laura Gingrich Ian Kennicutt Suzanne M. Lodato Lisa Marchal Mujinga Rose Massela Kathy Martin O'Neil Becky Peterson Svd Schafer Roberta 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 Ashton McKenzie Andrew Miller Cameron Oehler Andrew Reel Alejandro Reyna Roland Schaffer Rick Schueler Asa Smith Larry Stout* Daniel Scott Watson Iack 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*

Gavin Craig Franklin R. Drumwright* Charles R Gardner Nicholas Kohne David Lewis Mark Lund Greg McGowan Patrick McHugh Duane Nickell Patrick L. Pauloski Markell Pipkins 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

Retired Carol Selby, Retired Renee Wargel, Retired Elaine Weiss, Retired Faedra Weiss, Retired

Eric Stark, Artistic

Judy Roudebush,

Staff

Director
Michael Davis, Assistant
Artistic Director
David Duncan,
Keyboard Artist
Kiki Porter, Conducting
Fellow
Liam Bonner, Executive
Director
Kara Stolle, Production
Manager

Kristin D. Schwerha, Development Director

17

October 7–8

Leading Men of Broadway

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

† Coffee Pops Series • Program One

Friday, October 7, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, Conductor | BEN CRAWFORD, Vocalist | JACOB DICKEY, Vocalist SHEREEN PIMENTEL, Vocalist | VICTOR ROBERTSON, Vocalist INDIANAPOLIS MEN'S CHORUS, Greg Sanders, Artistic Director

Selections to be chosen from the following:

Various Composers

Alan Menken Alan Menken

George Gershwin & Ira Gershwin

Jeanine Tesori & Dick Scanlan

Stephen C. Flaherty

Stephen C. Flaherty & Lynn Ahrens

Various Composers Meredith Willson Meredith Willson Arthur Hamilton

Lin-Manuel Miranda

Alan Boublil & Claude-Michel Schönberg

George M. Cohan Andrew Lloyd Webber

Claude-Michel Boublil & Alain Boubill

Broadway Leading Men Overture

"Proud of Your Boy" from Aladdin

"If I Can't Love Her" from Beauty and the Beast

"There's a Boat Dat's Leavin' Soon for New York"

from Porgy & Bess

"Gimme, Gimme" from Thoroughly Modern Millie

Ragtime Orchestral Suite

"Wheels of a Dream" from Ragtime

Leading Men Medley

"Seventy-Six Trombones" from The Music Man

"Til There Was You" from The Music Man

Cry Me A River

"My Shot" from Hamilton

"Bui Doi" from Miss Saigon

Overture to George M!

"Music of the Night" from Phantom of the Opera

Les Misérables Medley

† The Coffee Pops is an abbreviated performance.

There is no intermission.

Jack Everly, Conductor



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

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

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

Everly is also the music director of the AES Indiana *Yuletide Celebration*, now a 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.

Leading Men of Broadway

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

Printing Partners Pops Series • Program One

Friday, October 7, at 8 p.m. Saturday, October 8, at 8 p.m. Hilbert Circle Theatre



JACK EVERLY, Conductor | BEN CRAWFORD, Vocalist | JACOB DICKEY, Vocalist SHEREEN PIMENTEL, Vocalist | VICTOR ROBERTSON, Vocalist INDIANAPOLIS MEN'S CHORUS, Greg Sanders, Artistic Director

Various Composers

Alan Menken

Alan Menken

George Gershwin & Ira Gershwin

Jeanine Tesori & Dick Scanlan

Stephen C. Flaherty

Stephen C. Flaherty & Lynn Ahrens

Various Composers

Broadway Leading Men Overture

"Proud of Your Boy" from Aladdin

"If I Can't Love Her" from Beauty and the Beast

"There's a Boat Dat's Leavin' Soon for New York"

from Porgy & Bess

"Gimme, Gimme" from Thoroughly Modern Millie

Ragtime Orchestral Suite

"Wheels of a Dream" from Ragtime

Leading Men Medley

INTERMISSION—Twenty Minutes

Meredith Willson

Meredith Willson

Arthur Hamilton

Lin-Manuel Miranda

Alan Boublil & Claude-Michel Schönberg

George M. Cohan

Andrew Lloyd Webber

Claude-Michel Boublil & Alain Boubill

"Seventy-Six Trombones" from The Music Man

"Til There Was You" from The Music Man

Cry Me A River

"My Shot" from Hamilton

"Bui Doi" from Miss Saigon

Overture to George M!

"Music of the Night" from Phantom of the Opera

Les Misérables Medley

Premier Sponsor



There will be one 20-minute intermission.

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

Musical selections subject to change.

Length of performance is approximately one hour and fifty minutes.



Presented by: BANK OF AMERICA



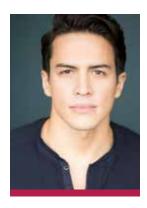
Ben Crawford, Vocalist



Ben Crawford
started his
Broadway career
when he covered
the roles of Jean
Valjean and Javert
in the Broadway
revival of Les
Misérables at the
Broadhurst Theatre.
Since then he's
played the titular

character in *Shrek*, been a big bully in *Big Fish*, ran around like a sane lunatic in *On the Twentieth Century*, fathered a spoiled brat in Charlie & the Chocolate Factory, and is now blessed to be the Phantom in Broadway's *Phantom of the Opera*, about to mark its 35th anniversary on Broadway. Crawford's other credits include *110 in the Shade*, *Hello Dolly, Assassins, Merrily We Roll Along, South Pacific*, and *Oklahoma*! Check out Crawford's EP *Electronic Pandemic* on all streaming platforms.

Jacob Dickey, Vocalist



Jacob Dickey
made his Broadway
debut in 2017 as
Aladdin in *Aladdin*and was last seen
on Broadway in
the Tony winning
revival of *Company*.
Some of his favorite
theatre credits
include the original
Off-Broadway cast

of *Emojiland* as Sunny and Stephen Schwartz's *Prince of Egypt* as Moses at Tuacahn Amphitheatre. You can see him on TV in *Partner Track, Gossip Girl, The First Lady,* and *Blue Bloods*.

All the gratitude to CGF and all the love to his Irishman. ig: @biguglyjacob

Shereen Pimentel, Vocalist



Shereen Pimentel starred in the 2020 Broadway revival of West Side Story as Maria, where she was recognized for her outstanding performance as an Outer Critics Circle honoree for Best Actress in a Musical. She was last seen as

Guenevere in *Camelot* at The Muny, and in New York City Center's Encores! production of *Into the Woods* as Rapunzel. Pimentel started performing professionally at the very young age of nine, when she debuted on Broadway as Young Nala in *The Lion King*. She has recently performed with the Indianapolis Symphony Orchestra, Kansas City Symphony, and the Naples Philharmonic. Her screen credits include *John Mulaney & the Sack Lunch Bunch* on Netflix. Pimentel is a 2020 graduate from the Juilliard School with a bachelor's degree in vocal performance.

Victor Robertson, Vocalist



American tenor
Victor Robertson
is the one person
ever to make his
Metropolitan
Opera debut,
Broadway debut,
and Kennedy
Center debut
all in the same
season. His
recent successes
include the role

of Rinaldo Armida in *Virginia* in 2019, a role he previously sang in the UK's prestigious Garsington Opera Festival. Robertson made his Metropolitan Opera debut in their new 2018 production of *Merry Widow* as Raoul, and in the same year, his Broadway debut in its longest running show, *Phantom of the Opera*.

Other significant highlights include *Candide* at Opera National de Lorraine in France, Rodolfo in Zambello's *La Bohème* at Royal Albert Hall

in London, Euremedes in *Orpheus* at New York City Opera, Sportin' Life in Francesca Zambello's production of *Porgy and Bess* Los Angeles, and Sportin' Life in Capetown Opera, Deutsche Oper Berlin, Welsh National Opera, English National Opera, Scottish National Opera, Israeli National Opera, Dallas Opera, and Spoleto Festival.

Making his off-Broadway debut, Robertson joined the cast of *Three Mo' Tenors* at the Little Schubert Theatre in 2007–08 and remained with the show when it toured the U.S. and when it went on to play the Edinburgh Festival, in Moscow, the Dominican Republic, and the UK's Henley Festival. Robertson made his professional debut in Baz Luhrmann's *Rent*, an adaptation of Puccini's *La Bohème*, at the Ahmanson Theatre in Los Angeles in a record 82 sold-out performances, for which he won the coveted Ovation Award in 2004.

Greg Sanders, IMC Artistic Director



Greg Sanders has served as artistic director of the Indianapolis Men's Chorus since 2011. Sanders is an active choral musician in Indianapolis and across central Indiana. He received his master's degree in choral conducting from

Butler University in 2011, where he studied with Dr. Eric Stark and Mr. Henry Leck.

In addition to his work with the IMC, Sanders is a choral director at Center Grove High School in Greenwood and serves as the Vocal Director of the Indianapolis Symphony Orchestra for all Pops productions, including the annual *Yuletide Celebration* with Maestro Jack Everly.

Aside from his choral work, Sanders is in demand as a pianist, arranger, and orchestrator. He is a vocal coach and chamber musician, preparing and performing extensively for concerts and festivals in Indianapolis and regionally.

Indianapolis Men's Chorus



Now in their 32nd season, the IMC is a volunteer chorus that gracefully interprets everything from classical, spiritual, Broadway, and world music with agility and spirit. Under the artistic direction of Greg Sanders, the IMC is celebrating an era of renewed growth. The roster includes more than 60 singers, a more than three-fold increase since Sanders took the helm in 2011.

In addition to its own concerts, the IMC has shared the stage with local and national artists and performing groups including: The Indianapolis Symphony Orchestra's productions of Anything Goes in Concert, Leading Men of Broadway, Broadway Standing Ovations!, and Hello, Dolly!; The Indianapolis Symphonic Choir, the Indianapolis Children's Choir, and the Butler University Chorale as a part of the Symphonic Choir's production of Benjamin Britten's War Requiem; The Indianapolis Opera; Dance Kaleidoscope; Opera and stage artist Jacquelynne Fontaine; Folk singer/songwriter Holly Near; and Cabaret performer Ann Hampton Callaway. In addition to entertaining hometown audiences, the IMC has performed in several cities including Chicago, Cincinnati, Louisville, Minneapolis, St. Louis, and Washington, D.C.

Tenor 1

Howard Bailey Tristan Barron Zach Blatz Andrew Gault Scott Hainey Jared McElroy Jeffrey Schneeman Daniel Stevenson

Brian Towell

Brandon Waldrop

Tenor 2

Scott Archer Brian Cassano Milo Ellis Ben Hirschauer Johnnie Hughes Don Humphress Joe King Griffin McPhail Alex Milligan John David Patrick Dawson Raymond

Baritone Matthew Altman Noah Burgin Matthew Creek Jeffery Crooks Nathan Emery David Hoff Jerico Hughes Drew Kempin Patrick Kennison David Klimes **Jackson Lee** Brent Meadows

Greg O'Connor Jeff Roach Erik Wentz Marty Wood **Jared Yoder**

Bass

Don E. Bruns Tim Cothern Joe Duca Tom Ferry Delshawn Hunt Patrick Kuntz I.I. Peil Eric Pfleider Jim Rang Joshua Richardson Iim Shields Chase Westby





Bring your child to a program of music and fun featuring musicians from the Indianapolis Symphony Orchestra.

The Teddy Bear Series presents **five different original stories** written by ISO violinist Victoria Kintner. Each one introduces young children (ages 3–6) to the instruments of the orchestra through story, movement, and live music. Concerts take place at area libraries and may require registration.

Visit IndianapolisSymphony.org/teddy-bear for more information.



PERFORMANCES

Mark your calendars for October 29 at 11 a.m. when the Teddy Bear Concert Series celebrates the release of their newest book, *The Runaway Strings*, with a live performance at Hilbert Circle Theatre.

Doors open at 10 a.m. and a 30-minute performance of *The Runaway Strings* will take place at 11. For more information, visit the ISO's website at https://www.indianapolissymphony.org/runaway-strings



October 13–15

Brahms & Mussorgsky's Pictures

Jun Märkl, Artistic Advisor to the ISO **Jack Everly,** Principal Pops Conductor

† *Coffee Classical Series* • Program One Thursday, October 13, at 11 a.m. Hilbert Circle Theatre

PETER OUNDJIAN, Conductor | KEVIN LIN, Violin | AUSTIN HUNTINGTON, Cello

Johannes Brahms | 1833–1897

Concerto in A Minor for Violin, Cello, and Orchestra, Op. 102 ("Double Concerto")

Allegro

Andante

Vivace non troppo

Kevin Lin, Violin

Austin Huntington, Cello

Modest Mussorgsky | 1839–1881

Orchestrated by Maurice Ravel

Pictures at an Exhibition

Promenade—

I. The Gnome

Promenade—

II. The Old Castle

Promenade—

III. Tuileries

IV. Bydlo

Promenade—

V. Ballet of the Chicks in Their Shells

VI. Samuel Goldenberg and Schmuyle

VII. Limoges: The Marketplace

VIII. Catacombs (Sepulcrum Romanum)

and "Cum mortuis in lingua mortua"

IX. Baba-Yaga (The Hut on Fowl's Legs)

X. The Great Gate of Kiev

† The Coffee Concert is an abbreviated performance.

There is no intermission.

Peter Oundjian, Conductor



Recognized as a masterful and dynamic presence in the conducting world, **Peter Oundjian** has developed a multi-faceted portfolio as a conductor, violinist, professor and artistic advisor. He

has been celebrated for his musicality, an eye towards collaboration, innovative programming, leadership and training with students and an engaging personality. Strengthening his ties to Colorado, Oundjian is now Principal Conductor of the Colorado Symphony in addition to Music Director of the Colorado Music Festival, which successfully pivoted to a virtual format during the pandemic summers of 2020 and 2021

Now carrying the title Conductor Emeritus, Oundjian's fourteen-year tenure as Music Director of the Toronto Symphony served as a major creative force for the city of Toronto and was marked by a reimagining of the TSO's programming, international stature, audience development, touring and a number of outstanding recordings, garnering a Grammy nomination in 2018 and a Juno award for Vaughan Williams' Orchestral Works in 2019. He led the orchestra on several international tours to Europe and the USA, conducting the first performance by a North American orchestra at Reykjavik's Harpa Hall in 2014.

From 2012 to 2018, Oundjian served as Music Director of the Royal Scottish National Orchestra during which time he implemented the kind of collaborative programming that has become a staple of his directorship. Oundjian led the RSNO on several international tours, including North America, China, and a European festival tour with performances at the Bregenz Festival, the Dresden Festival as well as in Innsbruck, Bergamo, Ljubljana, and

others. His final appearance with the orchestra as their Music Director was at the 2018 BBC Proms where he conducted Britten's epic *War Requiem*.

Highlights of past seasons include appearances with the Orchestre de la Suisse Romande, Iceland Symphony, the Detroit, Atlanta, Saint Louis, Baltimore, Dallas, Seattle, Indianapolis, Milwaukee and New Zealand Symphony Orchestra. With the onset of world-wide concert cancellations, support for students at Yale and Juilliard became a priority. In the 2022–2023 season, Oundjian will conduct the opening weekend of Atlanta Symphony, followed by return engagements with Baltimore, Indianapolis, Dallas, Colorado, and Toronto symphonies, as well as a visit to New World Symphony.

Oundjian has been a visiting professor at Yale University's School of Music since 1981 and was awarded the school's Sanford Medal for Distinguished Service to Music in 2013. A dedicated educator, Oundjian regularly conducts the Yale, Juilliard, Curtis and New World symphony orchestras.

An outstanding violinist, Oundjian spent fourteen years as the first violinist for the renowned Tokyo String Quartet before he turned his energy towards conducting.

Brahms & Mussorgsky's Pictures

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

DeHaan Classical Series • Program One Friday, October 14, at 8 p.m. Saturday, October 15, at 5:30 p.m. Hilbert Circle Theatre



PETER OUNDJIAN, Conductor | KEVIN LIN, Violin | AUSTIN HUNTINGTON, Cello

Mikhail Glinka | 1804–1857

Overture to Ruslan and Lyudmila

Johannes Brahms 1833-1897

Concerto in A Minor for Violin, Cello, and Orchestra, Op. 102 ("Double Concerto")

Andante

Vivace non troppo

Kevin Lin, Violin

Austin Huntington, Cello

INTERMISSION—Twenty Minutes

Carlos Simon | b. 1986

Fate Now Conquers

Modest Mussorgsky | 1839–1881

Orchestrated by Maurice Ravel

Pictures at an Exhibition

Promenade—

I. The Gnome

Promenade—

II. The Old Castle

Promenade—

III. Tuileries

IV. Bydlo

Promenade—

VIII. Catacombs (Sepulcrum Romanum) and "Cum mortuis in lingua mortua"

IX. Baba-Yaga (The Hut on Fowl's Legs)

V. Ballet of the Chicks in Their Shells

VII. Limoges: The Marketplace

VI. Samuel Goldenberg and Schmuyle

X. The Great Gate of Kiev

This performance is endowed by the Florence Goodrich Dunn Fund

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.



METROPOLITAN YOUTH ORCHESTRA

Winter Concert

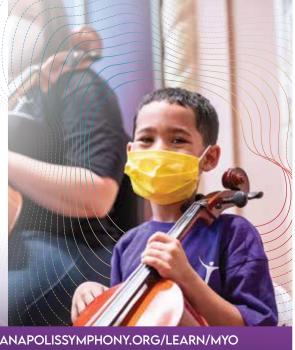
January 22, 3 p.m. Hilbert Circle Theatre

Special Performance with the ISO

January 27 and 28, 8 p.m. Hilbert Circle Theatre

Spring Concert

May 7, 3 p.m. Hilbert Circle Theatre



MORE INFORMATION AT INDIANAPOLISSYMPHONY.ORG/LEARN/MYO



Kevin Lin, Concertmaster



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.

Austin Huntington, Cello



Austin
Huntington
was appointed
principal cellist of
the Indianapolis
Symphony
Orchestra in
June 2015 at
the age of 20,
currently making
him one of the
youngest principal

musicians in a major American orchestra. During the summer, Austin is a principal cellist for the Mainly Mozart Festival and Grand Teton Music Festival Orchestras.

Huntington is a former first prize winner of the Stulberg and Irving M. Klein international string competitions and is a top prize winner of the Schadt national cello competition. He has performed as soloist with the Indianapolis Symphony Orchestra, Marin Symphony, Colburn Orchestra, Santa Cruz Symphony, San Jose Chamber Orchestra, and the Salomon Chamber Orchestra.

An avid chamber musician, Huntington has collaborated with artists such as Itzhak Perlman, Augustin Hadelich, Wu Han, Jean-Yves Thibaudet, Garrick Ohlssohn, and Edgar Meyer. He is the chair of the Indianapolis Suzuki Academy's Board of Directors and previously was a faculty member at Indiana University and the University of Indianapolis.

Huntington holds a Bachelor of Music degree from the Colburn School Conservatory of Music and a Master's of Music degree from Indiana University, where he studied with Ronald Leonard and Eric Kim respectively. He plays on a beautiful old Italian cello made in Florence, c. 1740.

Brahms & Mussorgsky's Pictures



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

Overture to Ruslan and Lyudmila Mikhail Glinka

Born: June 1, 1804, Novospasskoye, Russia Died: February 15, 1857, Berlin, Prussia Years Composed: 1837–1842

Length: c. 5 minutes

World Premiere: December 1842, St. Petersburg, Russia

Last ISO Performance: July 2019 with

conductor Jacob Joyce

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

AT A GLANCE

- Ruslan and Lyudmila is an opera in five acts based on an 1820 poem by Pushkin.
- This was the first time that the wholetone scale was used in Russian music.
- The Overture is very well-known in the West and has a reputation of being a night-mare for the bassists to perform.

"All Russian music stemmed from one source: Mikhail Glinka."—Igor Stravinsky

Nationalism swept over the European continent throughout the nineteenth century. It was not only a political force that gave rise to the nation-state, but also a powerful incentive for individual states to savor their own history and resist "foreign domination."

Foreign influences had been particularly strong in the cultural/political life of Russia beginning with Peter the Great who reigned from 1682 to 1725. In the eighteenth and nineteenth centuries, the Russian nobility and royalty were saturated with French culture and language and absorbed all things French with enthusiasm and pride.

The "new" nationalism sought to cleanse the westernization of Russian society generated by Peter the Great. Gone was the worship of French culture and language. The embrace of native literary works and native music were two of the driving forces in the new Russian society (see Marina Frolova-Walker, Russian Music and Nationalism: from Glinka to Stalin: 2007).

Glinka planted the seed of Russian musical nationalism and justifiably received the title of Father of the Russian Nationalism School of Composers. He was the seminal figure for the great Russian voice of the nineteenth century, and his influence extended beyond music.

Before the 1830s, chants and folk music made up the majority of Russian music. Glinka would have known this because in his memoirs he recalled his early fascination with folk songs, which the family's serfs would sing and play on his uncle's estate. After returning to his homeland in 1833 following a three-year trip to Italy, Glinka had become so homesick that he decided, "In the future, he would [only] write in a Russian manner."

Brahms & Mussorgsky's Pictures

His life and music inspired a powerful group called "The Mighty Five" who ultimately succeeded in bringing Russian compositions to not only the forefront of classical music in Russia, but also to Western music generally. "The Mighty Five" was a powerful group made up of Cesar Cui, Aleksandr Borodin, Modest Mussorgsky, Nikolay Rimsky-Korsakov, and Mily Balakirev. It was Glinka, however, who was a seminal figure in their mission. Before they coalesced into their group, Glinka was committed to the new Russian national style.

Six years later, after his first opera, A Life for the Tsar, Glinka produced his second opera, Ruslan and Lyudmila based on fairy tales he heard as a child, specifically the satirical fairy tale Ruslan and Lyudmila by his friend the poet Alexander Pushkin. At age 37, Pushkin was killed in a duel. Glinka's plans to have Pushkin involved with the opera were crushed.

Because of Pushkin's death, Glinka began his work without a libretto. Ultimately, he hired five librettists to help. The first librettist was Konstantin Bakhturin, who "took it upon himself to work out the opera, and he did so in just a quarter of an hour while drunk." Valerian Shirkov was number two, and the results were equally disheartening. Ultimately, with three more giving input, this ad hoc committee produced a set of tableaux that further seemed to confuse a most confusing original plot. Glinka himself added parts to the libretto.

Of course, the libretto was a mishmash. Additional trouble came at the premiere wherein singers were mediocre. However, the music triumphed, immune from the criticism. In fact, it received high praise from critics and from Franz Liszt himself who attended the premiere. Glinka was modest and philosophical. "[My opera] may be recognized in a hundred years," he mused.

In 1848 Ruslan and Lyudmila was actually removed from the general repertoire. Now, however, it is often considered one of Glinka's finest works. The scintillating overture is a glittering member of orchestral repertoire. It has far outlasted the opera in popularity and admiration. It was written late in the compositional timeline, composed mostly when the opera was already in rehearsal.

Contrasting to its overall orchestral brilliance, the overture had a mundane inspiration. Glinka wrote that he had attended a court wedding, and noted, "I was up in the balcony, and the clattering of knives, forks, and plates made such an impression on me that I had the idea to imitate them in the prelude to *Ruslan*. I later did so, with fair success." There are two main themes in the Overture, and the first is most likely to have reflected all the "noise" of the wedding feast.

Glinka's format is classical, with material drawn from the opera. After huge introductory chords, the first rapidly moving theme is produced by violins, violas, and flutes, based upon the final victory scene in the opera. The second, lyrical theme in the violas, cellos, and bassoon stems from a battlefield aria in Act II. A brief development follows, with small nasty moments representing the dwarf. The recapitulation recalls the exposition. In a bright coda, the evil wizard (depicted by a whole tone descending scale) is quashed by joyous results and a happy ending all around.

Concerto in A Minor for Violin, Cello, and Orchestra, Op. 102 Iohannes Brahms

Born: May 7, 1833, Hamburg, Germany Died: April 3, 1897, Vienna, Austria

Year Composed: 1887 Length: c. 34 minutes

World Premiere: October 1887, Cologne,

Germany

Last ISO Performance: November 2017 with conductor Krzysztof Urbański and Zach De Pue, violin, and Austin Huntington, cello

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

AT A GLANCE

- This is the most popular and frequently performed concerto for violin and cello.
- While Brahms did also write a concerto for solo violin, he did not write one for the cello alone.
- Brahms himself, along with cellist Robert Hausmann and violinist Joseph Joachim, conducted the first performance in Cologne and later with the Vienna Philharmonic.

In the summer of 1887, Brahms rented a summer cottage overlooking Lake Thun in Switzerland. He said he was busy cleaning things up and organizing his scores, and he was in a reflective mood. One of those reflections involved an old, open wound in a deep friendship. On June 24, 1887, Brahms wrote to his estranged friend Joseph Joachim, "Brace yourself for a slight shock. Just of late I could not resist the sudden idea I had of a concerto for violin and violoncello, hard as I kept trying to argue myself out of it. Now I am completely indifferent to the whole thing except as to what

you might like to do about it." He later added this idea, saying, "If you are not interested just send a note saying 'I decline."

The note must have been a double shock: the two men had not spoken for seven years. Joachim responded (another surprise) that he was "most interested." In July, a copy of the score was sent to him with the dedication, "To him, for whom it is written: Joseph Joachim." It was a peace offering Joachim could not refuse. The music was exquisite. It was first performed on October 18 of that year in Cologne, Germany; its publication came in 1888. The American debut occurred in 1889 in New York City. The Cologne concert only received tepid reviews. In New York, the score was considered to be "not the most catchy thing imaginable." Even Clara Schumann called it a "strange flight of fancy." The beginning was inauspicious for what would ultimately be his last orchestral work and a treasured part of the concerto literature.

Brahms was seeking repair of his thirty-year relationship with Joachim, and his Double Concerto became both a reconciliatory vehicle and healing balm. The peace offering was accepted. At the first public performance in 1887, Joachim was the violin soloist and Robert Hausmann was the cello soloist with Brahms conducting. At this time, Clara Schumann wrote in her diary, "Joachim and Brahms have (at last) spoken to one another again after years of silence." However, the reconciliation remained careful: both parties considering that "mutual trust would have to be a memory of the old days" (Larry Rothe).

The break between the two men was personal rather than professional; in fact, Joachim continued to perform the composer's music during their rift. It is always unwise to muddle in a divorce situation, and Brahms had done exactly that. Joachim was jealous to the core, and accused his wife (the contralto) Amalie of an affair with Fritz Simrock, Brahms'

Brahms & Mussorgsky's Pictures

publisher. Brahms took Amalie's side as an innocent party. A letter of support (disloyalty?) came to Amalie from the composer in 1880 (and also appeared at the adjudication). "I became aware of the unfortunate character trait with which Joachim tortures himself and others so inexcusably earlier than you did. . . . His passionate imagination is playing a sinful, inexcusable game with the best and most holy thing that fate has granted him. . . . I would never think of wishing to live in the same city" (Jan Swafford's biography *Johannes Brahms*). Judgment was granted in her favor at the divorce court. Joachim was enraged, convinced that Brahms' letter had tipped the scales of justice.

The Concerto

Opus 102 begins with a thunderous, heavy roar from the orchestra, which quickly falls silent. The cello alone immediately takes charge with an impassioned statement ("to be played in the mode of a recitative but always in tempo") before winds provide a gentle suggestion, which is seconded by violin. Throughout the concerto, the cello has the lion's share of the lead. Even the violin's cadenza is shared with the cello. Soloists pair for a cadenza-style presentation, gathering forceful momentum, before closing with six chords. The orchestra moves to the fore with the main thematic material, now shared with the soloists, and the concerto is fully launched. Intimate collaboration continues in the development before the recapitulation resumes the opening turbulence. A coda brings the movement to its close.

The *Andante* is prefaced by a prelude from the horn and winds. Its tender main theme is introduced by the soloists in low octaves with mirroring support from violins and cellos. Its form is ternary: an opening song, a contrasting midsection populated by the winds, and restatement of the main theme with pizzicato accompaniment.

Folk music provides inspiration for the last movement: rollicking and sometimes rough

in Hungarian-Romani style. The cello quickly seizes the spotlight and presents the jaunty main idea, which is echoed by the violin. For a moment, the bustle subsides in an interlude of distinctively thinner textures—the dynamics drop with winds offering quips and strings offering lush, pensive tunes while soloists provide reactions to the meditative mood. In the final section, high energy resumes, and—excepting another small ruminative moment—continues to a brilliant conclusion.

Fate Now Conquers Carlos Simon

Born: April 13, 1986, Atlanta, Georgia

Year Composed: 2019 Length: c. 5 minutes

World Premiere: October 2020, Philadelphia, Penn.

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

Instrumentation: flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

AT A GLANCE

- Carlos Simon was named as one of the recipients for the 2021 Sphinx Medal of Excellence, which is the highest honor bestowed by the Sphinx Organization recognizing extraordinary classical Black and Latinx musicians.
- "Carlos's imagination, rhythmic vitality, and flair make a truly emotional impact that resonates in this piece"— Yannick Nézet-Séguin, Philadelphia Orchestra

An 1815 entry in Beethoven's notebook includes this quote from Homer's *Iliad*, Book XXII: "But Fate now conquers; I am hers; and yet not she shall share / in my renown; that life is left to every noble spirit / And that some great deed shall beget that all lives shall inherit."

Carlos Simon, Composer-in-Residence for the John F. Kennedy Center for the Performing Arts, stated that his piece was inspired by that entry. He explained: "We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for including this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished to fate. My mentor and the composer-residence for the Philadelphia Orchestra, Gabriela Lena Frank, asked me and two other composers (Jessica Hunt and Iman Habibi) to write a musical response to Beethoven symphonies 4, 7, and 8 for the orchestra. The piece premiered in October 2020 with Yannick Nézet-Séguin conducting. My personal process was to remind myself to just get out of the way and to not think too much. Beethoven is and was a MUSICAL GIANT! I wanted to pay homage to Beethoven but yet remain true to my artistic voice. This meant trying to find similarities between Beethoven's music and my own. This is part of the intent of the piece-releasing one's expectations and hoping for the best. Using the beautifully fluid harmonic structure of the second movement of Beethoven's Seventh Symphony, I have composed musical gestures that are representative of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depict the uncertainty of life that hovers over us."

About the music

A brilliant, *vivace fortissimo* raises the curtain, in a heavy, insistent announcement. The orchestra quickly joins in with rapidly moving figuration. It is a rough and demanding beginning. Trumpets and brass are frequently effective in soaring over the orchestral body with underscoring from the timpani. Winds enter and retreat, moving tightly together. There is a particularly high part with winds and violins combined in a fast dance, which closes quietly. Notice the quickly moving energy throughout: there is no respite. A momentary

but significant change comes from a cello solo presenting a rapturous melody but is eventually submerged by what Simon called frenzied arpeggios, allowing no serenity.

Although it is a small work, its size in no way hinders its vivid lesson. The closing is particularly dramatic: after all the massive orchestration, only a deeply embedded tone from the cellos remains. The overall message has been evident in the sudden, unanticipated, and unprepared shifts of musical behavior throughout. There is a relentless madness in the scene, just as we have no control over fate. We are not only touched by fate, but, in the end, subsumed and swallowed by it.

To learn more about composer Carlos Simon, visit his website at carlossimonmusic.com/biography

Pictures at an Exhibition Modest Mussorgsky Orchestrated by Maurice Ravel

Born: March 21, 1839, Karevo, Russia Died: March 28, 1881, St. Petersburg, Russia

Year Composed: 1874 Length: c. 33 minutes

World Premiere: October 1922, Paris, France

Last ISO Performance: April 2016 with

conductor Hans Graf

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

AT A GLANCE

- This is a suite of 10 pieces and it depicts a visitor strolling around an art exhibition.
 It was composed originally for piano.
- Mussorgsky was self-trained and experimented with melody and dissonance.

Brahms & Mussorgsky's Pictures

In 1868, Mussorgsky met the architect, designer, and artist Viktor Hartmann, and the two became fast friends. Both shared a fervent commitment to advancing Russian culture and nationalism in their music and art. In their mission, they found a government that was promoting similar causes. It was a propitious coincidence.

In the 1870s, the matter of national identity ran fervently through Russia. Curiously, the pictures used in *Pictures at an Exhibition* are not from Russia; they are derived from Hartmann's work while traveling through Poland, Italy, and France, the last being a design for the capital of Ukraine. It was a retrospective of Hartmann's work that generated Mussorgsky's extraordinary *Pictures at an Exhibition*, originally titled "Hartmann." The work began as a ten-movement piano solo.

After Hartmann's sudden death at age 39, the critic Vladimir Stassov organized a tribute in the Academy of Fine Arts in St. Petersburg. Therein he presented 400 Hartmann drawings, costumes, architectural designs, sketches for ornamental house objects, and watercolors. At that time, Mussorgsky grieved deeply, and wondered in a letter to Stassov, "Why should a dog, a horse, a rat have a life and creatures like Hartmann must die? This is how the wise usually console us blockheads, in such case: 'He is no more, but what he has done lives and will live!' True, but how many men have the luck to be remembered? Why be angry when you cannot change anything! Enough then, the rest is silence."

The music outlived Hartmann's reputation and guaranteed him fame. Sadly, *Pictures at an Exhibition* was not performed in the composer's lifetime. Six weeks after visiting this tribute, the composer quickly composed his musical tour of the paintings, and then wrote to Vladimir Stassov: "Hartmann is seething as Boris seethed sounds and ideas hand in my head and I can barely manage to scribble

them on paper. The transitions are good on the Promenade. I want to work more quickly and reliably... so far, I think it is well tuned." (Boris refers to the composer's only completed opera *Boris Godunov*, completed in 1869.)

The composer never considered orchestrating the piano score. He was quite content leaving the work simply as an "album series" indicating perhaps a random collection of miniatures. However, his "album series" excited many future composers, who saw irresistible potential via tremendous orchestral settings and assorted arrangements. It now exists in scores for jazz orchestra, organ, pipe organ, massed accordions, rock band, metal bands, euphonium and tuba quartet, brass band, glass harp, punk-jazz band, and saxophone choir, in addition to others.

Inside the piece

Pictures at an Exhibition depicts 10 paintings by Hartmann, interspersed with a recurring "Promenade" theme. Mussorgsky himself is "roving through the exhibition, now leisurely, now briskly, in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend" (Stassov).

We arrive first at the sketch of "The Gnome," "clumsily running with crooked legs," which is represented by a grotesque Nutcracker, originally designed by Hartmann as a Christmas present for children. Note the sudden starts and stops as the Gnome flails about in his movements. A savage ending completes this section.

We move again via the Promenade, marked *moderato commodo assai e con delicatezza* to the watercolor "Il Vecchio Castello" ("The Old Castle"), wherein a troubadour is sadly singing to his beloved in front of the medieval building. The troubadour, unsuccessful in wooing his sweetheart, is represented by the doleful tones of the alto saxophone. The music ends quietly with throbbing rhythms.

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We re-enter the Promenade, marked this time *moderato non tanto, pesamente*, leading to a picture of the beautiful Jardin des Tuileries in Paris. A tiny, tripartite scherzo depicts children playing amid scolding nannies. The music moves lightly, quickly, and is full of sparkle and delight.

"Bydło" depicts a huge Polish cart, drawn by oxen (Bydło is the Polish word for cattle). The heaviness of the cart and the oxen are presented by a solo tuba and slowly moving orchestration thumping in 4/4 meter. The music quiets as the cart moves away at the close. Hartmann's watercolor was crafted on a trip through Poland.

The Promenade resumes, now marked *tranquillo* before we arrive at the light-hearted children's dance, "The Ballet of Unhatched Chicks in Their Shells." Quick orchestral chirps unmistakably represent the energetic chicks who bounce happily amid winds and pizzicato strings.

A dramatic introduction presents the section "'Samuel' Goldenberg and 'Schmuÿle." ("Two Jews: One Rich and One Poor.) These two portraits were owned by Mussorgsky and had been loaned to the retrospective of Hartmann's works.

"The Market at Limoges" brings forth "French women quarreling violently in the market." Mussorgsky wrote in the margin, "Great news! M. de Puissangeout has just recovered his cow, the Fugitive. But the good crones of Limoges are not entirely agreed about this "

In the notes for the eighth movement "The Catacombs," it says that "Hartmann represented himself examining the Paris catacombs by the light of a lantern held by a guide." There are two sections: *Largo* and *Andante*. Mussorgsky, translating from the Latin, wrote in the

score, "The creative spirit of the dead Hartmann leads me towards the skulls, calls out to them; the skulls begin to glow softly from within."

The Promenade theme re-emerges within the context of the *Andante*.

The last two scenes are the most renowned. The scary "Hut on Hen's Legs" references Baba-Yaga (a fearsome witch in Russian folklore who lives on the edge of a forest) and is one of the most exciting elements within the musical "exhibition." Her hut has no windows or doors and spins around in frightening, erratic behavior. She spent much time grinding human bones into a paste with mortar and pestle for her dinner! For this section, Mussorgsky's music begins Allegro con brio, feroce before moving into an andante mosso section. Stassov wrote, "Hartmann's drawing depicted a clock in the form of Baba-Yaga's hut. In the end, Mussorgsky added the witch's wild flight in the mortar, which was not included in the drawing. A coda leads to the final movement: "The Great Gate of Kiev."

"The Great Gate of Kiev," marked *maestoso con grandezza*, is based on the sketch that was Hartmann's design for the city gates at Kiev. It was inspired as a tribute to old Russia, a piece of heartfelt nationalism. The music opens with an expansion of the opening Promenade, includes a baptismal hymn from the Russian Orthodox faith, and moves steadily to an enormous climax and glorious tribute, colored by tubular bells.

Disney's Hocus Pocus in Concert

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

Bank of America *Film Series*Saturday, October 22, at 8 p.m.
Sunday, October 23, at 2 p.m.

Hilbert Circle Theatre



JACK EVERLY, Conductor

Disney
HOCUS POCUS
In Concert Live to Film

Starring

Bette Midler Sarah Jessica Parker Kathy Najimy

> **Directed by** Kenny Ortega

Produced by David Kirschner Steven Haft

Screenplay by Mick Garris Neil Cuthbert

Story by
David Kirschner
Mick Garris

Executive Producer Ralph Winter

Score by

John Debney

Additional Music by James Horner Brock Walsh

Musical Arrangements by
Marc Shaiman

Choreography Peggy Holmes Kenny Ortega

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Walt Disney Pictures
Original Motion Picture Soundtrack available at Disneymusicemporium.com
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Today's performance lasts approximately one hour and 40 minutes with a 20-minute intermission. The performance is a presentation of the complete film *Hocus Pocus* with a live performance of the film's entire score. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits. Recording or photographing any part of this performance is strictly prohibited. See Maestro Jack Everly's biography on page 19.

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Classical Halloween

Jun Märkl, Artistic Advisor to the ISO **Jack Everly**, Principal Pops Conductor

DeHaan *Classical Series* • **Program Two** Friday, October 28, at 8 p.m. Saturday, October 29, at 5:30 p.m. Hilbert Circle Theatre



STEFAN ASBURY, Conductor | JENNIFER FRAUTSCHI, Violin

Modest Mussorgsky | 1839–1881

Orchestrated by Nikolai Rimsky-Korsakov A Night on Bald Mountain

Leonard Bernstein | 1918–1990

Serenade after Plato's "Symposium"
Phaedras: Pausanias (Lento - Allegro)
Aristophanes (Allegretto)
Eryximachus, the doctor (Presto)
Agathon (Adagio)
Socrates: Alcibiades (Molto tenuto - Allegro molto vivace)

Jennifer Frautschi, Violin

INTERMISSION—Twenty Minutes

Antonín Dvorák | 1841–1904

The Noonday Witch, Op. 108

Béla Bartók | 1881–1945

Suite from The Miraculous Mandarin, Op. 19

Stefan Asbury, Conductor



A regular guest with leading orchestras worldwide, **Stefan Asbury's** 2021–22 season started with his debuts with the Seattle Symphony and Ensemble Resonanz at Hamburg's Elbphilharmo-

nie, followed by engagements with the MDR Sinfonieorchester Leipzig, Norrköpings Symfoniorkester, Ensemble Modern, Tokyo New City Orchestra and Szczecin Philharmonic.

Recent seasons saw Asbury returning to and debuting with several orchestras across the world, including the NDR Elbphilharmonie Orchester, Copenhagen Philharmonic, Milwaukee Symphony Orchestra, Auckland Philharmonia and China National Symphony Orchestra. He conducted the MDR Sinfonieorchester Leipzig as part of Beethovenfest Bonn and Orquesta Sinfonica de Bilbao during Bilbao's Musika-Musica 2019 festival.

Asbury has particularly strong relationships with many living composers including Steve Reich, Wolfgang Rihm, Unsuk Chin and Mark-Anthony Turnage. In 2015-16, he conducted the world premiere of Bernd Richard Deutsch's Organ Concert at the Musikverein in Vienna. In the 2014-15 season he conducted the world premiere of Sir Harrison Birtwistle's Piano Concerto with Pierre-Laurent Aimard and Sinfonieorchester des Bayerischen Rundfunks, and also gave the U.S. premiere with Aimard and the Boston Symphony Orchestra. Following the sad passing of Oliver Knussen, a very close mentor, Stefan conducted his last completed composition with the Birmingham Contemporary Music Group in November 2018.

As a recording artist, Stefan's album with works by Jonathan Harvey was awarded a Monde de la Musique CHOC award, and his complete cycle of Gerard Grisey's Les Espaces Accoustiques with WDR Sinfonieorchester Köln won a Deutschen Schallplattenkritik award.

In October 2013 he conducted the world premiere of Michael Jarell's Siegfried Nocturne at the Wagner Geneva Festival. Other opera highlights include Porgy and Bess at the Spoleto Festival, John Adams' A Flowering Tree for the Perth International Arts Festival, Wolfgang Rihm's *Jakob Lenz* for the Wiener Festwochen, Britten's Owen Wingrave with Tapiola Sinfonietta and Knussen's Where the Wild Things Are at Tanglewood. He also collaborated with Copenhagen Phil and the Danish Dance Theatre on a new production of *The Firebird*, the Mark Morris Dance Group in productions of Prokofiev's Romeo and Juliet, and Virgil Thomson's Four Saints in Three Acts with performances at the Lincoln Center in New York, London's Barbican and the Brooklyn Academy of Music, amongst other venues.

Since 1995 Stefan Asbury has served on the faculty of the Tanglewood Music Center and has held the Sana H. Sabbagh Master Teacher Chair on the Conducting Faculty since 2005. In addition to his regular summer teaching he has given masterclasses at the Hochschule der Kunste (Zürich), Venice and Geneva Conservatoires, and with the Boston Symphony Orchestra's Inside the TMC.

Jennifer Frautschi, Violin



Two-time Grammy nominee and Avery Fisher career grant recipient violinist **Iennifer** Frautschi has appeared as soloist with innumerable orchestras including the Cincinnati Symphony, Chicago Symphony, Los

Angeles Philharmonic, Milwaukee Symphony, Minnesota Orchestra, and St Paul Chamber Orchestra. As chamber musician she has performed with the Boston Chamber Music Society and Chamber Music Society of Lincoln Center and appeared at Chamber Music Northwest, La Jolla Summerfest, Music@ Menlo, Tippet Rise Art Center, Toronto Summer Music, and the Bridgehampton, Charlottesville, Lake Champlain, Moab, Ojai, Santa Fe, Seattle, and Spoleto Music Festivals.

Her extensive discography includes several discs for Naxos: the Stravinsky Violin Concerto with the Philharmonia Orchestra of London, conducted by the legendary Robert Craft,

and two Grammy-nominated recordings of Schoenberg's Concerto for String Quartet and Orchestra and the Schoenberg Third String Quartet. Her most recent releases are with pianist John Blacklow on Albany Records: the first devoted to the three sonatas of Robert Schumann: the second, American Duos, an exploration of recent additions to the violin and piano repertoire by contemporary American composers Barbara White, Steven Mackey, Elena Ruehr, Dan Coleman, and Stephen Hartke. She also recorded three widely praised CDs for Artek: an orchestral recording of the Prokofiev concerti with Gerard Schwarz and the Seattle Symphony; the violin music of Ravel and Stravinsky; and 20th-century works for solo violin. Other recordings include a disc of Romantic Horn Trios, with hornist Eric Ruske and pianist Stephen Prutsman, and the Stravinsky Duo Concertant with pianist Jeremy Denk.

Born in Pasadena, California, Frautschi attended the Colburn School, Harvard, the New England Conservatory, and the Juilliard School. She performs on a 1722 Antonio Stradivarius violin known as the "ex-Cadiz," on generous loan from a private American foundation with support from Rare Violins In Consortium. She teaches at Stony Brook University.



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Classical Halloween



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

A Night on Bald Mountain Modest Mussorgsky Orchestrated by Nikolai Rimsky-Korsakov

Born: March 21, 1839, Karevo, Russia Died: March 28, 1881, St. Petersburg, Russia

Years Composed: 1860-1866

Length: c. 12 minutes

World Premiere: October 1886,

St. Petersburg, Russia

Last ISO Performance: March 2014 with conductor Krzysztof Urbański

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

AT A GLANCE

- In 1940, this piece received massive exposure when it was used in Walt Disney's film Fantasia.
- The music is based on a short story by Nikolai Gogol and it takes place on Bald Mountain located near Kiev, Ukraine.

"No work of Mussorgsky has had a more confused history..." —Gerald Abraham, 1945

Mount Triglav, near Kiev, is the highest mountain in Slovenia. Its shape of three peaks looks like three heads hoisted on a single body representing three major Slavic gods. The heads represented dominion over the sky, earth, and the underworld. Mythology says that Triglav was depicted as a three-headed man with his lips and eyes covered with a gold blindfold so that he "could not see people's sins nor speak to them"

Mount Triglav (known also as Bald Mountain) was home to the terrifying god Chernobog, often considered to be the devil himself. He presided over the evil inhabitants of the mountain as well as their revelries. Pagan legends had long focused on a special event called Witches' Sabbath, held specifically on the night of June 23 on the mountain with Chernobog in charge. This became the topic of Mussorgsky's *Night on Bald Mountain*.

Mussorgsky's version of *Night on Bald Mountain* was not published until 1968 or performed in his lifetime. He did provide this program note: "*The Witches* is the vulgar title, or, so to speak, the nickname of my composition; in actuality, it is *St. John's Night on Bald Mountain*. If memory does not deceive me, the witches used to assemble on this mountain, and there to gossip, play lewd pranks, and await their superior—Satan (Chernobog). Upon his arrival, they would form a circle around his throne, where he sat in the guise of a he-goat, and would sing glory to their chief. When Satan became frenzied enough at the witches' glorification, he would order the start of the Sabbath."

In 1861, Mussorgsky received a commission to write a piece on a Russian subject and he wrote to his teacher Balakirev, "I have received an extremely interesting commission which I must prepare for next summer. It is this: a whole act to take place on Bald Mountain . . . a witches'

DeHaan Classical Series • Program Notes

Sabbath, separate episodes of sorcerers, a solemn march for all this nastiness, a finale—the glorification of the Sabbath into which Mengden introduces the commander of the whole festival on the Bald Mountain. The libretto is very good. I already have some material for it; it may turn out to be a very good thing."

Balakirev was not enthusiastic. However, the nationalistic opportunities within the topic paralleled the mission of the Mighty Five, a set of composers dedicated to the promulgation of Russian music and to generating a distinctive national voice. Mussorgsky was one of their star composers, serving the mission and also creating a new melodic structure identified as "the melody of life," which was derived from speech inflections. As a determined young man, he stated, "If I succeed I shall be a conqueror in art, and succeed I must."

When he finished his project on June 23, 1867, he wrote, "My St John's Night on the Bare Mountain . . . is in form and character, Russian and original; and I want to feel sure that it is thoroughly in keeping with historic truth and Russian folk tradition—otherwise it would not be good enough. I wrote it quickly, straight away in full score without preliminary rough drafts, in twelve days. It seethed within me, and I worked day and night, hardly knowing what was happening within me. . . . I see in my sinful pranks an original Russian work, not deriving from German profundity and routine, but springing from our native fields and nourished with Russian bread."

Rimsky-Korsakov's edited version of the score has been a great success. He noted in his autobiography, "At first I could make nothing of *A Night on Bald Mountain*; Mussorgsky had planned the piece originally in the sixties under the influence of Liszt's *Totentanz* for piano and orchestra and then left it lying for a long time. While he was working on Gedeonov's *Mlada*, Mussorgsky used the material of the night with the addition of vocal

passage... that was the second form of the piece. A third form was given while working at the Fair at Sorotchintzy.... None of these versions as a whole was suitable for publication, and consequently, I resolved to make a purely orchestral piece from Mussorgsky material and did my utmost to keep all the best and most connected parts without change and to put as little as possible of my own." Rimsky-Korsakov's version premiered five years after Mussorgsky's death, and herein lies the reason for Gerald Abraham's comment about "confusion."

The outline of this orchestral fantasy as written on the score reads: "A subterranean din of unearthly voices. Appearance of the Spirits of darkness followed by that of Chernobog. Glorification of the Black God. The Black Mass. The revelry of the Witches' Sabbath, interrupted from afar by the bell of a little church, whereupon the spirits of evil disperse. Dawn breaks."

The structure of the music is episodic: following this outline you can make sense of the story. Opening music presents violins creeping within their upper registers; snippets of melody are tossed amid winds, trombones, and bassoons. A raucous Russian dance, generated by violins and clarinets, grows to an enormous scale. Momentarily the dance is interrupted by woodwind commentary before the devils return, grinding the music into an even more unfettered orgy. With the sounding of church bells and the coming of dawn, the evil spirits and demons retire in hidden glens. The work closes quietly. For the moment, all seems well, but make no mistake: Chernobog can re-summon his entourage at any moment....

Classical Halloween

Serenade after Plato's "Symposium" Leonard Bernstein

Born: August 25, 1918, Lawrence, Mass. Died: October 14, 1990, New York,

New York

Years Composed: 1953-1954

Length: c. 31 minutes

World Premiere: September 1954,

Venice, Italy

Last ISO Performance: March 2017 with conductor Joshua Weilerstein and soloist Renaud Capuçon

Instrumentation: Timpani, percussion, harp, strings, and solo violin

AT A GLANCE

- Composed in less than a year, this piece is one of Bernstein's most lyrical orchestral works and he considered it to be his greatest.
- The piece is inspired by a philosophical text from around 385–370 BC regarding the nature and purpose of love and depicts a series of speeches given by Greek philosophers.

"I feel, love, need, and respect people above all else. . . . I believe in man's unconscious, the deep spring from which comes his power to communicate and to love. . . . All art's a combination of these powers This is really a love piece."—Leonard Bernstein

In 1972 Leonard Bernstein returned to his alma mater, when he was invited by Harvard University to teach as the Charles Eliot Norton Professor of Poetry for the academic year. In this case, his teaching continued into 1973. His series of six lectures on music were later compiled in *The Unanswered Question*, published

in 1976, as well as having been recorded on video. He tackled the topic with zeal, extended musical examples, and deep scholarship. His lectures were received with acclaim and controversy, but undeniably launched the composer into academic prominence. They vary in length from one to three hours.

Although the lectures stretched over many weeks, the examination of a single topic was similar to Plato's investigations of various topics in symposia: a meeting to discuss a particular subject. The Greek symposium literally meant "drinking together," and they were attended by men only.

Bernstein's choice of the original title Symposium clearly added a classical pedigree and reference to his Serenade after Plato's Symposium. Bernstein noted to his biographer Humphrey Burton, that, "I was dissuaded from that title because people said it sounded so academic. I now [1986] regret that. I wish I had retained the title so people would know what it is based on. . . . It is seven after-dinner speeches at a banquet. . . It is really a love piece." Additionally, he noted that "the music, like Plato's dialogue, is a series of related statements in praise of love. . . The relatedness [of the movements] relies on a system whereby each movement evolves out of the elements of the preceding one . . . " Hence, a continuation and development of a single topic.

Plato's *Symposium* (dated c 385-370), is a text that describes a gathering (symposium) in which the matter of love, in many aspects, is praised and examined in dramatic dialogue format, each speech given by the participants. When he finished *Serenade*, Bernstein wrote to William Schumann, saying, "I've finished the *Serenade*,... and it looks awfully pretty on paper at least. The Italian critics will hate it; but I like it a lot!" It premiered in 1954 at the Teatro La Fenice in Venice. During the Leonard Bernstein Centennial in 2018, *Serenade* had 276 performances over six continents (including Antarctica) by 139 orchestras, featuring 80 accomplished violin soloists.

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After completing his score, Bernstein wrote the following descriptions for each movement as a suggested series of "guideposts" for the listener: He also noted that this piece has "no literal program," but said he was inspired by "a reading of Plato's charming dialogue."

The Symposium

I. Phaedrus; Pausanias (Lento; Allegro marcato). [The Athenian aristocrat] opens the symposium with a lyrical oration in praise of Eros, the god of love. (Fugato, begun by the solo violin.) Pausanias [a legal expert] continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

II. *Aristophanes* (*Allegretto*): [The comic playwrite] does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

III. *Eryximachus* (*Presto*): The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato-scherzo, born of a blend of mystery and humor.

IV. *Agathon* (*Adagio*): Perhaps the most moving speech of the dialogue, [our poetic host's] panegyric embraces all aspects of love's powers, charms and functions. This movement is a simple three-part song.

V. Socrates; Alcibiades (Molto tenuto; Allegro molto vivace): [The philosopher] describes his visit to the seer Diotima, quoting her speech on the demonology of love. Love as a daemon is Socrates' image for the profundity of love, and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner discussion. This is a slow introduction of greater weight than any of the preceding movements, and serves as a highly developed reprise of the middle section of the Agathon movement, thus suggesting a

hidden sonata form. The famous interruption by Alcibiades [the orator and general] and his band of drunken revelers ushers in the *Allegro*, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.

The five-movement *Serenade* is scored for solo violin, harp, strings, and percussion. It was dedicated to the memory of his mentor Serge Koussevitzky and for his friend Isaac Stern. Bernstein explained the musical content, explaining that each successive speaker takes as a starting point the virtues or deficiencies of the previous speaker's remarks. Analogously, the music introduces new ideas through expansion or refinement of earlier elements from previous movements in a process that long-time Bernstein music advisor Jack Gottlieb called "melodic concatenation."

Bernstein's connection to Indiana

In 2009 Indiana University's Jacobs Schools of Music received the contents of Bernstein's Fairfield Connecticut composing studio. At that time, his son stated, "My father's artistic and educational connection with Indiana University was very strong, He adored the institution [he first visited IU in 1970] and became close to the Dean [Charles Webb], its faculty, and, of course, its students. My sisters, Jamie and Nina, join me in celebrating the continuation of this relationship by literally bringing together two of the places in which he was the happiest working. We cannot imagine a more fitting home for this exciting new representation. It is thrilling to know that the link with Indiana continues and is strengthened through this remarkable gesture." In 1987 the composer established the Leonard Bernstein Scholarship at the Jacobs School of Music, which is awarded to two music students every year.

Classical Halloween

The Noonday Witch, Op. 108 Antonín Dvořák

Born: September 8, 1841, Nelahozeves, Bohemia

Died: May 1, 1904, Prague, Bohemia

Length: c. 15 minutes Year Composed: 1896

World Premiere: November, 1896,

London, England

Last ISO Performance: April 1991 with conductor Raymond Leppard

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

AT A GLANCE

- This piece is inspired by a ballad from *Kytice*, a collection of eerie Czech folk tales and was one of the final orchestral pieces that Dvořák wrote.
- The music opens with an idyllic scene but slowly builds to a suspense and horrific ending.

When Dvořák returned to Bohemia after three years in the U.S., he began to write music inspired by national themes. In this final period of his life, his turn to program music was a surprise to many audiences. One of the published reports explained: "Dvořák is working on a cycle of new orchestral works going by the title Orchestral Ballads. These are poetic images, perhaps akin to symphonic poems which musically illustrate our enchantingly beautiful national ballads from Erben's *Bouquet of Flowers* collection."

One of these was The Noonday Witch (or The Noon Witch), which derives from the Czech poem Polednice by Karel Jaromir Erben. In his total oeuvre, the composer would set four symphonic poems from Bouquet. In 1896 Dvořák selected the following: The Water Goblin, The Noon Witch, The Golden Spinning Wheel, and The Wild Dove. The first three were awarded first prize by the Czech Academy of Sciences and Arts, and these were noted as "the first series" so it was clear that Dvořák was considering more than just four. In an article in the magazine Dalibor, Karel Knittl wrote, "in addition to these lengthy compositions, the Maestro also intends to swathe several of Erben's shorter poems in a musical mantle."

The Noon Witch is the shortest of this set. Leoš Janáček noted that "the [musical] setting is so faithful that one could actually touch that terrible shadow in those strange, limping, extraordinary and unimagined harmonic steps."

Its narrative is frightening, gruesome, and vivid. Dvořák's music follows the text very closely, and his attention to detail in his symphonic poems is notable.

The music and narrative

Opus 108 has four sections: *Allegro* (mother with the child), *Andante sostenuto* (the witch arrives), *Scherzo* (a terrifying dance of the Noon Witch and the chase), and finally an *Andante* (the father's return). Dvořák wrote *The Noon Day Witch* for piano before the final orchestration.

The music begins peacefully: there is no hint of the horror that will ensue. The scene is of a peaceful cottage in a forest. A bit of tension arises. A mother warns her son that if he does not behave, she threatens to call the Noon Witch to take him away from his home. She is busy preparing lunch, but he insists on attention (the oboe's voice represents the child's voice), and his continued misbehavior is depicted by the bass clarinet.

DeHaan Classical Series • Program Notes

Predictably he continues, and a hideous witch, known also as "Lady Midday" of Slavic mythology, arrives promptly at noon to snatch him. She is described as "small and wild of feature with a sheet drawn over her head." Curiously she only comes out between eleven and twelve in the morning. There is a tremendous scurry in the witch's dance. The dance is rough: time signatures change abruptly presenting jerking rapid motion and unexpected twists. It seems the witch is gaining on the child.

A rapid chase begins as the mother, now changing her mind, grabs her son and faints as she is protecting him from the kidnapping. The dance concludes with orchestral bells ringing twelve times (marking noon) and the witch vanishes. However, in her zeal to protect her son, the mother has squeezed and smothered him by mistake. When the father arrives home, he finds his wife, now passed out, holding their dead son in her arms. He manages to revive her, but their child has died. The father's grieving lament closes the tragic story. The conclusion steadily roars into a savage, fast, rough section marked by strong huge orchestral chords, capped by screaming piccolo and flutes, which some have interpreted as the witch's final shriek—and perhaps her laughter!

Suite from *The Miraculous Mandarin* Béla Bartók

Born: March 25, 1881, Sânnicolau Mare,

Died: September 26, 1945, New York City, New York

Years Composed: 1918-1924

Length: c. 21 minutes

World Premiere: November 1926, Cologne, Germany

Last ISO Performance: April 2018 with conductor Gustavo Gimeno

Instrumentation: 3 flutes (second and third doubling piccolo), 3 oboes (third doubling English horn), 3 clarinets (second doubling piccolo clarient, third doubling bass clarinet), 3 bassoons (third doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba; timpani, percussion, harp, celeste, piano, organ, and strings

AT A GLANCE

 Along with being a superb composer and pianist, Bartók was a great music enthusiast. He spent a great amount of time researching traditional and folk music from different parts of the world and then would compose pieces with unique elements of the folk melodies.

After reading Menyhért Lengyel's one-act play *The Miraculous Mandarin* in the magazine *Nyugat* (The Occident), Bartók immediately decided he wanted to set the story to music. The composer wrote to his wife, "I've also been thinking about *The Mandarin*; if it works out, it will be a fiendish piece of music. There will be a frightful noise, strident clashes, horns hooting: I shall lead the gentle listener down

Classical Halloween

to the Apaches' den [a hang-out for ruffians] from the bustling streets of a city. . . . It will be hellish music if I succeed. The prelude before the curtain goes up is going to be very short and will sound like horrible pandemonium. . . . The audience will be introduced to the Apaches' den from the hurly-burly of the metropolis."

Bartók and Lengyel agreed to a musical project in August 1918, and Bartók set to work on the score for a one-act "pantomime of gestures," which was fully orchestrated in 1924. A short score was completed in 1919.

When Lengyel first heard a piano rendition of the score, he pronounced it to be "marvelous music... what talent!" The pantomime premiered on November 27, 1926, in Cologne, Germany. Bartók had been accused of being a traitor to Hungary, and he knew there was no chance for a production in Budapest. *The Miraculous Mandarin* was finally performed in Budapest in 1945.

The Cologne presentation predictably caused an uproar. As reported in the newspaper *Musikblätter des Anbruch*: "Cologne, a city of churches, monasteries and chapels, has lived to see its first, true operatic scandal. . . . The mayor of the city intervenes dictatorially and bans the pantomime from the repertoire. The waves of moral outrage strike high."

Eugen Szenkar, conductor in Cologne, recalled, "At the end of the performance there was a concert of whistling and catcalls! Bartók was present, sitting in the auditorium as he had at all the rehearsals. The uproar was so deafening and lengthy that the fire curtain had to be brought down. Nevertheless, we endured it and weren't afraid to appear in front of the curtain, at which point the whistles resumed with a vengeance. It could have been that there were isolated 'Bravos,' but everything was lost beneath the tumult!" A day later Szenkar was summoned to the office of Konrad

Adenauer (the mayor) where the work was pulled by government order from any more performances.

Bartók, however, was fully satisfied with his "hellish, violent vision." In his memoirs, conductor Szenkar wrote, "Bartók didn't let the critical or popular opinions get to him." For the composer, this lurid Expressionist story was reality—a savage, post-war heritage. He lavishly colored his music with chromatic scales, cluster chords, cymbals crashing and being rubbed together producing a hideous scratching sound, heavy percussion, muted, snarling trombones, and quartertone production from violins. "In his harmonies, in his treatment of rhythm as well as orchestration, Bartók was at his most experimental here, coming closer than ever 'to the aspirations of the Second Viennese School" (László Somfai, The New Grove Dictionary).

Notes from the pantomime score read: "In a shabby room in the slums, three tramps, bent on robbery, force a girl to lure prospective victims from the street. A down-at-heel cavalier and a timid youth, who succumb to her attractions, are found to have thin wallets and are thrown out. The third 'guest' is the eerie Mandarin. His impassivity frightens the girl, who tries to thaw him by dancing—but when he feverishly embraces her, she runs from him in terror. After a wild chase, he catches her, at which point the three tramps leap from their hiding place, rob him of everything he has, and try to smother him under a pile of cushions. But the Mandarin gets to his feet, his eyes fixed passionately on the girl. The tramps run him through with a sword; he is shaken, but his desire is stronger than his wounds, and he hurls himself on the girl. They hang him up, but it is impossible for him to die. Only when they cut him down, and the girl takes him into her arms, do his wounds begin to bleed and he dies."

DeHaan Classical Series • Program Notes

Bartók's suite has six movements. As the story begins, the orchestra, setting the stage in a huge tutti, subsides and the strings take over the narrative, with violas beginning the story. Her representation is described by a free-flowing seductive clarinet solo.

When the old man enters, trombone glissandos paint his awkward gestures as he tries to entice the young lady with his charms, displayed by English horn and cello solos. The shy young man is represented by a dreamy oboe solo.

Trombones and tuba over frightening tremolos in winds and glissandos from violins and piano announce the arrival of the Mandarin. Woodwinds produce a strange waltz, which whirls into erotic excitement. The Mandarin responds, feverishly intense, wildly attracted (an orchestral fugato), and finally catches the girl.

The orchestral suite concludes at this point. *The Miraculous Mandarin* was Bartók's last composition for the stage; for his remaining thirty years of life, he never worked in this genre again.



Brahms' Second Piano Concerto

Jun Märkl, Artistic Advisor to the ISO **Jack Everly**, Principal Pops Conductor

† *Coffee Classical Series* • Program Two Thursday, November 3, at 11 a.m. Hilbert Circle Theatre

JOSÉ LUIS GOMEZ, Conductor | STEPHEN HOUGH, Piano

Giuseppe Verdi | 1813–1901

Overture to La forza del destino

Stephen Hough, Piano

Johannes Brahms | 1833–1897

Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 83

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

† The Coffee Concert is an abbreviated performance.

There is no intermission.

José Luis Gomez, Conductor



The Venezuelan-born, Spanish conductor **José Luis Gomez** began his musical career as a violinist but was catapulted to international attention when he won First Prize at the Internation-

al Sir Georg Solti Conductor's Competition in Frankfurt in September 2010, securing a sensational and rare unanimous decision from the jury.

Gomez's electrifying energy, talent and creativity earned him immediate acclaim from the Frankfurt Radio Symphony Orchestra where he was appointed to the position of Assistant Conductor, a post created especially for him by Paavo Jarvi and the orchestra directly upon the conclusion of the competition.

In 2016, Gomez was named Music Director of the Tucson Symphony Orchestra. Since taking the helm, Gomez has worked tirelessly to introduce innovative and exciting new outreach activities whilst continuing to nurture and support existing education projects. Maestro Gomez is also a champion of many lesser-known composers from South America, programming their works sensitively with more recognized classical names, creating hugely interesting and unique concerts. He has also been responsible for commissioning new works.

Gomez's recent highlights include conducting the Opera de Tenerife's Opera Gala at Auditorio de Tenerife, returning to Tucson Symphony to present a vibrant program of music in celebration of Mexican Independence Day, and a debut conducting the Chineke! Junior Orchestra at London's Royal Festival Hall.

The 21–22 season saw Gomez lead Tucson Symphony Orchestra in his sixth year as

their Music Director. Gomez returned to the Flanders Symphony Orchestra to conduct a program featuring soloist Johannes Moser in Dvorak's Cello Concerto. Gomez also returned to conduct the Colorado Symphony, the Elgin Symphony Orchestra, and his postponed debut with the Pacific Symphony Orchestra.

In the Americas he enjoys a close relationship with the Edmonton Symphony Orchestra, and has also worked with orchestras across the U.S., Canada, South America, Europe, and Australasia. Other memorable performances included debuts with the Moscow State Conservatory, the widely televised New Year's Eve concert in Sofia, and with the Frankfurt Radio Symphony Orchestra in their New Year concerts.

Opera highlights have included *La Bohème* at Frankfurt Opera and a new production of Rossini's *La Cenerentola* at Stuttgart Opera, of which he also conducted the revival in the following season, *La Forza del Destino* in Tokyo with the New National Theatre, *Don Carlo* and *Norma* at The State Opera in Tbilisi, Georgia, *La Traviata* in concert with Sacramento Philharmonic Orchestra, *Le Nozze di Figaro* and *Don Giovanni* with Teatro Sociale di Como, with whom he also closed their season with a spectacular production of *Cavalleria Rusticana*.

He has also featured with the Colorado Symphony Orchestra, recording Bela Fleck's Second Concerto for Banjo and Orchestra "Juno Concerto," and conducted the MGD CD release of the Nielson, Francaix and Debussy Clarinet Concertos with clarinettist Vladimir Soltan and the Hamburg Symphony Orchestra.

Maestro Gomez was the principal conductor of the Orchestra 1813 Teatro Sociale di Como between 2012 and 2015 where he curated a new symphonic season. He is Musical Director of the Tucson Symphony Orchestra where his contract has been extended to the end of the 23–24 season.

Brahms' Second Piano Concerto

Jun Märkl, Artistic Advisor to the ISO **Jack Everly,** Principal Pops Conductor

DeHaan *Classical Series* • **Program Three** Friday, November 4, at 8 p.m. Saturday, November 5, at 5:30 p.m.



JOSÉ LUIS GOMEZ, Conductor | STEPHEN HOUGH, Piano

Giuseppe Verdi | 1813–1901

Hilbert Circle Theatre

Overture to La forza del destino

Richard Strauss | 1864–1949

Suite from Der Rosenkavalier, Op. 59

INTERMISSION—Twenty Minutes

Johannes Brahms | 1833–1897

Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 83

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

Stephen Hough, Piano

The Frank E. McKinney, Jr. Guest Conductor Chair (Endowed by Marianne W. Tobias)

Stephen Hough, Piano



Sir Stephen
Hough has distinguished himself as a true polymath, not only securing a reputation as a uniquely insightful concert pianist but also as a writer and composer. He is commended for his mastery

of the instrument as well as an individual and inquisitive mind that has earned him a multitude of prestigious awards and a longstanding international following.

In 2001, Sir Stephen became the first classical performing artist to win a MacArthur Foundation Fellowship. In 2014 he was made a Commander of the Order of the British Empire (CBE) and was knighted in the Queen's Birthday Honours in 2022. He regularly contributes articles for The Guardian, The Times, Gramophone, and BBC Music Magazine. His first novel, The Final Retreat, was released in 2018 by Sylph Editions, and was followed by Rough Ideas: Reflections on Music and More, an anthology of essays on musical, cultural, lifestyle, and spiritual subjects, published in 2019. His memoir, Enough: Scenes of Childhood, will be released in February 2023 by Faber. As a composer, he has written for orchestra, choir, chamber ensemble, and solo piano, with the Takacs Quartet premiering his newest work, a quartet titled Les Six Rencontres, in 2021. His compositions are published by Josef Weinberger, Ltd.

Since taking first prize at the 1983 Naumburg Competition in New York, Sir Stephen has appeared with most of the major European, Asian and American orchestras and plays recitals regularly in major halls and concert series around the world from London's Royal Festival Hall to New York's Carnegie Hall. His 2022–23 season includes the release of an all-Mompou album on Hyperion Records in

February 2023, supported by an international recital tour featuring works by Mompou, Scriabin, Debussy, Liszt, and Sir Stephen's own Partita in cities including Atlanta, Bristol, Jakarta, New York, Paris, Singapore, and Washington, D.C., among others. Sir Stephen also performs a variety of concertos as a soloist with international orchestras, including Rachmaninoff concertos with the BBC Scottish Symphony, Cincinnati Symphony, Milwaukee Symphony, National Symphony Orchestra, and the Utah Symphony; Tchaikovsky's Piano Concerto No. 1 with the St. Louis Symphony; Brahms's Piano Concerto No. 1 with the Houston Symphony and Rochester Philharmonic; Brahms's Piano Concerto No. 2 with the BBC Symphony Orchestra at Bath Mozartfest and Indianapolis Symphony.

Sir Stephen records extensively for Hyperion Records. Many of his more than 60 albums have garnered international prizes including the Deutscher Schallplattenpreis, Diapason d'Or, Monde de la Musique, several Grammy nominations, and eight Gramophone Magazine Awards including the 1996 and 2003 "Record of the Year" Awards and the 2008 "Gold Disc" Award, which named his complete Saint-Saëns piano concertos the best recording of the past 30 years.

Sir Stephen resides in London where he is a visiting professor at the Royal Academy of Music and holds the International Chair of Piano Studies at his alma mater, the Royal Northern College in Manchester. He is also a member of the faculty at The Juilliard School. To learn more about Sir Stephen, visit his website StephenHough.com and follow him on Twitter at @HoughHough.

Brahms' Second Piano Concerto



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

Overture to *La forza del destino* Giuseppe Verdi

Born: October 10, 1813, Roncole, Italy Died: January 27, 1901, Milan, Italy

Year Composed: 1861 Length: c. 8 minutes

World Premiere: November 1862,

St. Petersburg, Russia

Last ISO Performance: September 2017 with conductor Krzysztof Urbański

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

AT A GLANCE

- The libretto to this opera was based on a Spanish drama complete with murder, assumed identities, and more.
- Verdi revised the score many times and replaced the prelude with a full-fledged overture that has rich allusions and dramatic premonitions throughout.

"Once the Overture launches into its first theme, you are swept up in Verdi's swirling currents of Destiny."—Max Derrickson

Romantic tastes of the nineteenth century had long valued the determining role of fate in life. Fate—always playing with loaded dice—was an awesome, unpredictable, and fascinating power. After the lackluster premiere of Verdi's twenty-fourth opera, *La Forza del Destino*, on November 10, 1862, the composer commented, "[this] is an opera of vast dimensions and needs great care." Fate was not at this time predicting the tremendous success and powers this opera would eventually attain.

After revisions, Verdi conducted the opera in February 1869 in La Scala to ravishing reviews and acclaim. One of the significant revisions was a new Overture, which Verdi described as being "performed marvelously by the orchestra . . . and was a great success." The Overture became so popular that it has often been extracted and played as a concert piece. Previously Verdi had only used a simple introductory Prelude, which lead without pause into the opera. With a significant Overture, the introductory music comes to a full close before the curtain rises. Another addition was Verdi's ominous three-note motif identified as "the Fate Motif," which occurs throughout the overall structure indicating the ever-present power and control of fate.

La Forza del Destino was based on a fate tragedy titled Don Alvaro, o La Forza del sino written in 1835 by the Spanish playwright Angel de Saavedra. In his fate tragedy, Saavedra had included both comedy and tragedy, and Verdi followed that initiative. The composer liked this combination and told his librettist, Francesco Maria Piave, to "add an extended comic scene to Act III" to insure a balance between these two elements. This was the ninth time Verdi had collaborated with Piave, who, it was said, was a poet of "little distinction but great willingness."

DeHaan Classical Series • Program Notes

The Overture contains many of the themes occurring in the upcoming drama but is more than a medley of forthcoming tunes. The Overture with the dominating Fate motif (musical idea) allows it to radiate throughout, exhibiting the emotion and controlling idea underlying and propelling the story. The bold agitated trumpet "Destiny" statement occupies the first thirty measures after a compelling octave beginning. This theme not only unifies the Overture, but is so pervasive that from time to time, it is heard simultaneously with thematic quotes from upcoming arias. Other parts of the opera are anticipated within the music, but it is the dominance and underlying preponderance of the "destiny" or "fate" theme that signals and underscores the lesson of the drama.

Suite from *Der Rosenkavalier*, Op. 59 Richard Strauss

Born: June 11, 1864, Munich, Germany

Died: September 8, 1949,

Garmisch-Partenkirchen, Germany

Years Composed: 1909–1910

Length: c. 22 minutes

World Premiere: January 1911, Dresden,

Germany

Last ISO Performance: February 2019 with conductor Christoph König
Instrumentation: 3 flutes (third doubling piccolo), 3 oboes (third doubling English horn), 3 clarinets (third doubling piccolo clarinet), bass clarinet, 3 bassoons (third doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, celesta, and strings

AT A GLANCE

• Strauss always loved his comic opera. In 1945, when American soldiers arrived at his home in Garmisch (he remained in Germany during WWII), he greeted them, saying, "I am Richard Strauss, the composer of *Der Rosenkavalier*."

After the premiere of *Salome* in 1905, Richard Strauss was launched into international stardom. Phillip Huscher noted, "It made Strauss the most famous composer alive, and it also made him rich!" After the success, Strauss said, "Next time I shall write a Mozart opera." He was noted as a distinguished Mozart conductor, both in the concert hall and the opera. *Elektra*, arriving in 1909, was hardly a Mozartean opera, but *Rosenkavalier* eventually fulfilled his plan. Strauss called it "a comedy for music."

"The Knight of the Rose" (a presentation of a silver rose signified a marriage proposal) contained high and low comedy (like *Figaro* and *Don Giovanni*). *Der Rosenkavalier* was set in eighteenth-century Vienna, a city associated both with Mozart and Johann Strauss. However, this Vienna was filled with nineteenth-century Viennese waltzes (Johann Strauss, the Waltz king, and Richard Strauss were not related, but admired one another). Opus 59 premiered at the Dresden Court Opera to great acclaim. The orchestral suite premiered on October 5, 1944, in New York.

Romance dominates the story, and the libretto by Hugo von Hofmannsthal was a winner. This was the second collaboration between the composer and poet, a collaboration that would witness four more operas and several smaller projects. Strauss was an expert in romance. Beginning in his twenties, he had many fiery affairs and his sensual/passionate expertise had emerged in his third tone poem, *Don Juan* (1888).

Brahms' Second Piano Concerto

About the opera

Four characters are presented in the opera: Baron Ochs auf Lerchenau, Sophia (his intended), Marschallin (Princess von Werdenberg), and Octavian, the teenager with whom the Princess is having an affair (thereby proving herself to be eternally young). The leading character, as music critic Lawrence Gilman points out, is really the symphony orchestra. "This laughing, rapturous mocking and outrageous commentator, this witty and vivid and sometimes philosophical interpreter, now riotous with mirth and horseplay, now ravishing in the beauty and charm and tenderness of its voice, is the true vehicle of the play. It is Strauss's orchestra that gives it the final and exalting touch that caps the roughand-tumble poetic comedy, drowning the drama with the quality of beauty and brought new accent and an unsuspected eloquence into musical art." Compared to the startling, modernist music of Elektra and Salome, the music herein was traditional, catchy, audience pleasing, witty, grand, lyrical, and touching.

The opera's waltzes became extremely popular, and Strauss collected them in a single orchestral work (shortly after the premiere), revising this collection in 1946. Arrangements of Rosenkavalier music abounded (Richard Rodda cites 44 listed in the 1917 catalog of the London publisher Chappell and Company). The Strauss version was created in 1926 to accompany a silent film of the opera. Antal Dorati's version was created for the ballet Graduation Ball, and the more recognized suite of 1944, created by the conductor Artur Rodzinsky, was approved by Richard Strauss. The latter has become part of standard orchestral repertoire. Additionally, the opera's waltzes became extremely popular, and Strauss collected them in a single orchestral work (shortly after the premiere), revising this collection in 1946.

The parts are as follows:

Introduction: Prelude to Act I: a love scene featuring the aging Marschallin and the youthful Octavian.

Entrance of the Rose-Cavalier: Octavian is selected to deliver the silver rose to Sophia for a marriage proposal from the aging Baron Ochs.

Orchestral arrangement of the love duet of Sophia and Octavian: they fall in love as he brings the Baron's silver rose. Sophia begs to be released from the engagement.

Waltz music from Act II: in which Baron Ochs arrives on the scene and realizes his fiancée is in love with someone else.

Trio from Act III: in which Marschallin, now resigned to the situation, gives up Octavian to Sophia. (Strauss later commented: "She will go on to have many more affairs.")

The rapturous love duet, "Ist ein Traum," between Octavian and Sophia.

The suite is topped off with a bit more waltz music from Act III and a coda.

Concerto No. 2 in B-flat Major for Piano and Orchestra, Op. 83 Johannes Brahms

Born: May 7, 1833, Hamburg, Germany Died: April 3, 1897, Vienna, Austria Years Composed: 1878–1881 Length: c. 52 minutes World Premiere: November 1881,

Last ISO Performance: November 2015 with conductor Krzysztof Urbański with soloist Dejan Lazić

Budapest, Hungary

Instrumentation: 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings, and solo piano

AT A GLANCE

- This piano concerto came 22 years after Brahms wrote his first piano concerto.
- The premiere was an immediate success and Brahms went on to perform it across Europe.
- This concerto has been called the most "symphonic" of all concertos because of its unusual four-movement structure.

"My second one will sound very different."— Brahms

Twenty-two years after his First Piano Concerto, Brahms produced his Second, which he called a "tiny little piano concerto with a tiny wisp of a scherzo." Only one person knew the real scope: Otto von Herzenberg received a letter from Brahms calling the work "the long terror." When Brahms wrote to his friend Dr. Theodore Billroth, he continued the initial tease, writing, "I am sending you some little piano pieces. In fact, Opus 83 had been in process for three years.

History has deemed it to be "the most symphonic of all concertos" and it certainly is one of the longest, with the four movements lasting about an hour. Walter Niemann noted certain special features, saying, "the equal footing maintained by the soloist and the orchestra; and the approximation of the concerto to a symphony in intellectual content." Eduard Hanslick continued the analogy, describing the work as "a symphony with piano obbligato."

Opus 83 premiered in Budapest, November 9, 1881, in the Redoutensaal with Brahms as soloist. The audience liked the piece at that time, but success was not continuing: it took time for the concerto to assume its place as one of the greatest piano concertos in the repertoire.

The Second Piano Concerto begins with eight notes played by a single horn, which is followed by a gigantic piano cadenza, starting in the lower registers. Three themes emerge in the exposition. The first is strong and assertive, building on the horn idea; the second in D minor is lighter, emanating from violins and violas; the third emerges from winds and strings in staccato articulation. When the soloist takes a turn at the ideas, all are inflated, invigorated with deep passion, a new drama. A storming complex development works out the potential in these ideas and also references the horn gesture. All themes inhabit the recapitulation but are altered. A huge coda, featuring glittering octave trills from the piano in combination with the horn, closes the first movement.

The "tiny wisp of a scherzo" is marked *allegro appassionato*. The composer explained the addition of this fourth movement "because the first and third movements were so harmless" (Janet E. Bedell). The piano opens the inferno with a boiling idea. A second theme comes from the strings with the piano providing swirling decorative commentary.

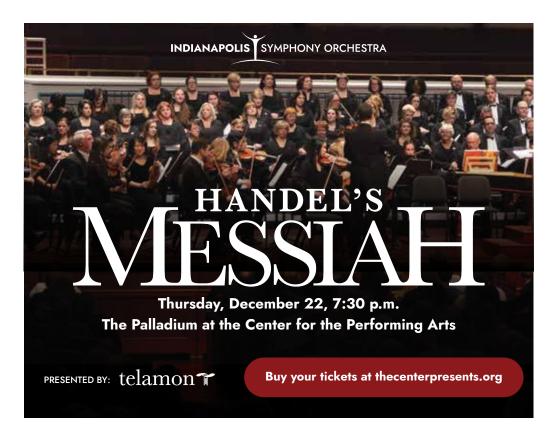
Brahms' Second Piano Concerto

But the overall turbulence resumes in full force before yielding to a syncopated trio area, momentarily reducing the heat. The concluding section reviews the opening ideas and an assertive coda.

A solo cello sings a tender, slowly moving eight-measure melody, marked *Andante*, to open the third movement. The sweetness offers a serene contrast to the previous movement. As this idea is passed from celli to violins it expands dynamically and then subsides with wind commentary. The pianist then enters gently singing alone over string accompaniment, moving into its solo presentation. It is joined in an impassioned display with the orchestra, now moving into more grandiose proportions, with piano at the forefront. The drama subsides into solemn

memories of the theme; eventually the soloist trills into high registers, decorating the strings' melodic statements until the music fades into silence.

The fourth movement, *Allegretto grazioso* is a hybrid: rondo/sonata-allegro structure. A jaunty first idea, introduced by the soloist, generates the life force and cohesive logic. Subsidiary themes follow one another in profusion, coloring the ideas with echoes of Hungarian styles, tunes, and rhythms. Brahms offers a feast of pianistic virtuosity with wonderful collaboration and alternation between soloist and orchestra. Energy never flags; tempi are fast; dynamics are bold and dramatic. A splendid accelerando, led by the piano, leads to the exultant conclusion.



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A Veterans Day Salute

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

† Coffee Pops Series • Program Two

Friday, November 11, at 11 a.m.

Hilbert Circle Theatre

JACK EVERLY, Conductor | U.S. NAVAL ACADEMY GLEE CLUBS DR. AARON SMITH, Director of Musical Activities at the United States Naval Academy

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Arr. Bob Lowden Armed Forces Salute

William Whiting Eternal Father, Strong to Save (The Navy Hymn)

John Newton Amazing Grace
Samuel A. Ward America the Beautiful

† The Coffee Pops is an abbreviated performance.

There is no intermission.

Dr. Aaron Smith, United States Naval Academy



Dr. Aaron Smith,
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His performances have been heard on multiple television and radio stations across the nation. Additionally, Dr. Smith assisted in the preparation of the Emmy Award nominated performance of the "Live from Lincoln Center" broadcast of Mozart's *Requiem* in 2001.

Dr. Smith received a Vocal Performance Certificate and his undergraduate degree in Choral Music from the University of Texas at Austin, a Masters degree with Honors and Distinction in Choral Conducting from Westminster Choir College in Princeton, New Jersey, and his Doctorate in Choral Conducting from SUNY Stony Brook, New York.



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John Stafford Smith The Star-Spangled Banner

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Samuel Frances Smith My Country, 'Tis Of Thee

William Steffe The Battle Hymn of the Republic

INTERMISSION—Twenty Minutes

John Williams Liberty Fanfare
James Beckel Gardens of Stone

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ISO Association







Terry Snell
ISOA Co-President

Welcome to the start of the 2022–23 season. We want to begin by thanking the hundreds of talented musicians and administrative staff who have served our organization since its founding in 1930. Without your tireless dedication, we would not be able to deliver great Symphonic music.

Over our history, many individuals and organizations have supported the Symphony. Of particular significance are our concertgoers and season subscribers. You share our passion for music, and you are the heart and soul of our support. We send a heartfelt thanks to the many volunteers, board members, and donors

who serve our organization. We are truly grateful to the private corporations, foundations, and endowments from Indianapolis and beyond that lend their assistance.

The ISOA board has been busy reassessing, adapting, and planning for this upcoming year. The robust volunteerism of our members enables our five educational programs—Symphony in Color, Side-by-Side, Metropolitan Youth Orchestra, The Michael Ben and Illene Komisarow Maurer Young Musicians Contest, and Community Health Network Discovery Concerts—to flourish and touch the hearts of so many.

Before 2020, the Discovery Concerts brought in thousands of students each year to experience classical music at Hilbert Circle Theatre. MYO regularly engages 200 youth, ages 5–18, in a development program that utilizes parent engagement and community partners and has a 100% graduation rate. Symphony in Color has similarly enjoyed a robust enrollment of 600 school children whose artwork, inspired by music, hangs in the lobby of Hilbert Circle Theatre and then is displayed at the Indiana State Museum. We look forward to continuing strong relationships with area schools, students, and families.

Our audiences are so fortunate to have wonderful venues both at the HCT and Conner Prairie to experience Symphony performances. We are grateful to our members, neighbors, and the Indianapolis community who volunteer their homes to the ISOA in hosting events, which include Musical Mornings and Musical Evenings. Our ISOA volunteers are extraordinarily generous with their time, talent, and resources, and we thank them.

As we assume the roles as co-presidents of the ISOA for the 2022–2024 seasons, we want to extend an invitation to all of you to continue your support in all our events. We are excited and humbled to be working with each of you to make the music available to all. We ask that you join us in creating an atmosphere where our children feel accepted and nurtured for their musical talents. Please contact us to volunteer.

Contact us to join our organization: Indianapolis Symphony Orchestra Association 32 E. Washington St., Suite 600, Indianapolis, IN 46204-2919 317-231-6726 • IndianapolisSymphony.org

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 March 23 to July 22, 2022.

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The Lynn Society

Remembering the ISO in Your Will

Are you interested in making a significant gift that will make a lasting difference 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



MAKE A MONTHLY GIFT TO THE ISO!

JOIN FOREVER SOUND SOCIETY

The Forever Sound Society is a special group of sustaining donors whose monthly gifts enable the ISO to provide Central Indiana with the highest quality live, symphonic music.

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Scan the QR code to learn more or contact Director of Annual Giving and Donor Communications Rose Branson at rbranson@indianapolissymphony.org or 317-262-1100 x2371

The Lynn Society

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

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



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

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Arts in Indy

Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir presents Community Sing, a free event on Sept. 26 from 6 to 9 p.m. at Sun King Brewery, downtown Indianapolis. Enjoy an evening of communal singing, with the option to sing along or sit and enjoy. Don't miss Mood Indigo on Oct. 15 at 2:30 and 6 p.m. at Indiana Landmarks. Featuring the incomparable Everett Greene, this concert is in a cabaret-style featuring jazz standards, the Great American Songbook, Broadway, and pop. Join us for Festival of Carols on Dec. 14 at Clowes Memorial Hall and Dec. 16–18 at The Palladium in Carmel. A family tradition filled with a variety of holiday



favorites performed by the Choir and other guest artists, featuring baritone Michael Preacely and the Indianapolis Chamber Orchestra. Performances are available with ASL interpretation.

Indianapolis Youth Orchestra

Celebrating 41 years of excellence in music! The Indianapolis Youth Orchestra comprises three ensembles totaling over 150 students from central Indiana. Late audition window is October 1-15, 2022. Visit our website for details! Join us in person for our Fall Concert featuring the Symphony and Philharmonic orchestras on Sunday, October 30, 2022, at 5 p.m. at the Palladium. Details available at www.indianapolisyouthorchestra.org.



Indianapolis Children's Choir

There are many ways to experience choral music with the Indianapolis Children's Choir!

Have a singer? We are accepting children ages 18 months to 18 years for our programs and choirs. Learn more at icchoir.org/join.

Love live music? Join us for a 22–23 Season Concert! Season tickets are on sale now at icchoir.org/tickets.



Dance Kaleidoscope

Carmina Burana is timeless. The music, composed by Carl Orff almost 100 years ago, comes alive with Dance Kaleidoscope's interpretation choreographed by David Hochoy in 1995. This epic production is still every bit as relevant, moving and captivating as the day it premiered. Don't miss the opportunity to experience Carmina Burana, October 20–23, at the Indiana Repertory Theatre. Tickets and 22–23 season information at dancekal.org



Why I Give: Priscilla Glee Selzer Boschmann



Have you always lived in Indiana?

We moved to Indiana in 1970, with a young family, after living in Colorado, Lima, Peru, and growing up in Kansas. We joined the ISO soon thereafter.

Did you ever play an instrument?

I grew up in a home surrounded by music. We always had a piano, and my mother, a piano teacher, had me taking lessons from an early age, before I can remember. Lessons with various teachers continued through college. As a middle schooler, I was exposed to band instruments and picked up the oboe, which became a broadening experience and continued through college. Being part of a music group was always rewarding and motivating. I was always intrigued with the organ and began organ lessons. Today I continue to play the

organ regularly. I owe a debt of gratitude to all my teachers.

Do you remember when you first heard classical music?

It is difficult to say when I first heard classical music. It was always a steady diet; there was always classical music in my childhood home, as there is in my home today (Satellite radio, channel 76, is virtually on 24/7). I grew up with Milton Cross and the Metropolitan Opera on Saturday afternoons

What was the first ISO concert you ever attended?

The first ISO concert I attended was in 1970 in Clowes Hall on the Butler campus. I believe John Nelson was the conductor.

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

A favorite? Hard to say as each program is eagerly anticipated. We have been season ticket holders for many decades. Perhaps my favorite is Bruch's Violin Concerto.

How is your life better with music?

I can't imagine life without music—it is always playing: in our home, in the car, even in my head. I recently saw a sign that said "Life without music would B-flat." So true.

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

Becoming an ISO subscriber is definitely a worthwhile investment. Do not hesitate.

Why is an orchestra important to a community?

Having an orchestra or a choir in the community certainly helps hold the community together. It helps to give focus.

What types of music do you enjoy besides classical?

Classical music for me includes all types of music: choir, band, opera, symphony, and on and on. I also enjoy native music from different cultures. Spa music is a nice variety, and sometimes even country music.

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

Donating is one way to support and be of help to an organization. To me supporting worthwhile events is so important. Please, do give!

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Hilbert Circle Theatre Information

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

Box Office

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

Subscriber Information

If you are a subscriber and have any ticketing needs, please email the ISO at subscriber@ IndianapolisSymphony.org. One of our Customer Care Representatives will return your email as soon as possible.

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. Changing tables are available in most restrooms in the accessible stall. 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 ahead of the event. Ushers are here to answer your questions and to make your concert experience enjoyable.

Emergency

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

Beyond the Concert

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

Parking

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

Other parking options include:

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

For more information, contact the Indianapolis Symphony Orchestra at 32 East Washington Street, Suite 600, Indianapolis, IN 46204, visit us online at IndianapolisSymphony.org or call the Hilbert Circle Theatre Box Office at 317-639-4300.

2022–23 Season Sponsors

The Indianapolis Symphony Orchestra is grateful for the generous support of these season-long corporate and foundation sponsors.

To become a corporate partner, please contact Maggie Butchko, Director of Corporate & Foundation Giving, at 317-262-1100 x 7094.

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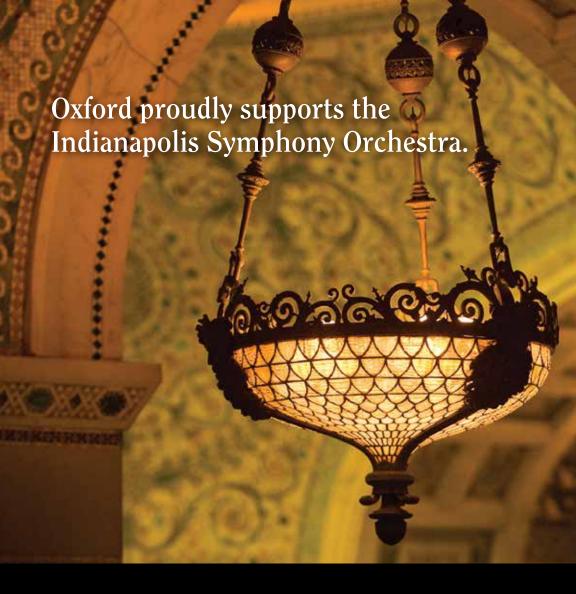
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