



Anna Rakitina,
Conductor

22/23

MARCH–APRIL 2023

Tribute to Aretha Franklin

Denis Kozhukhin Plays Rachmaninoff

Stravinsky's *Firebird*

Sibelius and Rachmaninoff

Latin Fire

Schumann and Bartók

2023/2024

SEASON

**BEETHOVEN, PROKOFIEV &
TIME FOR THREE**
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OCT 13–14

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AWAKENS**
APR 19–20

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APR 26–27

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Welcome



James M. Johnson
Chief Executive Officer

Dear friends of the ISO,

The Indianapolis Symphony Orchestra's spring schedule is in full swing, with a marvelous variety of performances and visiting artists to usher in the warmer weather.

In March, the Printing Partners *Pops Series* offers a Tribute to Aretha Franklin featuring the soaring vocals of Capathia Jenkins. The ISO welcomes conductor Anna Rakitina for the DeHaan *Classical Series*, featuring Beethoven's Symphony No. 7 and acclaimed pianist Denis Kozhukhin performing Rachmaninoff's Concerto No. 2 in C Minor. Other highlights include Stravinsky's *Firebird* March 17–18, with Håkan Hardenberger performing Tomasi's Trumpet Concerto.

Conductor Steve Hackman returns to the Hilbert Circle Theatre in April for the return of The Resurrection Mixtape, featuring Mahler's *Resurrection* Symphony and works by The Notorious B.I.G. and Tupac Shakur. Also in April, Conductor Enrico Lopez-Yañez brings his signature style to lead the ISO in a celebration of Latin American orchestral hits. Pianist Zoltán Fejérvári performs Bartók's Piano Concerto No. 3, and conductor Markus Stenz leads the ISO through Schumman's Symphony No. 2.

The ISO continues our important work in the community this spring as we welcome thousands of students to Hilbert Circle Theatre for the *Discovery Concerts* presented by Community Health Network. Patrons may also enjoy a free *Sphinx Series* concert on March 25 with conductor Jeri Lynne Johnson leading the ISO and Sphinx guest artist Kebra-Seyoun Charles in a program that includes works by Dvořák, Jessie Montgomery, John B. Hedges, and Florence Price.

Looking forward to seeing you at Hilbert Circle Theatre this spring!

With gratitude,

A handwritten signature in blue ink that reads "James M. Johnson". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

James M. Johnson
Chief Executive Officer

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

Musicians of the ISO

Jun Märkl, Artistic Advisor • Jack Everly, Principal Pops Conductor
Su-Han Yang, Assistant Conductor • Raymond Leppard, Conductor Laureate, 1987–2019

First Violin

Kevin Lin, *Concertmaster*
Peter Vickery, *Assistant Concertmaster, The Meditch Chair*
Michelle Kang, *Assistant Concertmaster, The Wilcox Chair*
Vincent Meklis, *Acting Assistant Concertmaster*
Philip Palermo, *Associate Concertmaster Emeritus*
Michelle Black
Sophia Cho
Clement Luu
Joseph Ohkubo**
Marisa Votapek
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
Bryson Karrer**
Yeajin Kim
Victoria Kintner
Hua Jin
Jayna Park
Lisa Scott
Byul (Bella) Seo

Viola

Yu Jin, *Principal, The Schlegel Chair*
Amy Kniffen, *Acting Associate Principal*
Zachary Collins, *Acting Assistant Principal*
Emilee Drumm**
Yang Guo
Terry E. Langdon
Li Li
Patrick Miller**

Cello

Austin Huntington, *Principal*
Jung-Hsuan (Rachel) Ko, *Acting Associate Principal*
Nicholas Donatelle, *Acting Assistant Principal*
CJ Collins**
James Cooper
Stephen Hawkey
Jonah Krolik
Sam Viguerie

Contrabass

Ju-Fang Liu, *Principal*
Robert Goodlett II, *Assistant Principal*
Mitchell Ballester
L. Bennett Crantford
Sharif Ibrahim
Brian Smith
Bert Witzel

Flute

Karen Evans Moratz, *Principal, The Sidney and Kathy Taurel Chair*
Allistair Howlett**
Rebecca Price Arrensens, *Assistant Principal*

Piccolo

Rebecca Price Arrensens
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,**
Acting Assistant Principal

Bass Clarinet

Campbell MacDonald**

Bassoon

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

Contrabassoon

Mark Ortwein

Horn

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

Trumpet

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

Daniel Lewis**
Allen Miller,** *Acting Assistant Principal*

Trombone

K. Blake Schlabach+
Ryan Miller,** *Acting Principal*
Joseph Aumann,** *Acting 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

Library

James Norman, *Principal Librarian*
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Susan Grymonpré, *Assistant Librarian*

Personnel

Philomena Duffy, *Director of Orchestra Personnel*
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: Julie Beckel, horn



Julie Beckel is a native of Indianapolis and joined the ISO Horn section as Second Horn in 2006. Julie is the daughter of former ISO Principal Trombonist and composer James Beckel, whom she had the privilege of sharing the Hilbert Circle Theatre stage with for twelve seasons before he retired in 2018. Before attending the University of Cincinnati College-Conservatory of Music under the instruction of Randy Gardner, Julie studied with ISO hornists Jerry Montgomery (retired) and Rick Graef, as well as the late Kent Leslie, who was a regular sub with the ISO. Prior to joining the ISO, Julie was a member of the Honolulu Symphony and the Verbier Festival Orchestra, touring throughout Europe, Asia, and South America. Outside of the ISO, Julie enjoys quality time with her son, as well as yoga and pottery.

When did you start playing the horn?

I started playing the horn in sixth grade. I started with piano and played violin but neither of those stuck. I obviously come from a musical family. My parents met in music school at Indiana University. My mom played the flute in college. When it came time to pick an instrument for band, I had decided that I was going to play the flute like my mom, even though I couldn't make a sound on it. Brass instruments came more naturally to me, but trombone definitely wasn't an option because my dad AND older brother both played that instrument, plus the idea of carrying around a clunky case didn't sound appealing. I remember it being a tough decision at the time and it was ultimately my brother that convinced me to choose the horn. Thanks, Dave!

What did you like best about playing in the orchestra with your dad?

I feel so fortunate to have been able to work with my dad in the ISO. He was such a huge part of my musical (and obviously general) upbringing and it was such an honor to get to share the HCT stage with him for many years.

What's your favorite part of playing with the ISO?

I feel very privileged to be a part of the ISO. Aside from the high-level of music making that I get to be a part of week after week, it also feels a bit like a family. It's a very warm place to come to work and I am grateful for that and all of my amazing colleagues.

What are you looking forward to playing this season?

Looking forward to Mahler 1 for sure. Mahler is always fun for brass players. Also looking forward to Beethoven 7 and 8! Beethoven is particularly fun for Second Horn. A lot of his symphonies have no low brass section, so I feel like at times Second Horn sort of fills that role for the wind section and then at other times Second might be in unison with Principal Horn. So it's a lot of jumping around which makes for a fun challenge. Not to mention, Beethoven also wrote some nice lyrical lines for Second Horn.

Musicians Around Town



The ISO is pleased to welcome Su-Han Yang as the new Assistant Conductor. In this capacity, he will host the ISO's Words on Music pre-concert discussions, conduct the ISO's annual *Discovery Concerts*, and assist *Classical Series* conductors during rehearsals.

"We are delighted to welcome Su-Han Yang to the Indianapolis Symphony Orchestra," said James M. Johnson, CEO. "Su-Han's dedication to performing at the highest artistic level makes him the perfect fit for our talented orchestra. The ISO is also grateful to Jacob Joyce for his contributions to the pursuit of musical excellence as Resident Conductor at the ISO."

Yang formerly served as Associate Conductor of Taiwan Philharmonic (the National Symphony Orchestra of Taiwan) under their music director Jun Märkl. Since 2016 he regularly conducts the Camerata Taiwan in their annual concert tour of Taiwan and took them on a three-concert tour of Germany in 2022.

In 2022 he conducted Humperdinck's opera *Hänsel und Gretel* at the National Taichung Theater, and returned to the Taiwan International Festival of Arts by giving a concert with the Taiwan Philharmonic. Recently he conducted two programs of contemporary music at the 2022 Weiwuying International Music Festival.

ISO musicians Sherry Hong (violin) and Yang Guo (viola) joined Sphinx musicians in a performance of Florence Price's String Quartet No. 2 on January 18 on the campus of Butler University. Upcoming Sphinx concerts include a performance on Saturday, March 25, at 5:30 p.m., at the Hilbert Circle Theatre. Reserve free tickets on the ISO's website.

On January 21, ISO musicians performed at the Global Village Lunar New Year's event in Indianapolis. On January 22, the entire cello section debuted as a cello ensemble at Arts for Lawrence's Classical Sundays at the Fort series.

Mark Ortwein's jazz group, The Ortwein JazzTet, is playing at the Chatterbox Jazz Club March 11 and April 22 from 9:30 p.m. to midnight. Craig Hetrick will join the group on drums. On April 17 at 7:30 p.m., Ortwein, Principal Oboe Jennifer Christen, and retired Principal Clarinet David Bellman will be part of the Faculty Artist Concert Series at the University of Indianapolis.

On Sunday, March 26, violinist Maria Semes and violist Terry Langdon will be playing duos at the Newfields Art Museum for the Art in Bloom spring flower showcase. They will perform in the Pulliam Family Great Hall from noon to 1:30 p.m. and from 2:30 to 4 p.m.

Violist Amy Kniffen is teaching this semester at DePauw University. As Professor of Music at DePauw, she will be responsible for private viola instruction, chamber music, and pedagogy.



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Inside the Usher Corps: Amy Morrison



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 firsthand from one of our volunteers, Amy Morrison, who joined the usher corps in 2016 and has given more than 200 hours of service to the ISO.



Tell us about yourself and your background.

I have lived most of my life in Indianapolis and currently live on the west side of town. I earned a degree in elementary education from Indiana University and taught 4th grade for 23 years in the Hamilton Southeastern district. I retired from teaching last year and I've been loving every minute of it. I'm a certified yoga and meditation teacher, and I teach classes at the Cancer Support Center each week. Teaching there brings me great joy! I have a daughter who lives in Las Vegas and a son who lives in Denver. I love to go visit them. I enjoy hiking, reading, cooking, and traveling.

What motivated you to become an ISO volunteer?

Several years ago, I decided that I wanted to start giving back to my community. I chose to become an ISO volunteer because I've always had a love for music, and it's always been a part of my life.

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

During my youth, I played the violin, piano, and I sang in choir. I enjoyed participating in the yearly ISSMA solo and ensemble contests for each of those. In my early 20s, I sang with the Indianapolis Arts Chorale under the direction of Elise Marshall.

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

I have an eclectic taste in music. I love everything from jazz to pop to classical to folk. Over the last several years, I have developed an appreciation for EDM (electronic dance music) thanks to my daughter and son.

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

I think the *Yuletide Celebration* concerts are my favorite. Besides it being my favorite holiday of year, I really enjoy seeing everyone excited for the performance and seeing them dressed up in their finery. Since my retirement, I've been able to volunteer for the Coffee Classical and Coffee Pops concerts and that has been so much fun!

Why is volunteering for the ISO important to you?

I think being a volunteer for any organization is important because giving back is a hallmark of a good citizen. I choose to volunteer for the ISO because of my deep love of music.

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

Volunteering for the ISO is a wonderful opportunity to meet many great people who truly care about the service they are providing. It's definitely a family-type atmosphere where everyone really cares for each other. It's also fun to meet all of the people coming to the concerts and to see how happy they are to be attending.

Jun Märkl, Artistic Advisor to the ISO
Jack Everly, Principal Pops Conductor
Su-Han Yang, Assistant Conductor

† **Coffee Pops Series • Program Five**
Friday, March 3, at 11 a.m.
Hilbert Circle Theatre

JACK EVERLY, *Conductor* | CAPATHIA JENKINS, *Vocalist* | RYAN SHAW, *Vocalist*
CALLI GRAVER, *Vocalist* | DESHANA WOODEN, *Vocalist* | NICK TRAWICK, *Vocalist*

Selections to be chosen from the following:

Arr. Wes Tompkins	<i>Aretha Franklin Overture</i>
Don Covay	<i>Chain of Fools</i>
Burt Bacharach & Hal David	<i>I Say a Little Prayer</i>
Ray Henderson, B.G. DeSylva & Lew Brown	<i>Birth of the Blues</i>
Stevie Wonder	<i>Sir Duke</i>
Marvin Hamlisch & Carole Bayer Sager	<i>Nobody Does It Better</i>
Traditional	<i>What a Friend We Have in Jesus /</i> <i>Climbing Higher Mountains</i>
Jimmy Webb	<i>MacArthur Park</i>
Samuel Ward & Katharine Lee Bates	<i>America the Beautiful</i>
Otis Redding	<i>Respect</i>
Arr. Lee Norris	<i>A Salute to Ray Charles</i>
James Brown	<i>I Got You (I Feel Good)</i>
Irving Gordon	<i>Unforgettable</i>
Carole King, Gerry Goffin & Jerry Wexler	<i>(You Make Me Feel Like) A Natural Woman</i>
Sam Cooke	<i>A Change is Gonna Come</i>
Stevie Wonder	<i>Isn't She Lovely</i>
Harry Warren & Mack Gordon	<i>At Last</i>
Jimmy Campbell, Reg Connelly, Harry M. Woods	<i>Try a Little Tenderness</i>
Traditional	<i>Amazing Grace</i>

† **The Coffee Pops is an abbreviated performance.**
There is no intermission.
Musical selections subject to change.

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



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

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

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

Everly recently extended his contract with the Indianapolis Symphony Orchestra through 2026, when he will assume the role of Principal Pops Conductor Emeritus. He will continue to be the music director of the AES Indiana *Yuletide Celebration*, the nation's largest

symphonic holiday production in the country. 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 esteemed 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 Hoosier native and 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 20 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.



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

world-famous Birdland Theatre in New York City for 3 nights.

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

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

An active concert artist, Jenkins has appeared with numerous orchestras around the world including the Cleveland Orchestra, Houston Symphony, Pittsburgh Symphony (with Marvin Hamlisch), National Symphony, Cincinnati

Pops (with John Morris Russell), Philly Pops, Atlanta Symphony, Seattle Symphony, Utah Symphony, Minnesota Orchestra, Toronto Symphony, San Diego Symphony, the Hong Kong Philharmonic and many others. She was a soloist with the Festival Cesky Krumlov in the Czech Republic multiple times.

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

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

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



Ryan Shaw is a three-time Grammy-nominated artist for his solo projects, Columbia Records' *This is Ryan Shaw*, his *In Between*, and Dynotone's *Real Love*.

He has shared the world stage with

such artists as Van Halen, Bonnie Raitt, John Legend, B.B. King, and Jill Scott. His music has been featured on FOX's *So You Think You Can Dance* and ABC's *Dancing with the Stars*, *Grey's Anatomy*, and *Lincoln Heights*, and the films *My Blueberry Nights* and *Bride Wars* and the *Sex and the City* soundtrack.

Ryan has been a featured guest on national TV talk shows. He starred as Judas in the Lyric Opera of Chicago's Olivier Award-winning London production of *Jesus Christ Superstar*, as the original Stevie Wonder in *Motown: The Musical* on Broadway, and on London's West End as the Soul of Michael Jackson in *Thriller Live*.

Ryan debuted at Radio City Music Hall in the Dream Concert benefit for the Martin Luther King, Jr. Memorial. His Carnegie Hall appearances include *Elton John and Bernie Taupin Tribute*, *A Celebration of The African American Cultural Legacy*, and a Nat King Cole 100th concert with the New York Pops.

His concert schedule includes *Nat King Cole at 100* with the National Symphony Orchestra at The Kennedy Center, and *A Tribute to the Queen of Soul: Aretha Franklin* with numerous orchestras throughout North America. Ryan's new album, *Imagining Marvin*, showcases Marvin Gaye hits alongside Ryan's original songs and features multi Grammy-Award-winning co-writers and special guests.

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April 14, 11 a.m.

April 14, 8 p.m.

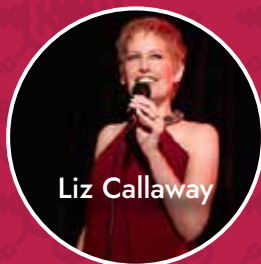
April 15, 8 p.m.

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May 12, 8 p.m.

May 13, 8 p.m.



Liz Callaway



Tony DeSare

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THE SONGS OF COLE PORTER

THE SONGS OF COLE PORTER FEATURING TONY DESARE,
BRIA SKONBERG, AND JOHN MANZARI.

June 2, 11 a.m.

June 2, 8 p.m.

June 3, 8 p.m.





Calli Graver has created a versatile and steady career as a crossover vocalist. Her singing evokes nostalgia, innovation, and genuine emotional storytelling. A native of Lancaster, Pennsylvania, Calli moved to Philadelphia to pursue her degree from the University of the Arts (BM in vocal performance 2014, MM in jazz studies 2015). Calli has performed in multiple capacities as a soloist, background singer, and professional chorister with orchestras around the world, including the Philadelphia Orchestra, Philly Pops, Cleveland Symphony, San Francisco Symphony, Calgary Philharmonic, and more. She has sung for the greats, including Aretha Franklin, Renée Fleming, Christian McBride, Kelli O'Hara, Andrea Bocelli, and Ben Folds. Calli co-composed and produced "The Divine Lorraine," a jazz suite featured in the New Jersey Fringe Festival. Her first solo project, *Cheer*, came out in 2017, a holiday jazz album. Calli's newest record was released last summer with singer-songwriter and producer Ben O'Neill. Check out calligraver.com for more info!

DeShana Wooden, Vocalist



DeShana Wooden is a vocalist, educator, and disability advocacy professional originally from the Bronx, New York. She studied jazz at the University of the Arts in Philadelphia. Since earning her degree, DeShana has had the opportunity to perform as a supporting vocalist with orchestras around the country in various styles, including classic and neo soul, R&B, gospel, country, and rock. Currently, she is building her career as a performance artist, using her diverse musical background to create works that speak to the human experience.

Nick Trawick, Vocalist



Hailing from the city of Philadelphia, **Nick Trawick** is an award-winning, accomplished vocalist and educator. After graduating from high school, Nick went on to further his education at the University of the Arts where he earned his bachelor's of music in vocal performance and master's of art in music education. During his time at the university, Nick was exposed to and trained in a plethora of musical styles. Most notably, Nick's talents have opened multiple doors and allowed him to sing in several countries including Germany, South Africa, Australia, Chile, Malaysia, and Antarctica. Currently Nick sings through the event company EBE providing entertainment for various events in the tri-state area. When not on the stage, Nick can be found in the classroom, teaching music at the Bethune Elementary located in North Philadelphia. His busy schedule also allows for him to direct and arrange for the choir at Zion Baptist Church of Philadelphia. Recordings of Nick's voice can be heard on the CDs titled *Keystone State Boychoir: Live from South Africa* and *We Are Young* by the Drakensberg Boys Choir.

Jun Märkl, Artistic Advisor to the ISO
Jack Everly, Principal Pops Conductor
Su-Han Yang, Assistant Conductor



Printing Partners Pops Series • Program Five

Friday, March 3, at 8 p.m.

Saturday, March 4, at 8 p.m.

Hilbert Circle Theatre

JACK EVERLY, *Conductor* | CAPATHIA JENKINS, *Vocalist* | RYAN SHAW, *Vocalist*
CALLI GRAVER, *Vocalist* | DESHANA WOODEN, *Vocalist* | NICK TRAWICK, *Vocalist*

Arr. Wes Tompkins
Don Covay
Burt Bacharach & Hal David
Ray Henderson, B.G. DeSylva & Lew Brown
Stevie Wonder
Marvin Hamlisch & Carole Bayer Sager
Traditional

Aretha Franklin Overture
Chain of Fools
I Say a Little Prayer
Birth of the Blues
Sir Duke
Nobody Does It Better
What a Friend We Have in Jesus /
Climbing Higher Mountains
MacArthur Park
America the Beautiful
Respect

Jimmy Webb
Samuel Ward & Katharine Lee Bates
Otis Redding

INTERMISSION—20 MINUTES

Arr. Lee Norris
James Brown
Irving Gordon
Carole King, Gerry Goffin & Jerry Wexler
Sam Cooke
Stevie Wonder
Harry Warren & Mack Gordon
Jimmy Campbell, Reg Connelly, Harry M. Woods
Traditional

A Salute to Ray Charles
I Got You (I Feel Good)
Unforgettable
(You Make Me Feel Like) A Natural Woman
A Change is Gonna Come
Isn't She Lovely
At Last
Try a Little Tenderness
Amazing Grace

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Jun Märkl, Artistic Advisor to the ISO
Jack Everly, Principal Pops Conductor
Su-Han Yang, Assistant Conductor

† *Coffee Classical Series • Program Four*
Thursday, March 9, at 11 a.m.
Hilbert Circle Theatre

ANNA RAKITINA, *Conductor* | DENIS KOZHUKHIN, *Piano*

Sergei Rachmaninoff | 1873–1943

Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18
Moderato
Adagio sostenuto
Allegro scherzando
Denis Kozhukhin, *Piano*

Ludwig van Beethoven | 1770–1827

Symphony No. 7 in A Major, Op. 92
Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

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

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



As assistant conductor of the Boston Symphony Orchestra under its Music Director Andris Nelsons, **Anna Rakitina** became a much-loved member of the BSO family. She is only the second woman in the

orchestra's history to be awarded this position.

Additionally, Anna was 2019–20 Dudamel Fellow of the Los Angeles Philharmonic and conducted Los Angeles Philharmonic's youth concerts at Walt Disney Concert Hall as well as LA Phil's education and community programs such as Youth Orchestra Los Angeles (YOLA).

Following her highly acclaimed Tanglewood debut in summer 2021, Anna appeared again in the subscription series of the Boston Symphony Orchestra in the 2021–22 season. Further highlights of the season included her debuts with the Vancouver Symphony Orchestra, Orchestre National de Lille, Malmö Symphony Orchestra, Gothenburg Symphony Orchestra, and Deutsche Staatsphilharmonie Rheinland-Pfalz.

She has worked with Los Angeles Philharmonic, WDR Sinfonieorchester, Danish National Symphony Orchestra, Orchestra of the Maggio Musicale Fiorentino, Lucerne Festival Strings, Gürzenich Orchester Köln, Orchestre Philharmonique de Radio France, George Enescu Philharmonic Orchestra, Hamburger Symphoniker, National Philharmonic Orchestra of Russia, Taipei Symphony Orchestra, and National Taiwan Symphony Orchestra. In 2018 she became a fellow of the National Philharmonic Orchestra of Russia.

Anna Rakitina is second-prize winner of the Malko Competition 2018, and further won prizes at the "Deutscher Dirigentenpreis" 2017 and TCO International Conducting Competition Taipei 2015.

Born in Moscow to a Ukrainian father and a Russian mother, she began her musical education as a violinist and studied conducting at Moscow Tchaikovsky Conservatory in the class of Stanislav Diachenko, assistant of Prof. Gennadiy Rozhdestvensky. From 2016 to 2018 she studied conducting in Hamburg, Germany, with Prof. Ulrich Windfuhr. She was finalist of "Das kritische Orchester" in Berlin in 2018.

Anna Rakitina participated in the conducting fellowship scheme of the Lucerne Festival Academy led by Alan Gilbert and Bernard Haitink, and attended masterclasses with Gennadiy Rozhdestvensky, Vladimir Jurowski, and Johannes Schlaefli. Together with Russian conductor Sergei Akimov, Anna founded the Moscow-based Affrettando Chamber Orchestra, an ensemble that is renowned for its high artistic level and innovative programs.

Jun Märkl, Artistic Advisor to the ISO
Jack Everly, Principal Pops Conductor
Su-Han Yang, Assistant Conductor



DeHaan Classical Series • Program Nine

Friday, March 10, at 8 p.m.

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

Hilbert Circle Theatre

ANNA RAKITINA, *Conductor* | DENIS KOZHUKHIN, *Piano*

Anatoli Liadov | 1855–1914

Baba-Yaga, Op. 56

Sergei Rachmaninoff | 1873–1943

Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18

Moderato

Adagio sostenuto

Allegro scherzando

Denis Kozhukhin, *Piano*

INTERMISSION—Twenty Minutes

James D. Norman | b. 1980

... where I find this, there is my home

Ludwig van Beethoven | 1770–1827

Symphony No. 7 in A Major, Op. 92

Poco sostenuto – Vivace

Allegretto

Presto

Allegro con brio

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This performance is endowed by Frank C. Springer Jr.

Dr. Norman's piece is commissioned by James D. Norman and underwritten by Steve and Mary DeVoe.

There will be one 20-minute intermission.

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

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

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April 20, 11 a.m.

April 21, 8 p.m.



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SHOSTAKOVICH AND DVOŘÁK

May 5, 8 p.m.

May 6, 5:30 p.m.



Lara Downes

PRICE, STILL, AND DVOŘÁK

May 18, 11 a.m.

May 19, 8 p.m.

May 20, 5:30 p.m.



Featuring Director
David Ivers

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JUN MÄRKL, CONDUCTOR

PROKOFIEV'S
ROMEO AND JULIET

June 9, 8 p.m.

June 10, 5:30 p.m.

MENDELSSOHN'S A
MIDSUMMER NIGHT'S DREAM

June 16, 8 p.m.

June 17, 5:30 p.m.

INDIANAPOLIS  SYMPHONY ORCHESTRA

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Winner of the First Prize in the 2010 Queen Elisabeth Competition in Brussels, Belgian pianist **Denis Kozhukhin** has established himself as one of the greatest pianists of his generation.

Kozhukhin's performances have been praised by critics as "spellbinding," "imperious," and "mesmerizing." Technically flawless, Kozhukhin combines wisely the brilliance and power of his playing with a masterful sense of form and a very unique artistic approach.

Kozhukhin frequently appears with many of the leading international orchestras, such as Royal Concertgebouw Orchestra, London Symphony, Staatskapelle Berlin, Israel Philharmonic, Chicago Symphony, Philadelphia Orchestra, San Francisco Symphony, Rotterdam Philharmonic, London Philharmonic, and Philharmonia Orchestra, among others. He is also frequently invited to participate in such Festivals as Verbier, Gstaadt, Grafenegg, Dresden, Tivoli, Jerusalem Chamber Music Festival, Intonations, Tsinandali, and BBC Proms.

The 21–22 season brought the return to the BBC Proms performing Rachmaninov Piano Concerto No. 2, as well as appearances with Philharmonia Orchestra on tour, Israel Philharmonic, Oslo Philharmonic, Royal Stockholm Philharmonic, NDR Radiophilharmonie, WDR Sinfonieorchester, MDR Sinfonieorchester, RTE National Symphony, Orchestre Philharmonique Royal de Liège, and a residency with the Barcelona Symphony performing the four Rachmaninov Piano Concertos. Kozhukhin has also appeared in solo recital at the Chicago Symphony Hall,

Boulez Saal, and on tour in duo with Jörg Widmann, Vilde Frang, and Janine Jansen, appearing at Amsterdam Concertgebouw, Musikverein, Berlin Philharmonie, Frankfurt Alte Oper, Zurich Tonhalle, and Bozar.

Highlights of his 22–23 season include collaborations with the Danish National Orchestra, NDR Radiophilharmonie, HR-Sinfonieorchester, Vienna Radio Symphony, BBC Scottish Symphony Orchestra, Gulbenkian Orchestra, Belgium National Symphony, Indianapolis Symphony and Borusan Philharmonic, among others. He will also appear at the Tsinandali Festival, Schloss-Elmau, and in recital at the Carnegie Hall, Cadogan Hall, De Singel, Megaron, and at Lille Piano Festival.

His most recent recording, of César Franck's *Symphonic Variations* with the Luxembourg Philharmonic Orchestrav under Gustavo Gimeno, was released in 2020, joining earlier albums of Mendelssohn's *Songs without Words* with Grieg's *Lyric Pieces* (nominated for an Opus Klassik Award), and discs of Haydn, Brahms, and Prokofiev, as well as concertos by Tchaikovsky, Grieg, Ravel, and Gershwin.

An avid chamber musician, Kozhukhin collaborates with such artists as Janine Jansen, Jörg Widmann, Julian Rachlin, Vadim Repin, Leonidas Kavakos, Michael Barenboim, Vilde Frang, Renaud and Gautier Capuçon, Elena Bashkirova, Radovan Vlatkovic, Emmanuel Pahud, Alisa Weilerstein, Nicolas Alstaedt, Julian Steckel, Pablo Ferrández, and Alexandra Conunova, among others.

Kozhukhin studied at the Reina Sofia School of Music in Madrid with Dmitri Bashkirov and Claudio Martinez-Mehner, and later completed his studies at the Piano Academy at Lake Como where he received advice from Fou Ts'ong, Stanislav Yudenitch, Peter Frankl, Boris Berman, Charles Rosen, and Andreas Staier, and with Kirill Gerstein in Stuttgart.

In recent years he has been mentored by maestro Daniel Barenboim.

INDIANAPOLIS SYMPHONY ORCHESTRA

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Hoosier Art Salon and the Indianapolis Symphony Orchestra in partnership with The Allen Whitehill Clowes Charitable Foundation present The Clowes Collaborative Inaugural Invitational Art Exhibit featuring 18 Best in Show and award-winning Hoosier Salon artists vying for The Clowes Collaborative Award. The exhibition runs March 10 – June 4 in conjunction with the ISO Hilbert Circle Theatre performances.

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INTERNATIONAL VIOLIN COMPETITION OF INDIANAPOLIS 2022/2023 Laureate Series

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Tuesday, March 14 | 7:30 PM | Indiana History Center

Benjamin Beilman and pianist Roman Rabinovitch bring a unique program featuring a collection of works with a common thread: composers searching for inner enlightenment through personal inspirations.



An Evening with Charles Yang and Peter Dugan

Tuesday, May 9 | 7:30 PM | The Cabaret

Multitalented violinist Charles Yang (Time for Three) and pianist Peter Dugan share their talents in a genre-bending "classical-meets-rockstar-duo" performance (Wall Street Journal) running the gamut of musical styles. Patrons can enjoy the performance at reserved tables and catering provided by The Jazz Kitchen.



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DeHaan Classical Series Program Notes

By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Baba-Yaga Anatoli Liadov

Born: May 12, 1855, Saint Petersburg,
Russia

Died: August 28, 1914, Borovichi, Russia

Years Composed: 1891–1904

Length: c. 4 minutes

World Premiere: March 1904,
St. Petersburg, Russia

Last ISO Performance: April 2016 with
conductor Hans Graf

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

AT A GLANCE

- The character of Baba-Yaga might be the oldest European folktale witch.
- When Liadov could force himself to compose, his works were brilliant and often fantasy-like. Three of his most famous programmatic tone poems are *Baba-Yaga*, *Kikimora*, and *The Enchanted Lake*.

Anatoly Liadov studied at the St. Petersburg Conservatory under Nikolai Rimsky-Korsakov, but was known as a lazy student, never getting his work done on time, and generally irresponsible. Prokofiev, one of Liadov's students, noted, "Laziness was his most remarkable feature." This procrastination cost him the chance to write *The Firebird* for Serge Diaghilev, a commission that Igor Stravinsky would use to launch himself onto the world stage.

Baba-Yaga and her two older sisters permeated Eastern European folklore, especially Russia folklore from 1755 when she first appeared in Mikhail Lomonosov's *Russian Grammar*. In many Slavic nations, she is a stock character in fairy tales. In older Slavic languages, Baba meant a sorceress or a fortune teller. In contemporary Russian and Polish, *baba* is a pejorative synonym for woman, one that is old, dirty, or foolish. *Yaga* is less specific: in the nineteenth century the word mean serpent, and more research has turned up with the added meanings of anger, horror, witch, fury, or a deformed evil woman. At the very least, she is terrifying.

Baba-Yaga is an old lady with a huge appetite and iron teeth, but she somehow remains very thin, almost like a skeleton. She lives deep in the forest, in a frightening hut that spins on chicken legs and has a fence made of human bones with skulls on top. There are no windows or doors. She exits and enters via a chimney. In the Russian version, she travels in the mortar with the pestle used as a rudder, or a birch broom, and wherever she goes, she is "announced" by a wild wind disturbing the trees that groan at her evil presence. Floating, disembodied hands circle around her to do her bidding. Occasionally she does good things, but mainly she is a terror: her favorite dinner is little children.

Liadov's *Baba-Yaga* treats his story in a terrifying setting as she travels through the forest. Mussorgsky's version of *Baba-Yaga* preceeded

Liadov's, which was produced in 1905. The music opens with several shrieks, (she is calling her mortar, pestle, and broomstick) then sinks into a jagged setting of the old woman flying rapidly through the woods. Notice the depiction of violent winds that are beautifully orchestrated. Thrusting rhythms mark her navigation and movements in deep parts of the orchestra. At the close she vanishes, as quickly as she arrived.

Concerto No. 2 in C Minor for Piano and Orchestra, Op. 18
Sergei Rachmaninoff

Born: April 1, 1873, Oneg, Russia

Died: March 28, 1943, Beverly Hills, California

Years Composed: 1900–1901

Length: c. 34 minutes

World Premiere: October 1901, Moscow, Russia

Last ISO Performance: June 2019 with conductor Krzysztof Urbanski and soloist Garrick Ohlsson

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

AT A GLANCE

- **This is one of the most popular and recognizable concertos in the classical repertoire and has been performed consistently since 1901.**
- **The piece requires a large handspan. Rachmaninoff could span 12 piano keys with each hand.**
- **This piece is heard in the movies *The Seven Year Itch*, *Hereafter*, *Brief Encounter*, and more.**

"Melody is music and the foundation of all music," said Rachmaninoff. "I do not appreciate composers who abandon melody and harmony for an orgy of noises and dissonances." Fulfilling this credo, the composer stuffed his Second Piano Concerto with an abundance of emotional, unforgettable tunes. Audiences around the world were delighted. During one of his tours in the United States, Rachmaninoff said, "These Americans cannot get enough of it."

Rachmaninoff's Second Piano Concerto was a personal as well as a musical triumph for the composer. During his lifetime, Rachmaninoff was prone to depression, and Stravinsky used to speak of his "everlasting six-and-a-half-foot scowl." Once again, for three years, between 1897 and 1900, Rachmaninoff had been in one of his deep depressions, unstable and unable to compose. It was said that Rachmaninoff could not even look at a blank piece of manuscript paper for two years. The trigger for all of this was he combined failure of a love affair and the critical disaster of his First Symphony, which had stopped him in his tracks. In his *Memoirs*, the composer explained, "A paralyzing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent on a couch. I had given up in great despair." Even the consoling words from the great novelist Tolstoy failed to help him.

Finally, under the hypnosis treatment of Dr. Nikolai Dahl (who had recently treated Rachmaninoff's aunt, Varvara Arkadyevna Satina), Rachmaninoff recovered sufficiently to quit excessive drinking and to regain his will and ability to write. After the treatment, Rachmaninoff recorded, "I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your concerto . . . You will work with great facility . . . The concerto will be of an excellent quality.' It was always the same without interruption. Although it may sound incredible, this cure really helped me." Appropriately, Rachmaninoff dedicat-

ed the work to his physician. On October 14, 1901, he premiered his complete Second Piano Concerto in C Minor with the Moscow Philharmonic conducted by Alexander Siloti. The outcome was wild, unfettered acclaim. (A partial Moscow premiere had taken place in December of 1900, with the second and third movements.)

The first movement, *Moderato*, opens with nine chords, stated with growing intensity from piano solo. Violins bounce from this springboard to immediately produce the first theme with collaborating piano embellishment. The soloist is brought to the forefront to introduce a yearning second theme (marked *moderato*, piano). Rachmaninoff develops both ideas in lyrical fashion with a dapper march digression from the pianist. The recapitulation focuses largely on the second theme (sung by French horn) before a bright coda brings the movement to a close.

The second movement, *Adagio sostenuto*, begins with muted strings. A gentle mood is evoked first by flute, followed by clarinet, and eventually in the piano singing a nocturne-like theme. A middle section offers scherzo-like drama from high woodwinds, bassoon, and violas with cadenza-like participation from the soloist. The movement closes with a return to the tranquil material of the beginning.

His third movement, *Allegro scherzando*, offers a brilliant finale, opening with crisp, martial-style writing for the piano providing a peppy refrain. This dashing mood yields to one of the most famous melodies of the entire concerto, first sung by violas and solo oboe. The melody grows to gigantic proportions; the pianist leads into a passionate development, sweeping the listener into a sensual embrace. Boris Asafiev's biography summarizes, "[Rachmaninoff's] music tenderly glorifies the beauty in life . . . the listener experiences the presence of human breathing, a vital flow

of living speech, which goes from heart to heart." And, one might add, from age to age. A calming interlude cools the development before the exciting *presto*. The lush viola tune re-appears, now cast in the brilliance of violins. A brief cadenza for piano moves the tonality to C major. Then, the orchestra joins in a re-affirmation of the melody in the highest instruments of the ensemble, and the concerto roars into a dazzling finish.

Themes from the concerto have been extracted to become long-time favorites, and the music was heard in several film scores such as Noel Coward's *Brief Encounter*, and it plays a major role in the 1955 film *The Seven Year Itch*, where Tom Ewell's character fantasizes about wooing Marilyn Monroe's character by playing the concerto. Explanation for the concerto's popularity is really quite simple. It brims with unforgettable themes and rhapsodic emotion. Emotional excess was the social norm in turn of the century Russia; melancholy was a favorite. Rachmaninoff sampled and endured many emotional states, and these were reflected in his work. "I write that which is in my heart at the time I am composing . . . these moods become part of my music," he explained.

...where I find this, there is my home
James D. Norman

Born: June 7, 1980, Salem, Oregon

Year Composed: 2020

Length: c. 5 minutes

World Premiere: This is the world
premiere of this piece

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

AT A GLANCE

• **James Norman is the ISO's principal librarian and has been with the orchestra since 2014.**

It is curious that a job that is vital—or more like essential—to a major symphony orchestra and its performances is often distant, perhaps hidden, from much of the staff and the audience. Physically, the ISO Music Library is large: it occupies most of the third floor of Symphony Center. There are over four thousand unique orchestra titles in the library, the entire Symphonic Pops Consortium, Maestro Raymond Leppard's orchestral collection, and Maestro Jack Everly's library. In total, there are four librarians, including Dr. James Norman.

His post as principal librarian is complex and multi-faceted. He works closely with the music director to execute his or her directions and works with guest conductors and guest artists to ensure that the scores for musicians are correctly prepared and accurate. He also catalogs scores and maintains the collections, procuring the music, renting the music, and organizing its distribution. In addition, this job requires the ability to read scores (in all clefs and full-score) and it demands famil-

ilarity with orchestral instruments. It usually involves knowledge of German and at least one Romance language, along with knowledge of music history and having superb research skills. On an administrative level, he coordinates staff with the necessary preparations for all concerts. And all of this must happen within specific time constraints. He also must pivot quickly when there are changes in repertoire or changes in conductors and soloists. The principal librarian is "on call" and will make performances seamless, despite tremendous adaptations to a change of circumstances.

James Norman is a distinguished composer, graduating with a degree in composition from the University of Southern California. He completed a master's and doctoral degree from the University of Texas at Austin, also in Music Composition. He taught at Texas A&M University and was fully launched into a bright academic career when he decided to become the orchestra librarian for the Naples Symphony Orchestra. And it was our lucky day when he joined the ISO in 2014. He is a powerful and essential part of the Indianapolis Symphony Orchestra, and has provided the following program note for *...where I find this, there is my home*.

Dr. Norman wrote:

Despite the grim, inescapable realities of Beethoven's life, the great composer's music is, without fail, an unwavering beacon of hope and goodwill. As I contemplated the Seventh Symphony, which overflows with optimism, I decided to write a piece that is, in some abstract way, about this dichotomy. Although he is a deeply complex individual, the struggle for joy, in all earthly manners, is plainly manifest in Beethoven's life and music. And given the times we live in, which have been sadly marred by darkness, this approach felt particularly apropos.

In a bit of serendipity, I stumbled across inspiration from Beethoven's own hand, buried within his letters, which as an aside, are an

illuminating glimpse into the man, spanning his (many) personal grievances to the heart-breaking struggles to deal with his progressing loss of hearing. At the same time Beethoven was finishing composition of his Seventh Symphony, in the summer of 1812, the composer sent a letter to a young pianist thanking her for her gift of an embroidered pocketbook. Beyond the touching and generous reply to a young admirer, Beethoven, with great humility, poignantly contemplates what it means to be an artist. While these words offer a brief, but profound insight into the demands upon a great genius such as Beethoven, he follows up these sentiments with even greater wisdom, speaking to the composer's sincere and enviable sense of humanity.

Inscribed to "My Dear Good Emilie, My Dear Friend!," Beethoven wrote:

Do not only practice art, but get at the very heart of it; this it deserves, for only art and science raise men to the level of the gods. If my dear Emilie, you at any time wish to know something, write without hesitation to me. The true artist is not proud, he unfortunately sees that art has no limits; he feels darkly how far he is from the goal; and though he may be admired by others, he is sad not to have reached that point to which his better genius only appears as a distant, guiding sun.

I would, perhaps, rather come to you and your people, than to many rich folk who display inward poverty. If one day I should come to (your town), I will come to you, to your house; I know no other excellences in man than those which causes him to rank among better men; where I find this, there is my home.

Using Beethoven as my guide, I attempted to depict this progression of the artist, which can be thought of in any number of ways, but in its most poetic sense, a path towards the light. Beginning in ambiguity, dissonances emerge and fade and the melodies struggle to find route.

Yet, the overarching course is one towards an increasing state of joy, inhabiting a world devoid of despair. Gradually the tempos increase, ever building to the work's raucous and unabashedly C major conclusion. There is no direct program to the work other than my sincere hope to transport the listener, emotionally speaking, on this path toward a joyful sense of unity among all of humankind. Written for the Indianapolis Symphony Orchestra which I am honored to call my home.

On a personal note: I wish to thank Dr. Norman for all the times he has helped me in research, answered last-minute questions, and given advice over the years: he is an immaculate scholar.

Symphony No. 7 in A Major, Op. 92 Ludwig van Beethoven

Born December 16, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

Years Composed: 1811–1812

Length: c. 36 minutes

World Premiere: December, 1813, Vienna, Austria

Last ISO Performance: October 2016 with conductor Krzysztof Urbanski

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

AT A GLANCE

- Beethoven's Symphony No. 7 was performed multiple times by the ISO on a tour of the Northeast U.S. in January and February of 1946, conducted by Music Director Fabien Sevitzky.

- "My Grand Symphony in A . . ."
—Letter from the composer to impresario Peter Salomon, 1815.

The Seventh Symphony is boisterous, intense, energetic and tuneful. Opus 92 was completed in 1812, the year in which Napoleon was beginning to fail in his conquests, and this status was undoubtedly pleasing to Beethoven. Celebrating this turn of events, the Seventh Symphony premiered at a concert in Vienna on December 8, 1813, to benefit troops wounded in the Battle of Hanau, a small but tactical victory on October 31, 1813, which routed Napoleon into a retreat in the War of the Sixth Coalition.

The audience was pleased and demanded that the second movement be repeated. Beethoven, who was conducting, was energized, and Spohr reported in his autobiography that, “as a *sforzando* occurred, he tore his arms with great vehemence asunder . . . at the entrance of a *forte* he jumped into the air.” A consistent rhythmic drive was intoxicating and stimulating. Antony Hopkins in *The Nine Symphonies of Beethoven* noted, “The Seventh Symphony, perhaps more than any of the others, gives us a feeling of true spontaneity—the notes seem to fly off the page as we are born along on a floodtide of inspired invention. Beethoven spoke of it fondly as “one of my best works.” Although Carl Maria von Weber wrote in his Beethoven biography that “the extravagances of his genius have now reached the non plus ultra, and Beethoven must be ripe for the madhouse,” nothing could have been farther from the truth.

In fact, just the opposite. The composer was in control of desperate personal circumstances, living in one of the most painful periods of his life. His deafness (attributable to arterial disease) was growing worse daily. His deep love affair with Theresa Brunswick had collapsed. (He had no success in romance during his lifetime. It was said that he proposed to sixteen women who all turned him down.) He needed money. In spite of all of this, he drove into one of the most creative periods of his lifetime, and with Opus 92 penned one of the most dramatic thrillers in his repertoire.

Like the First, Second, and Fourth Symphonies, the Seventh begins with an introduction, in this case marked *poco sostenuto*. After a large orchestral A major chord, the oboe sings a wistful theme while clarinet, horn, and bassoon latch onto the melody. The presentation is underscored by heavy orchestral punctuations marking the phrases. Two subsidiary melodies follow. After a small pause, strings begin to murmur, a stuttering repetition of E prepares for the *vivace* entrance of the flute, offering the folk-like, swaggering first theme. Beethoven then works his magic, taking the unpretentious tune and making the major subject of a large, complex movement. Although a second theme makes an appearance, it is the first that occupies the musical spotlight. Surprise and drama are added by Beethoven’s sudden dynamic changes and harmonic coloring.

In spite of the *Allegretto* marking, the second movement is serious. At one point, Beethoven considered changing the marking to *Andante quasi Allegretto* since he did not want this movement “taken too fast.” After an introductory chord from the winds, a persistent rhythmic pattern is established (a dactyl—long, short, short, then followed by two long) which haunts the movement. The pattern is simple and unforgettable. Two melodies, one insistent and steady, the other a gentle statement sung by violas and cello provide the thematic substance. Beethoven proceeds to spin exquisite variations on the first. The march theme was originally intended for the Third Razumovsky Quartet but found its ultimate destiny in this symphony. The movement closes with a sturdy fugal section that maintains its hold on the opening rhythmic pattern used throughout as an *ostinato*. At times, this movement has been excerpted and played alone on concert programs. Occasionally, conductors in the 19th century freely incorporated it within the body of the Second and Eighth Symphonies to increase their popularity!

Denis Kozhukhin Plays Rachmaninoff

The third movement pops out with a bright scherzo, bouncing in a skipping meter, irrepressibly filled with the joy of life. A small central trio in D major combines clarinet, bassoon, and horn, offering a contrasting interlude based on a hymn tune from southern Austria. Beethoven called for a repeat of this calming section before the buoyant scherzo resumes its original character. Apart from a tiny hint of a return of the placid trio, driving energy never fades, and the movement concludes in high gear with five sharp orchestral chords.

The fourth movement, *Allegro con brio*, caps the symphony in another scherzo-like event encapsulated in Sonata form. He immediately releases all the stops at the first measure as the strings roar to the forefront with the rapidly boiling first theme. The second theme retains that ignition, adding to the cauldron. Toward the close, a flute sings a tiny recall of the opening theme of the first movement, but the fire consumes it, continuing into a blazing coda.



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Hilbert Circle Theatre

FABIEN GABEL, *Conductor* | HÅKAN HARDENBERGER, *Trumpet*

Johannes Brahms | 1833–1897

Tragic Overture, Op. 81

Henri Tomasi | 1901–1971

Concerto for Trumpet and Orchestra

Allegro et cadence

Nocturne

Finale

Håkan Hardenberger, *Trumpet*

INTERMISSION—Twenty Minutes

Florent Schmitt | 1870–1958

La tragédie de Salomé, Op. 50

Prelude

Danse des perles (Dance of the Pearls)

Les enchantments sur la mer (The Apparitions on the Sea)

Danse les eclairs (Dance amid the Lightning Flashes)

Danse de l'effroi (Dance of Terror)

Igor Stravinsky | 1882–1971

Suite from *The Firebird*

Introduction

Dance of the Firebird

Round Dance of the Princesses

Infernal Dance of All Kastchei's Subjects

Berceuse

Finale

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Fabien Gabel has established an international career of the highest caliber, appearing with orchestras such as London Philharmonic Orchestra, Orchestre de Paris, Minnesota Orchestra, NDR

Elbphilharmonie Orchester, San Francisco Symphony Orchestra, Tonkünstler-Orchester, Oslo Philharmonic, Cleveland Orchestra, Seoul Philharmonic, and Melbourne Symphony Orchestra. Praised for his dynamic style and sensitive approach to the score, he is best known for his eclectic repertoire choices ranging from core symphonic works to new music to championing lesser-known composers of the 19th and the 20th century.

Gabel's 2022–23 season includes a number of highly anticipated debuts, beginning with the BBC Proms with the BBC Symphony Orchestra, followed by the Wiener Symphoniker, and at Opéra de Paris, leading Calixto Beito's production of *Carmen*, while in North America he makes his debuts with the symphony orchestras of Chicago, Pittsburgh, Indianapolis, and Baltimore. The season also includes return appearances with the Minnesota Orchestra, Toronto Symphony Orchestra, Tonkünstler-Orchester in Vienna, Deutsches Symphonie Orchester Berlin, City of Birmingham Symphony Orchestra, Malmö Symphony, Stavanger Symphony, Orchestre Philharmonique de Monte Carlo, and West Australian Symphony Orchestra.

Also in Paris, in the current season he embarks upon a large-scale project to record the music for Abel Gance's 1927 epic silent film *Napoléon* with the Orchestre National de France and Orchestre Philharmonique de Radio France, in a production that will appear in cinemas, for online streaming and in live performances.

Fabien Gabel performs with soloists such as Emmanuel Ax, Yefim Bronfman, Bertrand Chamayou, Seong-Jin Cho, Jean-Yves Thibaudet, Gidon Kremer, Augustin Hadelich, Simone Lamsma, Daniel Lozakovich, Christian Tetzlaff, Gautier Capuçon, Daniel Mueller-Schott, Johannes Moser, Håkan Hardenberger, and Emmanuel Pahud, and with singers such as Measha Brueggengosman, Natalie Dessay, Petra Lang, Jennifer Larmore, Marie-Nicole Lemieux, Danielle de Niese, and Michael Schade.

Having attracted international attention in 2004 as the winner of the Donatella Flick conducting competition, Fabien Gabel was assistant conductor of the London Symphony Orchestra from 2004 to 2006. He was music director of Orchestre Symphonique de Québec from 2012 to 2021 and Orchestre Français de Jeunes from 2017 to 2021.

Born in Paris to a family of accomplished musicians, Fabien Gabel began playing the trumpet at the age of six and honed his skills at the Conservatoire National Supérieur de Musique de Paris and at the Hochschule für Musik Karlsruhe. He played with various Parisian orchestras under prominent conductors such as Pierre Boulez, Sir Colin Davis, Riccardo Muti, Seiji Ozawa, Simon Rattle, and Bernard Haitink before embarking on his conducting career.



Håkan Hardenberger is one of the world's leading soloists, recognized for his phenomenal performances and innovation. He is also renowned as a pioneer of significant and virtuosic new

trumpet works. Hardenberger performs with the world's finest orchestras, including the Berliner Philharmoniker, Gewandhausorchester Leipzig, Wiener Philharmoniker, Concertgebouworkest, London Symphony Orchestra, Boston Symphony Orchestra, and Sydney Symphony Orchestra. Conductors he collaborates with include Alan Gilbert, Daniel Harding, Ingo Metzmacher, Andris Nelsons, Sir Simon Rattle, Sakari Oramo, François-Xavier Roth, Jukka-Pekka Saraste, and John Storgårds.

Works written for and championed by Hardenberger stand as key highlights in the repertoire, including those by Sir Harrison Birtwistle, Brett Dean, Helen Grime, HK Gruber, Hans Werner Henze, Betsy Jolas, György Ligeti, as well as Olga Neuwirth, Tõru Takemitsu, Jörg Widmann, Rolf Wallin, and Mark-Anthony Turnage.

Notable engagements from the 2022–23 season include returning to Indianapolis Symphony Orchestra, Oslo Philharmonic with Dima Slobodeniouk, Sächsische Staatskapelle Dresden with Orozco-Estrada, and Orchestre de la Suisse Romande with Daniel Harding. He returns to Elbphilharmonie Hamburg with WDR Symphony Orchestra with Widmann's Trumpet Concerto and tours Germany with Amsterdam Sinfonietta. Hardenberger appears at Royal Stockholm Philharmonic's Broström Festival, and at Tanglewood Festival. Hardenberger also continues his relationship at

Grafenegg Academy with a mixture of concerts and teaching.

2021–22 saw extraordinary concerts as part of Hardenberger's birthday season, including the world premiere of Jörg Widmann's Trumpet Concerto, co-commissioned by the Gewandhausorchester Leipzig and the Boston Symphony Orchestra, conducted by Andris Nelsons. He appeared as Artist in Portrait with the London Symphony Orchestra performing Betsy Jolas' *Histoire Vraies* with Sir Simon Rattle, returning for the world premiere of Helen Grime's first Trumpet Concerto.

Conducting is an integral part of Hardenberger's music making. Having led the Dresdner Philharmonie, Orchestre Philharmonique de Radio France, the Philharmonia, Royal Stockholm Philharmonic Orchestra, Swedish Chamber Orchestra, and Tasmanian Symphony Orchestra. This season Hardenberger returns to the Vancouver Symphony Orchestra with a play-direct program. Key duo partnerships include pianist Roland Pöntinen and percussionist Colin Currie. With the latter Hardenberger released a recording featuring duo works by composers Brett Dean and André Jolivet.

Hardenberger has a prolific discography. 2022 saw the release of his BIS collection of French trumpet concertos by Jolivet, Schmitt, and Tomasi, which also includes the first commercial recording of Jolas' *Onze Lieder*. He has also recorded for Deutsche Grammophon, Decca, and EMI. From 2016 to 2018 Hardenberger was the Artistic Director of the Malmö Chamber Music Festival.

Hardenberger was born in Malmö, Sweden. He began studying the trumpet at the age of eight with Bo Nilsson in Malmö and continued his studies at the Paris Conservatoire, with Pierre Thibaud, and in Los Angeles with Thomas Stevens. He is a professor at the Malmö Conservatoire.

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DeHaan Classical Series Program Notes

By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Tragic Overture, Op. 81

Johannes Brahms

Born: May 7, 1833, Hamburg, Germany

Died: April 3, 1897, Vienna, Austria

Year Composed: 1880

Length: c. 13 minutes

World Premiere: December 1880, Vienna, Austria

Last ISO Performance: May 2016 with conductor Roberto Abbado

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

AT A GLANCE

- This piece from the Romantic age is a great musical expression of tragedy.
- *Tragic Overture* does not, however, represent a tragic event from Brahms' life.

In the summer of 1880, when Brahms was visiting the fashionable resort of Bad Ischl (known for its medicinal springs and brine baths), he composed two concert overtures. “One weeps, the other laughs,” he commented to his biographer, Max Kalbeck. The laughing piece referred to his rollicking *Academic Festival Overture*, Opus 80, filled with light-hearted student songs, written to acknowledge his doctoral degree bestowed by the University of Breslau, introduced by soft trombone chords. The weeping piece was his *Tragic Overture*, Opus 81, and a heavy counterpoise to the first. Brahms explained his motivation saying, “I (simply) could not refuse my melancholy nature the satisfaction of composing an overture for tragedy.”

Though it was not written for any specific tragedy, speculation has suggested *Tragic Overture* was possibly written in contemplation of a commission to write incidental music for Goethe's *Faust*. (This did not materialize.) Another possibility is that the composer had read Nietzsche's work *The Birth of Tragedy from the Spirit of Music*, published in 1872. This Overture is dramatic commentary on the spirit of tragedy in human life.

Tragic Overture begins with two slashing chords, which preface the solemn main theme, orchestrated within low strings and low winds in D minor. Trombones and tuba build a bridge to a contrasting F major theme, but relief is short. A third main subject stemming earlier sketches is also introduced. Writing in sonata form, the composer moves directly into a convulsive development. Brahms scholar Walter Niemann wrote, “The fleeting touches of thrilling, individual emotion in this overture are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences in what have been called ‘dead places.’” Themes surge and spin in a tempest of emotion. A traditional recapitulation, introduced by two *fortissimo* chords, summarizes the main ideas with certain alterations.

Concerto for Trumpet and Orchestra Henri Tomasi

Born: August 17, 1901, Marseille, France

Died: January 13, 1971, Paris, France

Year Composed: 1948

Length: c. 16 minutes

World Premiere: April 1949, Paris, France

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

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

AT A GLANCE

- For several years, Tomasi longed for something else—specifically to be a sailor—and he often skipped music lessons as a child.
- Early Charlie Chaplin films intrigued Tomasi and influenced his works.

"I don't pretend to be a precursor. I find myself in the middle of a period where one is demanding more from the so called minor elements of the orchestra and hope to have made a useful contribution to this captivating research" (Tomasi, *Journal de Vichy*, 1949).

Henri Tomasi came from humble beginnings. His father, a postal worker, managed to put him in the Marseille Conservatory at age seven where he excelled in his studies. He was so extraordinary that his father, like Mozart's father, had him perform for upper-class families, where Henri said that he felt humiliated "to be on show like a trained animal." But he did bring in much needed money. During the First World War, he supported himself by playing in upscale hotels, brothels, and movie theaters. It was in the movie theaters that he gained fluency in composition, especially in improvisation,

being attracted to that skill when he played for early Charlie Chaplin films. Eventually he did make it into the Paris Conservatoire at age 21.

His career grew steadily from the 1920s to the 1940s. Among his many jobs was director of the Radio Colonial Orchestra in French Indochina where he was known as a "pioneer of radiophonic music." He crossed paths with Prokofiev, Milhaud, Honegger, and Poulenc. As the years passed, composing and conducting were his serious focus. Friends called him a workaholic. In 1927, he won the Grand Prix de Rome for his cantata *Coriolan* and the First Prize for Orchestral Conducting.

His Music

Tomasi said, "Although I haven't shirked from using the most modern forms of expression, I have always been a melodist at heart. I can't stand systems and sectarianism. I write for the public at large. Music that doesn't come from the heart isn't music . . . My music is not based on any system." His oeuvre is lyrical, basically diatonic, and often based on texts (that were not necessarily used in the final product). He was particularly drawn to wind and brass instruments and wrote specific concerti for oboe, flute, saxophone, bassoon, horn, trombone, and trumpet.

Although he was aware of *avant garde* experimentations, he remained wary. He only dabbled in twelve-tone music sporadically and felt that there was danger in electronic music because it was "devoid of the human factor" and it was "the end of the heart—a world filled with nothing more than the sound of machines."

The Trumpet Concerto

In 1948 Tomasi's alma mater requested a trumpet concerto when he was the principal conductor at the Opera de Monte-Carlo. He produced it, and the professors at the Paris Conservatoire declared it unplayable. It did premiere on Dutch Radio, has steadily gained popularity, and is now considered a classic, a favorite of audiences and musicians alike.

"If the style of my Concert for Trumpet is classic by its three movements, the content is not," the composer explained. "There is neither subject nor central theme. It is pure music. I tried to make a synthesis of all the expressive and technical possibilities of the trumpet from Bach up to the present, including jazz. Up until this time, the use of the trumpet was relatively unrefined. It was considered as a secondary instrument, while the interest here is in discovering all of its expressive resources."

With this goal in mind, the concerto travels through many moods and musical styles including film-score style writing, exotic virtuosity, and the use of impressionistic moments. The trumpeter moves fluently through many "landscapes, as would a solitary stroller, with thoughts flowing in rapid succession."

It begins with an eight-measure statement from the trumpet marked *facultatif*, meaning optional. A first and second theme emerges in a soft and melancholic sentiment, or voluntary. Suddenly, the soloist takes flight and scampers through capricious changes of mood, consistently supported by discrete orchestra accompaniment. "The development of these two themes ends in a dangerous cadence" (Tomasi). A lush nocturne occupies the second movement and features the flexible and expressive capability of a trumpet demonstrated within a set of variations. "This develops an extensive melody with chromatic progressions and offers the soloist brilliant variations around the main theme" (Tomasi). The last movement is essentially dramatic fun, one comment being that it features "a cheerful cartoon-music theme." In the composer's words "The *Finale*, built upon the second theme, takes on the form of a very lively rondo that brings in all the instruments of the orchestra."

La tragédie de Salomé, Op. 50 Florent Schmitt

Born: September 28, 1870, Blamont, France
Died: August 17, 1958, Neuilly-sur-Seine, France
Year Composed: 1907
Length: c. 28 minutes
World Premiere: November 1917, Paris, France
Last ISO Performance: This is the ISO's first performance of this work
Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, sarrusophone, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, 2 harps, and strings

AT A GLANCE

- **This piece is Schmitt's most famous composition and is one of the best examples of French tone painting.**
- **This piece was conceived as a ballet but transformed into a symphonic poem.**

Florent Schmitt, despite being drenched in the French music tradition, was a very forward-thinking composer of the early twentieth century and has been described as a pathfinder. He had a long life and was prolific, writing in every major genre except opera. Schmitt was influenced by *La Belle Époque*, a period of French and European history from the mid-1870s until the beginning of the First World War. Part of the atmosphere in which Schmitt composed and was influential to his thinking was in a group called *Les Apaches* (or *Société des Apaches*). His membership and relationship with this group is relevant to *Opus 50*.

In the early twentieth century, the term Les Apaches referred to European street gangs. But the precise beginnings of Schmitt's group Société des Apaches is unclear. It referred to a group of musicians, writers, and artists that included Ravel, Stravinsky, and many other amateurs and enthusiasts of the arts. It was a fascinating group of *avant garde* thinkers in their various fields. On the music side, they were considered dangerous because of their support for the "modern" developments in music (impressionism, for example), harmonic experiments, unresolved dissonances, and flirtations with atonality and bitonality. Debussy's music was a particular passion for them, although he never joined the group. One of their most active members was Schmitt. Stravinsky went so far as to write that he only listened to the music of Ravel, Schmitt, and Debussy. Undoubtedly he listened to one of Schmitt's most famous pieces, *La tragédie de Salomé*. It has been said that this work "has been seducing audiences for hundreds of years."

In a 2013 interview, Maestra JoAnn Falletta explained, "Florent Schmitt is rooted in the French tradition, but he has more of a modern edge than other composers of the time. His was an individual voice. Florent Schmitt's music is less impressionistic and more progressive than other composers of his generation."

About the music

La Tragédie de Salomé (in its original version) premiered November 9, 1917, under the baton of Désiré-Émile Inghelbrecht at the Theatre des Arts. It is interesting that the program cover for the audience identified its genre as "modern music."

The story of *La Tragédie de Salomé* tells of Salomé, the beautiful step-daughter of King Herod, who has fallen in love with John the Baptist, whom Herod held as prisoner. She insists on kissing the prophet's mouth, but he

refuses, saying that his lips are only for praising his God. Salomé becomes wildly indignant, furious at the rejection, and obsessed with the kiss. Herod, on his part, lusts for his step-daughter. When Herod asks her to dance for him, promising her *anything* in return (including half his kingdom) she takes the opportunity to strike a deal. She will dance if she can have the head of John the Baptist. Herod agrees to the terms. After her dance, Salomé hovers over the grate of the prison cell containing the prophet, and then throws herself at the feet of Herod demanding her reward. The prophet is decapitated and his head is delivered on a silver tray. Thrilled with her victory and the presentation, Salomé lifts the head and kisses the bloody lips. Herod was so repulsed that he ordered her death as well.

In its first version, *La Tragédie de Salomé* is a ballet in two acts and seven scenes, with the libretto derived from a poem by Robert d'Humières. It was composed in two months in 1907 after a vacation at the Villa Medici. In 1910 Schmitt produced a concert version for large orchestra with soprano or oboe. He also produced a transcription for piano solo and duet.

Suite from *The Firebird* Igor Stravinsky

Born: June 17, 1882, Oranienbaum, Russia
Died: April 6, 1971, New York, N.Y.
Years Composed: 1909–1910
(revised 1919)
Length: c. 23 minutes
World Premiere: June 1910
Last ISO Performance: July 2022 with
conductor Kevin John Edusei
Instrumentation: 2 flutes (second doubling piccolo), 2 oboes (second doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, celesta, and strings

AT A GLANCE

- Liadov helped to give Stravinsky his big break with *The Firebird* by being slow to finish the composition.
- The *Firebird* is a character from folklore that symbolizes rebirth, beauty, and magic.

When Stravinsky was 21 years old, he met the great Russian composer Nikolai Rimsky-Korsakov. Immediately Stravinsky began composition and orchestration studies with the distinguished master. The two became great friends, and in 1909, Stravinsky was invited to the wedding of Rimsky-Korsakov's daughter. He presented a fateful wedding gift: an orchestral work titled *Fireworks*. In the audience at the premiere of *Fireworks* were the Russian impresario Sergei Diaghilev and the chief choreographer of the Ballets Russes, Michel Fokine. Diaghilev was so taken by the style and bright rhythms that he commissioned the yet unknown composer in December 1909 to write the score for a large ballet titled *The Firebird*, which was in process. Anatoly Liadov, who had originally

been hired for the task, was notoriously slow (it has been said that he was just buying the music paper when Diaghilev was expecting to see the finished score).

Stravinsky leapt at the chance to work with Diaghilev and quickly abandoned work that he was writing for an opera called *The Nightingale*. "Although alarmed by the fact that this commission was with a fixed date and afraid that I should fail to complete the work in time, I was still unaware of my own capabilities. I accepted the order. It was highly flattering to me to be chosen from among musicians of my generation and to be allowed to collaborate in so important an enterprise side by side with personages who were generally recognized as masters in their own spheres," he wrote. At the time, Stravinsky was only twenty-seven, and was described as "young, slim, uncommunicative with vague meditative eyes, a figure which sprang to life when he began to play his music." Diaghilev was convinced—despite his youth—of his talent and ability, saying to one of the ballerinas, "Mark that man Stravinsky. He is on the eve of celebrity." The remark was providential. *The Firebird* launched one of the greatest careers in the history of music. With incredible understatement, Stravinsky said, "*The Firebird* altered my life."

In November 1909, Stravinsky moved to a *dacha* belonging to the Rimsky-Korsakov family to start on *The Firebird*. He stayed there one month, returned to St. Petersburg in December, and completed *The Firebird* in March 1910

The Firebird, dedicated to his teacher Rimsky-Korsakov, became one of Stravinsky's most popular works. On a train ride in the U.S., the composer was in fact addressed as "Mr. Firebird!" Stravinsky conducted the work over 1,000 times in his lifetime and it was the first piece he conducted in public. Later, after assessing the lavish orchestral

colors and lush melodies, he referred to it as “that great audience lollipop.”

Evidences of Rimsky-Korsakov abound in the work. “I was more proud of some of the orchestration than of the music itself,” Stravinsky once commented, recalling his teacher’s famous comment, “To orchestrate is to create.” Two prominent melodies (themes for the *Round Dance of the Princesses* and the *Finale*) derive from Rimsky-Korsakov’s collection of *100 Russian Folk Songs*.

The ballet’s story is this: Prince Ivan, taking a walk one night, comes upon the Firebird as it plucks golden fruit from a silver tree. He captures the bird, and to gain its freedom, the bird gives Ivan one of its beautiful feathers. As night fades, a large castle emerges with thirteen young ladies who proceed to the silver tree. Ivan presents himself and receives a golden fruit as a gift. Suddenly, in the light of day, Ivan realizes that it belongs to the evil King Kastchei, a truly wicked being who kidnaps innocents and turns men into stones and women into his servants. Ivan decides to rid the earth of Kastchei, and approaches the castle that is surrounded by hideous monsters. He manages to enter the castle by protecting himself with the magic feather, which additionally protects him against Kastchei. Soon the Firebird reappears, lulls the evil King and servants to sleep, and points out a casket containing an egg that holds Kastchei’s nasty soul. Ivan smashes both the egg and casket, thereby killing Kastchei’s malevolent powers. All evil spells are broken. The castle disappears and all victims are released. As a reward, Prince Ivan receives the most beautiful of the captive maidens as his bride.

Music for the ballet

Stravinsky’s richly chromatic music animates the legendary tale. Russian nationalism abounds in the score, foundationally in the story itself, in the quotes of folk tunes, and in the *Round Dance of the Princesses*, recalling the old *khoro vod* peasant dance. Evocative

orchestration and extraordinary dynamics ranges are key to the magnificent rhapsodic nature of *The Firebird*. The opening night music, portrayed by low-stringed muted instruments, create an eerie scene. Musical snippets from the glittering celesta hint at the approach of the Firebird. Woodwinds and strings reflect fluttering wings and the turns and dips of her flight. Exotic melodies portraying the strange world of Kastchei and trombones play sinuous melodies and tritones create an otherworldly, frightening atmosphere. The *Berceuse* that lulls the monster to sleep is unforgettably tender and its extraordinary, quiet beauty is one of the highlights of *The Firebird*. In this, a bassoon gently intones a lyrical melody that is then shared by the oboe and muted strings. Whispering tremolos for strings and a stunning solo horn float through the orchestra at the close of this magical setting. The grand *Finale*, roaring with high-spirited music of deliverance, concludes with a huge procession of brass chords against a sustained pedal in the strings, escorting the work to its final brilliant explosion.

Three suites were extracted from the full *Firebird* score, the second (1919) being the one heard most often. The 1919 version contains the following elements:

Introduction

The Dance of the Firebird: very fast with “explosions,” illustrating the changing colors of the Firebird.

Round Dance of the Princesses: notice the delicate nature of the music and solo conversations among the orchestra illustrating conversation and courtship.

Infernal Dance of All Kastchei’s Subjects: rapid dance in ternary rhythm, sinister beginning in low brass.

Berceuse: a lullaby

Finale: Opens with horn solo, offering a theme that grows in intensity throughout the movement.

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Hilbert Circle Theatre

ROBERT SPANO, *Conductor* | GEORGE LI, *Piano*

Brian Raphael Nabors | b. 1991

Onward

Sergei Rachmaninoff | 1873–1943

Rhapsody on a Theme of Paganini, Op. 43

George Li, *Piano*

INTERMISSION—Twenty Minutes

Jean Sibelius | 1865–1957

Symphony No. 1 in E Minor, Op. 39

Andante, ma non troppo – Allegro energico

Andante (ma non troppo lento)

Scherzo: Allegro

Finale (Quasi una fantasia)

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Length of performance is approximately one hour and thirty-five minutes.
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Robert Spano, conductor, pianist, composer, and teacher, is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among

musicians and audiences that is unique among American orchestras.

After twenty seasons as Music Director, he will continue his association with the Atlanta Symphony Orchestra as Music Director Laureate. An avid mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers. As Music Director of the Aspen Music Festival and School since 2011, he oversees the programming of more than 300 events and educational programs for 630 students and young performers. Principal Guest Conductor of the Fort Worth Symphony Orchestra since 2019, Spano became Music Director Designate on April 1, 2021, and began an initial three-year term as Music Director in August 2022. He is the tenth Music Director in the orchestra's history, which was founded in 1912.

Spano leads the Fort Worth Symphony in six symphonic programs, three chamber music programs, and a gala concert with Yo-Yo Ma, in addition to overseeing the orchestra and music staff and shaping the artistic direction of the orchestra and driving its continued growth. Additional engagements in the 2022–23 season include a return to Houston Grand Opera to conduct *Werther*.

Maestro Spano made his highly acclaimed Metropolitan Opera debut in 2019, leading the U.S. premiere of *Marnie*, the second opera by American composer Nico Muhly. Recent concert highlights have included several world premiere performances, including *Voy a*

Dormir by Bryce Dessner at Carnegie Hall with the Orchestra of St. Luke's and mezzo-soprano Kelley O'Connor; George Tsontakis's Violin Concerto No. 3 with the Dallas Symphony Orchestra; Dimitrios Skyllas's *Kyrie eleison* with the BBC Symphony Orchestra; the Tuba Concerto by Jennifer Higdon, performed by Craig Knox and the Pittsburgh Symphony; *Melodia, For Piano and Orchestra*, by Canadian composer Matthew Ricketts at the Aspen Music Festival; and *Miserere*, by ASO bassist Michael Kurth.

The Atlanta School of Composers reflects Spano's commitment to American contemporary music. He has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah Music Festivals. Guest engagements have included the Cleveland, Philadelphia, and Minnesota Orchestras, New York and Los Angeles Philharmonics, and the San Francisco, Boston, Chicago, Dallas, Houston, New World, San Diego, Oregon, Utah, and Kansas City Symphonies. His opera performances include Covent Garden, Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the 2005 and 2009 Seattle Opera productions of Wagner's *Ring* cycles.

With a discography of critically-acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media, Robert Spano has garnered four Grammy™ Awards and eight nominations with the Atlanta Symphony. Spano is on faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Maestro Spano is a recipient of the Georgia Governor's Award For The Arts And Humanities and is one of two classical musicians inducted into the Georgia Music Hall of Fame. He makes his home in Atlanta and Fort Worth.



Praised by the *Washington Post* for combining “staggering technical prowess, a sense of command and depth of expression,” pianist **George Li** possesses an effortless grace, poised authority,

and brilliant virtuosity far beyond his years. Since winning the Silver Medal at the 2015 International Tchaikovsky Competition, Li has rapidly established a major international reputation and performs regularly with some of the world’s leading orchestras and conductors, such as Dudamel, Gaffigan, Gimeno, Honeck, Orozco-Estrada, Petrenko, Robertson, Slatkin, Temirkanov, Tilson Thomas, Long Yu, and Xian Zhang.

Highlights for the 2022–2023 season include concerto engagements with The Cleveland Orchestra in Miami, Dallas, Detroit, Kansas City, New Jersey, Indianapolis, Portland (ME), Arkansas, Pacific, Fairfax, and Modesto Symphonies, and the Orchestre Philharmonique Royal de Liège in Belgium. In recital, Li returns to Carnegie Hall and appears in El Cajon, Santa Rosa, and Carmel (CA), Richmond (VA), New Orleans (LA), Rochester (NY), Middlebury (IN), Williamstown (MA), and Chapel Hill (NC).

Recent concerto highlights include performances with the Los Angeles, New York, London, Rotterdam, Oslo, St. Petersburg, Buffalo Philharmonics; the San Francisco, Tokyo, Frankfurt Radio, Sydney, Nashville, New World, North Carolina, Pacific, Valencia, Montreal, and Baltimore Symphonies; as well as the Philharmonia, DSO Berlin, and Orchestra National de Lyon. His eight-concert tour of Germany with the Moscow Philharmonic Orchestra included performances at the

Berlin Philharmonie, Philharmonie am Gasteig Munich, and the Stuttgart Liederhalle.

In recital, Li has previously performed at venues including Carnegie Hall, Davies Hall in San Francisco, Symphony Center in Chicago, the Mariinsky Theatre, Elbphilharmonie, Munich’s Gasteig, the Louvre, Seoul Arts Center, Tokyo’s Asahi Hall and Musashino Hall, NCPA Beijing, Shanghai Poly Theater, and Amici della Musica Firenze, as well as appearances at major festivals including the Edinburgh International Festival, Verbier Festival, Ravinia Festival, Festival de Pâques in Aix-en-Provence Festival, and Montreux Festival. An active chamber musician, Li has performed alongside Benjamin Beilman, Noah Bendix-Balgley, James Ehnes, Daniel Hope, Sheku Kanneh-Mason, and Kian Soltani.

Li is an exclusive Warner Classics recording artist, with his debut recital album released in October 2017 which was recorded live from the Mariinsky. His second recording for the label features Liszt solo works and Tchaikovsky Piano Concerto No.1, which was recorded live with Vasily Petrenko and the London Philharmonic and was released in October 2019.

Li gave his first public performance at Boston’s Steinway Hall at the age of ten, and in 2011 performed for President Obama at the White House in an evening honoring Chancellor Angela Merkel. Among Li’s many prizes, he was the recipient of the 2016 Avery Fisher Career Grant, a recipient of the 2012 Gilmore Young Artist Award, and the First Prize winner of the 2010 Young Concert Artists International Auditions. He is currently pursuing an Artist Diploma at the New England Conservatory, continuing to work with Wha Kyung Byun. When not playing piano, George is an avid reader and photographer, as well as a sports fanatic.

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Onward

Brian Raphael Nabors

Born: April 10, 1991, Birmingham, Ala.

Year Composed: 2019

Length: c. 10 minutes

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

World Premiere: November 2019, Atlanta, Ga.

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

AT A GLANCE

• “*Onward* is an homage to the triumphs and growth we experience along the epic journey of life. The piece is a 10-minute soundscape to celebrate the dreams and aspirations that motivate us to become our best selves.”—Brian Raphael Nabors

“My music deals with a fresh look on what it means to be human. For me that means looking inward to all the things music does for us.” —Brian Nabors

Brian Raphael Nabors had a southern upbringing that emphasized spirituality, an element that consistently inspires and informs much of his music. He commented, “Birmingham is a hotbed of many kinds of music with many jazz festivals, R&B, and other genres.” His family attended many of these concerts and Brian absorbed it all. Amid all this music it is interesting to note that he did not learn to read music until he entered college, and it was not until his college years that he was introduced to classical music (which he loved). He did not have formal piano lessons until those years as well. He said, “I grew up in an eclectic world, which I loved . . . I am the son of a pastor, a devout Christian, and I would say I conceive every piece in a state of prayer.” And he notes, “Being in touch with the natural world is also how I grew up.” In his interviews he comes across as a humble man, committed to his music, and is friendly, kind, eager to pursue his growing career, and grateful for all he has been given.

Nabors believes that “music plays a psychological role in shaping the perception of a society, and [wants to demonstrate] how this can be used as a tool to inspire conversations on subjects such as prejudice, racism, and bigotry.” For example, the idea of unification is represented in his work, *Pulse*. In a series of episodes, he contemplates all the rhythms of life—in societies, in animals, in constellations—and unites these in alignment, combining their diverse pulses into a unified whole.

Another feature of his music is his use of intentional rests or silences that serve as resting points. Nabors explains, “these are beautiful in that they afford the listener the opportunity to internalize the emotional weight of what had previously been heard.”

With *Onward*, however, Nabors moves without such contemplative opportunities. In fact, it is just the opposite with its perpetual motion, representing the constant push of time and changes in life. This work was commissioned by the Antinori Foundation and the Atlanta Symphony Orchestra as part of a package awarded to the first-place winner in the Rapido! Composition Contest.

Nabors describes *Onward* as an “homage to the triumphs and growth we experience in the epic journey of life . . . to celebrate the dreams and aspirations that motivate us to become our best selves . . . depicting the moments of discovery, innovation, and change that continually push us and our world into the future.” This propulsion is clearly represented by nonstop rhythms that surge and contract, sometimes under contrapuntal lines and contrasting textures of fast figuration or combining with extended tones.

At the beginning you will hear a unique coloration from the flutes called “air beatboxing” (speaking syllables into the mouthpiece, often heard in hip-hop), which can be described as “producing more air than pitch.” In the closing measures, harp and celesta are featured in a delicate passage leading to this pitchless sound described as a “airy sigh,” passed from the flutes to the trumpets. *Onward* premiered on November 21, 2019, with the Atlanta Symphony Orchestra conducted by Robert Spano.

In the past few years, Nabors has caught the attention of several major orchestras such as the Cincinnati, Nashville, Detroit, and ROCO Chamber Orchestra. In 2022 he was represented in performances of the Boston Symphony, Ft. Worth Symphony, Rochester Philharmonic, and Munich Symphony.

Rhapsody on a Theme of Paganini, Op. 43 Sergei Rachmaninoff

Born: April 1, 1873, Oneg, Russia
Died: March 28, 1943, Beverly Hills, California
Year Composed: 1934
Length: c. 24 minutes
World Premiere: November 1934, Baltimore, Maryland
Last ISO Performance: May 2019 with conductor Krzysztof Urbanski and soloist Garrick Ohlsson
Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings

AT A GLANCE

- **This piece takes its inspiration from one of the most famous of Niccolò Paganini's Caprices for violin, Caprice No. 24.**
- **This was the last big work that Rachmaninoff wrote for piano, written at his summer residence in Switzerland.**

Opus 43 has been often considered a piano concerto as well as a set of variations for piano and orchestra. It is a massive work, showcasing the soloist in typical concerto behavior. Often it is said that Rachmaninoff wrote five piano concerti (including this in a set as one of the concerti). Was it a concerto? Rachmaninoff must have had a reason for insisting it was a Rhapsody. However, that reason remains a mystery.

The *Rhapsody on a Theme of Paganini* is encased in a single movement, based on the famous 24th variation within the set of

Twenty-Four Capricci for violin by Paganini. But was Opus 43 only a set of theme and variations? Rachmaninoff described it as “a FANTASIA . . . in the form of variations on a theme by Paganini.” Opus 43 was composed at his summer home in Switzerland between July 3 and August 18, 1934. There is a unique American connection to the history of the *Rhapsody*. The premiere featured Rachmaninoff as pianist on November 7, 1934, in Baltimore with the Philadelphia Orchestra conducted by Leopold Stokowski.

Critic Harold Schonberg said of Rachmaninoff, “He was the perfect pianist, *san pareil*, *san raproche*. He was absolutely perfect, flawless, an aristocrat with a high sense of drama and an extraordinary sense of poetry. And he could convey this extraordinary charisma with so little effort. This golden sound came out of those perfectly programmed fingers. I don’t think I ever heard him make a mistake.” All of this is required in Opus 43.

Rachmaninoff and Paganini

In their respective lifespans, both Rachmaninoff and Paganini were spell-binding instrumental virtuosos as well as composers, often writing pieces that showcased their extraordinary abilities. Both savored the adoration and wonderment of their audiences both for their compositions and performances.

In the case of Paganini (1782–1840) it was suggested he was in league with the devil in order to play so phenomenally. Goethe noted, “In Paganini, the demonic can be seen very clearly, and it is this that enables him to produce his marvelous effect.” The Belgian critic F. J. Fétis echoed the sentiment, saying, “The extraordinary expression of his face . . . together with the sardonic smile appeared to be unmistakable evidences of satanic origin.” Paganini’s *Twenty-Four Capricci* for violin provided a vast survey of violin technique and was filled with stunning effects intended to dazzle and amaze. Indeed they did.

Like Brahms, Schumann, and Liszt before him, Rachmaninoff drew from Paganini’s set for inspiration. He also intended to represent elements of Paganini’s character and life. In an explanatory letter to choreographer Mikhail Fokine in 1937, the composer wrote “Why not resurrect the legend about Paganini?”

At first, Rachmaninoff proposed that his contemplated *Rhapsody* (using Paganini’s Caprice No. 24) would be suitable as a ballet by Mikhail Fokine, but Fokine was tentative, saying, “he would consider (the idea) at a later date.” As a result of his reluctance, the work emerged in its present form as a set of variations for piano and orchestra. In 1939, the original ballet idea did emerge in a full ballet in three scenes that premiered in London. He began writing while visiting Lake Lucerne on July 3, 1934, and completed the set on August 24. Lawrence Gilman, author of the first program notes for the *Rhapsody* wrote, “The variations are among the most engaging and brilliant of this composer’s achievements as a master of musical structure and design.” Under the baton of Leopold Stokowski with the Philadelphia Orchestra, Rachmaninoff was the soloist in the premiere on November 7, 1934.

Exploring the piece

Contrary to traditional variation format (stating the theme first and following with variations), Rachmaninoff’s introduction to Opus 43 begins with an *Allegro vivace* statement (labeled *precedente*) in which the theme is merely suggested (iteration of the principal motif of the theme) rather than fully stated.

The first variation presents the theme broken up into tiny points, punctuated by the pianist. It is a saucy, rhythmically active tune, highly defined by distinctive leaps and rests, carving a memorable line.

Between Variation 1 and 2, we hear the entire theme sung in unison by violins, accompanied by the piano.

Variations 2 through 6 continue with statements of the theme in its original tempo and capricious mood.

The 7th variation interpolates the *Dies Irae* (an ancient chant, Day of Judgment) in the piano while bassoon and cello play the theme in augmentation. The *Dies Irae* also will recur in the 10th variation and the 24th. Rachmaninoff spoke of this inclusion saying that all the variations that have this liturgical statement represent the evil spirit to whom Paganini sold his soul for “perfection in his art and the love of a woman.”

“Variations 8, 9, and 10 are the development of the evil spirit,” said Rachmaninoff. Variations 8 and 9 treat the theme with great drama and more forcefully than before. Variation 10 again features the *Dies Irae* in strong bold octaves from the soloist.

“Variation 11 is a turning point into the domain of love. Variation 12, the minuet, portrays the first appearance of the woman. Variation 13 is the first conversation between the woman and Paganini,” explained Rachmaninoff.

Variations 11–14 shape the main theme into various shapes that are basically waltz-like in nature. The 11th is improvisatory sounding, a free statement from the piano with light accompaniment. Variation 12 emerges as a strange little waltz/minuet in a minor key. Variation 13 augments the waltz idea, but with more “demonic” character.

Variation 14, though keeping the meter of the waltz, is heavier and martial, “like a parade of three-footed soldiers” (Jonathan Kramer).

Variation 15 is basically a piano solo of twenty-seven measures.

Variations 16, 17, and 18 feature new viewpoints of the main idea. The 16th features a solo violin with decorative piano filigree.

The 18th is a romantic nocturne, based on an inversion of the theme, sung prominently by the soloist. The tempo slows for all of these.

“Variation 19 is Paganini’s triumph with his diabolic pizzicato,” said Rachmaninoff.

Variations 19–20 pay homage to their violin inspiration with copious pizzicati and elaborate string figuration.

In the remaining variations, Rachmaninoff wrote, “It seems to me that the other personages representing the evil spirit should be drawn as caricatures in their fight for the woman and Paganini’s art. They should also be with violins, but even more fantastic and grotesque.”

Variations 21 and 22 are both fast-moving scherzi; the latter recalls the Paganini theme.

The final variation, Number 24, provides a massive capstone to the entire work. The *Dies Irae* theme emerges *pesante* (heavily) in the brass and strings while piano and winds recall prominent features of the subject. A brilliant coda reiterates fragments of the theme in playful manner, suddenly dropping to an unexpected soft dynamic with two cadential chords from the piano.

The choice

So why Number 24 of the caprices? It is supremely difficult, often considered to be one of the most difficult pieces for the violin, with double stops in thirds and tenths, fast scales and arpeggios, left hand pizzicato, and more. Its alluring sound and demands have been a magnet: the theme is unforgettable. Therein lies the magic.

Symphony No. 1 in E Minor, Op. 39 Jean Sibelius

Born: Dec. 8, 1865, Hämeenlinna, Finland
Died: Sept. 20, 1957, Järvenpää, Finland
Years Composed: 1898–1899
Length: c. 38 minutes
World Premiere: April 1899, Helsinki, Finland
Last ISO Performance: April 2012 with conductor Eri Klas
Instrumentation: 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings

AT A GLANCE

- **The First Symphony was well-received at its debut and brought attention to Sibelius' name when it was performed during the Helsinki Orchestra's international tour shortly after the premiere.**
- **In this piece, it's easy to picture forests, mountains, winds, and snowy landscapes.**

Sibelius died in 1957 at age 91. Deservedly, he was hailed as a national hero. His image was on the markka banknote, and *Finlandia* (his patriotic tone poem of 1899) has been widely acclaimed as the unofficial national anthem of Finland. In his work, Finland appeared in patriotic music, in anthems for the cause, and intense patriotism that created an identity for Finland in its struggle for independence from Russia. *The Kalevala* (the Finnish national epic), the Finnish language, and Finnish culture were all sources of inspiration to him. He explained, "I certainly do believe in Finnish music . . . that sonorous, remarkably melancholy monotony in all Finnish melo-

dies, although it is a defect, properly speaking, it is nevertheless characteristic."

In 1915 on his 50th birthday, Sibelius was acknowledged as a national hero of Finland. But in his diary in 1910, he had written, "Am I really only a nationalistic curiosity?" The esteemed Michael Steinberg stated, "He is one of the great symphonists. And 'great' is a word I am inclined to be fairly stingy with. I am so moved by the strength of the vision, the individuality of the vision. Here is an unmistakable voice that says in virtually every phrase, 'Jean Sibelius was here.'"

Sibelius was already in the line to be a national hero when his First Symphony debuted in 1899. It was a blockbuster, a tremendous success, and it launched Sibelius into international prominence. He was much more than a nationalistic curiosity! Each of the six subsequent symphonies were masterpieces, not singularly or primarily a specimen of Finnish nationalism. An eighth symphony is missing.

The influences of Romanticism, Wagner, and a high dose of Tchaikovsky are often cited when characterizing Sibelius' First Symphony as his most romantic and most opulent work. Additional critics added that it contained echoes of Wagner and Borodin. Sibelius later would strongly deny any such influences, insisting it was simply "My Way." The Finnish conductor Osmo Vänskä said, "The First Symphony is the energetic music of a young man. The young Sibelius was no wimp; the music contains the whole wildness and rage of the man." Sibelius was not totally brash or secure. At one point when working on this symphony, he lamented, "If only I had some sympathy and understanding of my art—if only someone loved my work." His wish would be granted and much more.

The high emotional content of Opus 39 prompted early commentary such as, "Sibelius feels—yes-so do we all—but how much does he know? What will this composer ultimately do with his musical inheritance?"

David Burnett-James answered that question: “For all its external luxuriance, this symphony contains that hard core of intellectual force and uncompromising integrity that more and more came to characterize Sibelius music . . . the First Symphony launched the series on which, more than any other Sibelius’ reputation and standing in the light of musical history rests.” Ferdinand Pfol, music critic for the *Hamburger Nachrichten*, wrote, “His symphony, a work full of unrestrained strength, full of passionate vivacity and astonishing audacity is—to state the matter plainly—a remarkable work, one that steps out on new paths, or rather rushes forward like an intoxicated god.”

The composer was 33 when he ventured into the pure symphonic genre, coming to grips with his Romantic heritage. (His successful orchestral piece *Kullervo* Op. 7, written seven years previously, was a symphonic tone poem based on the epic poem *The Kalevala*.) In conversation with Gustav Mahler in 1907, Sibelius commented that one of the elements of symphonic writing that attracted him from the beginning was the (musical) logic that connected motifs and melody throughout a creative process.

This process was definitely in his mind and executed extensively in the score when he was writing the First Symphony between 1898 and 1899. He conducted the premiere on April 28, 1899. Robert Layton noted that this was “a tour de force” of organic and sleek symphonic thinking. The composer revised Opus 39 for a momentous tour in 1900, and this work launched him onto the international stage.

In the music

A long, lonely clarinet solo (*andante ma non troppo*) singing over a soft drum roll opens the work. Embedded within this solo are melodic ideas and motifs that will surface later within the work, an explicit example of the principal of symphonic logic that he had found so attracting. Suddenly, the drum

roll stops, and the clarinet continues alone, holding its final tone, while violins rush into the void with a passionate melody (*allegro energico*). Horns join in for a moment before the violins again seize the emotional forefront with a massive statement of the primary E minor theme. Harp and winds build a transition to the second theme declaimed by the winds over a pedal point (long held note) from the basses. (Throughout this work, listen for his predilection of the “cold” piercing sounds of high woodwinds.)

A unison pizzicato closes the exposition. Sibelius jumps into an intense, chromatic development, quieted momentarily by a small conversation between two solo violins. Without warning, violins insist on their energy and the music soars into surging climaxes before the recapitulation states its summary (without the opening idea, however) and a quiet closing of two pizzicato chords.

The second movement is marked *Andante*. Strings sing a gentle tune with soft drum roll accompaniment and an E-flat pedal point. Passionate outbursts seize the orchestra before a beautiful string solo. Delicate conversation between strings and winds introduces an elegant horn melody (derived from the first movement) before the winds resume their singing over a drum roll. Suddenly, the peace is shattered by brass roaring into the scene, churning the orchestra into an emotional frenzy. A soft recall of the opening idea of the first movement (again the logic of symphonic writing at hand) closes this section.

A small scherzo (*allegro*) provides the third movement. Pizzicato strings immediately create a jaunty atmosphere. Later, timpani and brass punctuate the exuberance of strings, winds, and harp. The trio section references the main theme of the *Andante* (continuing Sibelius’ endorsement of thematic repetition and bolting the movements together). This pastoral setting is followed by a repetition of the opening and a sharp, edgy coda.

Sibelius and Rachmaninoff

The fourth movement “*quasi una fantasia*” (like a fantasy) opens with memories of the clarinet opening, embedded now in a passionate, expansive character declaimed by strings with coloration from brass chords. The now-familiar drum roll recurs. Winds speak quietly in this context, but are ripped apart by string aggression, leading the music in the *allegro molto* section. For a moment, the strings sing a beautiful lyrical idea on their deep G string, but the turbulence quickly resumes, never allowing settlement. The music surges from one consuming emotional state to the next, with heavy orchestration and multiple climaxes. The ending is marked by a pair of soft pizzicato E minor chords, as was the first movement.

Contemporary critics found the finale to be perplexing and innovative as compared to the other three. It definitely pointed to the future. When Eugene Ormandy met Sibelius for the first time, he wrote, “I had the impression of being in the presence of someone almost superhuman . . . the First Symphony was the first of the master’s works I ever conducted. I conducted it many times in the next thirty years and I never lost my fascination with it.” (*A View from the Podium*, November 2, 2006). It is likely that audiences today and yet to come will certainly agree.

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

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Musical selections subject to change.



Enrico Lopez-Yañez is the Principal Pops Conductor of the Nashville Symphony where he leads the Symphony's Pops Series and Family Series. Lopez-Yañez is quickly establishing himself as one

of the nation's leading conductors of popular music and becoming known for his unique style of audience engagement. Also an active composer/arranger, Lopez-Yañez has been commissioned to write for the Cincinnati Pops Orchestra, Houston Symphony, San Diego Symphony, and Omaha Symphony, and has had his works performed by orchestras including the Detroit Symphony, Florida Orchestra, Ft. Worth Symphony, Indianapolis Symphony, Rochester Philharmonic, Seattle Symphony, and Utah Symphony among others.

Since working with the Nashville Symphony, Lopez-Yañez has conducted concerts with a broad spectrum of artists including: Nas, Patti LaBelle, Itzhak Perlman, Stewart Copeland, Kenny Loggins, Toby Keith, Trisha Yearwood, Kelsea Ballerini, Leslie Odom Jr., Megan Hilty, Tituss Burgess, Hanson, Kenny G, and more. Lopez-Yañez also conducts the annual Let Freedom Sing! Music City July 4th fireworks show, which was first televised on CMT in 2019 reaching millions of viewers across the nation.

In the upcoming season, Lopez-Yañez will collaborate with artists including Aida Cuevas, The Beach Boys, Cody Fry, Renée Elise Goldsberry, Vanesa Williams, Ledisi, and Pink Martini. Lopez-Yañez will appear with the Baltimore Symphony, Buffalo Philharmonic, Pittsburgh Symphony, Philadelphia Orchestra, Phoenix Symphony, San Francisco Symphony, and Seattle Symphony, as well as making return appearances with the Dallas Symphony,

Detroit Symphony, Indianapolis Symphony, Omaha Symphony, Pacific Symphony, San Diego Symphony, and Utah Symphony. Previously, Lopez-Yañez has appeared with orchestras throughout North America including the Aguascalientes Symphony, Cincinnati Symphony, Edmonton Symphony, Florida Orchestra, National Symphony, North Carolina Symphony, Rochester Philharmonic, and Sarasota Orchestra among others.

As Artistic Director and Co-Founder of Symphonica Productions, LLC, Lopez-Yañez curates and leads programs designed to cultivate new audiences. Symphonica manages a wide breadth of Pops and Family/Education productions that “breathe new, exuberant life into classical programming for kids and families” (*Nashville Parent Magazine*). Symphonica's productions have been described as “incredibly special—and something that needs to become the new norm” (Lima Symphony). Symphonica Productions is also a sheet music publishing house representing a diverse offering of genres and composers. Their roster of composers includes Grammy-nominated composer Clarice Assad, Andres Soto, Charles Cozens, Vinicio Meza, and more.

As a producer, composer, and arranger, Lopez-Yañez's work can be heard on numerous albums including the UNESCO benefit album *Action Moves People United* and children's music albums including *The Spaceship that Fell in My Backyard*, winner of the John Lennon Songwriting Contest, Hollywood Music and Media Awards, Family Choice Awards and Kokowanda Bay, winner of a Global Media Award as well as a Parents' Choice Award where Lopez-Yañez was lauded for his “catchy arrangements” (Parents' Choice Foundation).

Jun Märkl, Artistic Advisor to the ISO
Jack Everly, Principal Pops Conductor
Su-Han Yang, Assistant Conductor



Printing Partners Pops Series • Program Six

Friday, April 14, at 8 p.m.

Saturday, April 15, at 8 p.m.

Hilbert Circle Theatre

ENRICO LOPEZ-YAÑEZ, *Conductor* | JOSÉ SIBAJA, *Trumpet* | MÓNICA ABREGO, *Vocalist*

Rafael Hernández
Zequinha de Abreu
Traditional
Vinicio Meza
Astor Piazzolla
Consuelo Velázquez
Ary Barroso

El Cumbanchero
Tico-tico no Fubá
La Llorona
Lucia
Libertango
Bésame Mucho
Aquarela do Brasil

INTERMISSION—20 MINUTES

Rafael Hernández
Agustín Lara
Juan S. Garrido
María Grever
Andrés Soto
Manuel Ponce
Georges Bizet

Cachita
Granada
Pelea de Gallos
Júrame
En el Barco Viene Una Rosa from *Cocorí*
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José Sibaja is one of the most highly acclaimed Costa Rican trumpet players of his generation with worldwide audiences and broadcast media in the Classical, Latin, Jazz, and Pop musical genres. His career ranges from international appearances as an orchestral soloist

with Springfield Symphony Orchestra, Orquesta Sinfonica Venezuela, and Orquesta Sinfonica Nacional de Costa Rica, to worldwide tours with Ricky Martin for the *Vuelve* and *Living la Vida Loca* tours. Currently, Jose plays lead trumpet with the world renowned Boston Brass.

Receiving his musical training at the New World School of the Arts and the University of Miami, Jose's vast musical repertoire and his masterful artistry make him a prominent figure in a new generation of musicians. He has held positions as principal trumpet with the Miami Symphony, the Sinfonietta de Caracas and Orquesta Sinfonica Venezuela, as well as a position with the Dallas Brass.

With televised performances on the American Music Awards, the MTV Awards, the Grammy Awards, and the Latin Grammy Awards shows as well as appearances on *Conan O'Brien*, *Saturday Night Live*, *The Tonight Show with Jay Leno*, *The Today Show*, *Late Night with David*

Letterman, and numerous television appearances in more than 40 countries, José's talents are not limited to live audience performances. Having recorded with such artists as Ricky Martin, Alejandro Sanz, Luis Enrique, Rey Ruiz, Tito Nieves, Celia Cruz and Gloria Estefan among others, José Sibaja redefines the idea of a concert artist with a rich mix of stylistic genres surpassing the very stereotype of today's classical musician. Mr. Sibaja can be heard with the Boston Brass on their *Rewired*, *Reminiscing* and *Simple Gifts* CDs; as well as his solo records, *Inner Voice* and *Spanish Air*.

Sibaja currently serves as a performing artist for the Yamaha Music Corporation, giving concerts, clinics, and masterclasses worldwide. Proclaimed internationally as "a major young talent, the next Wynton Marsalis," José played his solo debut at age 17 with the Springfield Symphony Orchestra and only five years of trumpet and music training.

José is Associate Professor of Trumpet for the Blair School of Music at Vanderbilt University (Nashville, Tenn.).

José Sibaja is indeed one of the world's most unique trumpet soloists.



Mónica Abrego is considered one of Mexico's most outstanding and versatile sopranos. She has performed on stages around the world with a diverse repertoire that includes opera, soloist concerts, recitals, and popular folk music. Her orchestral perfor-

mance collaborations include the Colorado Symphony, Idaho Falls Symphony, Idaho State-Civic Symphony, San Diego Symphony, Key West Symphony, La Jolla Symphony & Chorus, Aguascalientes Symphony, Orchestra of Baja California, The Opera Philharmonic Society, and the Chihuahua Philharmonic Orchestra.

Some of the operatic roles she has performed include Serpina in *Serva Padrona*, Norina in *Don Pasquale*, Lauretta in *Gianni Schicchi*, Gilda in *Rigoletto*, Magda in *La Rondine*, Violetta in *Traviata*, Manon in *Manon*, Musetta in *La Bohème*, Olympia in *The Tales of Hoffmann*, Nanetta in *Falstaff*, Susanna in *The Marriage of Figaro*, Gretel in *Hansel and Gretel*, María in *María de Buenos Aires*, and Micaela in *Carmen*.

She has performed at Carnegie Hall, and Lincoln Center's Merkin Hall, as well as the World Music Panama Festival, The Festival Culturel International de Musique Symphonique in Algeria, and The Gran Teatro Nacional of Perú.

She is founder and executive director of the Baja Musical Arts Initiative a nonprofit, whose mission is to improve the lives of children and young adults in New York City and Mexico through musical education and performances. Abrego develops the program Sharing Notes, an academic exchange program between Mexico and the U.S., for musicians with a passion for teaching and interest in community work, by offering masterclasses, lectures, and concerts to the students in Mexico and to inspire them in their musical growth, using music as an instrument to promote values such as discipline and solidarity but also to be part of a social project where music, culture, language, and inspiration is promoted.

Abrego's recordings include *Alma Mía* and *Cancion Mexicana* by Vientos del Sur Productions. Her debut recording includes Bossa Nova, Mexican traditional song, opera, musical theater, and tango.

Jun Märkl, Artistic Advisor to the ISO

Jack Everly, Principal Pops Conductor

Su-Han Yang, Assistant Conductor

† **Coffee Classical Series • Program Five**

Thursday, April 20, at 11 a.m.

Hilbert Circle Theatre

MARKUS STENZ, *Conductor* | ZOLTÁN FEJÉRVÁRI, *Piano*

Béla Bartók | 1881–1945

Concerto No. 3 for Piano and Orchestra

Allegretto

Adagio religioso – Poco più mosso – Tempo I

Allegro vivace

Zoltán Fejérvári, *Piano*

Robert Schumann | 1810–1856

Symphony No. 2 in C Major, Op. 61

Sostenuto assai – Allegro ma non troppo

Scherzo: Allegro vivace

Adagio espressivo

Allegro molto vivace

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

There is no intermission.

Length of performance is approximately one hour.

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



Markus Stenz has held several high-profile positions including Principal Conductor of the Netherlands Radio Philharmonic Orchestra (2012–2019), Principal Guest of the Baltimore

Symphony Orchestra (2015–2019), and Conductor-In-Residence of the Seoul Philharmonic Orchestra (2016–2021). He was General Music Director of the City of Cologne and Gürzenich-Kapellmeister for 11 years, conducting Mozart *Don Giovanni*, Wagner's *Ring* cycle, *Lohengrin*, *Tannhäuser*, and *Die Meistersinger von Nürnberg*, as well as Janáček *Jenůfa* and *Katya Kabanová* and Eötvös's *Love and other Demons*.

He made his opera debut in 1988 at Teatro La Fenice in Venice. After a recent, and highly successful Mozart and Strauss concert, he returned last season to conduct two concert weeks with repertoire including Mozart, Schumann, and Wagner and will return this season and beyond for productions of Wagner *Der fliegende Holländer* and Berg *Wozzeck*.

In 2018 Markus conducted Schreker *Die Gezeichneten* at the Bayerische Staatsoper Munich and was due to return in 2021 for *Fidelio* before it was canceled due to the pandemic. 2018 also saw the long-awaited world premiere of *Kurtág Fin de partie* at Teatro alla Scala Milan (where he also had a great success conducting Strauss *Elektra*) followed by performances of the *Kurtág* for Dutch National Opera and, most recently, its French premiere at Opéra National de Paris.

After a recent appearance at the Deutsche Oper Berlin with Britten's *Death in Venice*, Markus returned last season to conduct

Britten's *A Midsummer Night's Dream* and this season will conduct Offenbach's *Les contes d'Hoffmann*.

The 2022–2023 season also sees Markus' debut with the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. He is delighted to return to the New Japan Philharmonic Orchestra as well as to three orchestras where he previously held positions: Netherlands Radio Philharmonic Orchestra; Seoul Philharmonic Orchestra and the Gürzenich-Orchester Köln. Elsewhere in Europe he will conduct a Wagner evening with Nina Stemme in Budapest, the Vienna Radio Symphony Orchestra at Linz Brucknerfest and the Badische Staatskapelle Karlsruhe. In the U.S. he makes his debut with the Detroit Symphony and Milwaukee Symphony Orchestras and returns to the Oregon Symphony and the Indianapolis Symphony Orchestra.

Further ahead he looks forward to returning to Orchestre National de Lyon and Dutch National Opera and following a very successful debut with the City of Birmingham Symphony Orchestra with Mahler Symphony No. 2 in 2022, he will return to the CBSO in the 2023–2024 season.

Markus' most recent CD release was Bruckner's Symphony No. 7 with the Stavanger Symphony Orchestra and other recent highlights include concerts with the MDR Leipzig Radio Symphony Orchestra, Dortmund and Luxembourg Philharmonic Orchestras, Orchestre National de Lyon, Bergen Philharmonic, and Barcelona Symphony Orchestra.

While with the Gürzenich-Orchester Köln, Markus received the prize for "The Best Concert Programme of the 2003–04 Season" as well as initiating a number of youth and educational projects such as "Experiment Klassik," "3. Akt," and the concert live-recording project "GO live."

Jun Märkl, Artistic Advisor to the ISO
Jack Everly, Principal Pops Conductor
Su-Han Yang, Assistant Conductor



DeHaan Classical Series • Program Twelve

Friday, April 20, at 8 p.m.
Saturday, April 21, at 5:30 p.m.
Hilbert Circle Theatre

MARKUS STENZ, *Conductor* | ZOLTÁN FEJÉRVÁRI, *Piano*

Ludwig van Beethoven | 1770–1827

Leonore Overture No. 3, Op. 72b

Béla Bartók | 1881–1945

Concerto No. 3 for Piano and Orchestra, Sz. 119
Allegretto
Adagio religioso – Poco più mosso – Tempo I
Allegro vivace

Zoltán Fejérvári, *Piano*

INTERMISSION—Twenty Minutes

Robert Schumann | 1810–1856

Symphony No. 2 in C Major, Op. 61
Sostenuto assai – Allegro ma non troppo
Scherzo: Allegro vivace
Adagio espressivo
Allegro molto vivace

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The April 21 performance is endowed by the Paul and Roseann Pitz Fund.

There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.
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Zoltán Fejérvári has emerged as one of the most intriguing pianists among the newest generation of Hungarian musicians. Winner of the 2017 Concours Musical International de Montréal and

recipient of the prestigious Borletti-Buitoni Trust Fellowship in 2016, Zoltán Fejérvári has appeared in recitals throughout the Americas and Europe at prestigious venues. He has performed as a soloist with the Budapest Festival Orchestra, Hungarian National Orchestra, Verbier Chamber Orchestra, and Concerto Budapest, and collaborated with many conductors. Fejérvári's solo recording debut, *Janáček*, released in January 2019, earned rave reviews. His latest recording, *Schumann*, was released for the Atma Classique label in May 2020 and was praised by Gramophone.

In addition to a return to the Santa Fe Chamber Music Festival, the 2021–2022 season brought Fejérvári's orchestral debuts with the Czech Philharmonic in performances of Bartók's Concerto No. 3, and the Royal Concertgebouw Orchestra with Ivan Fischer in performances of Bartók's Concerto No. 1. Additionally he appeared in recital at Wigmore Hall, La Jolla Music Society, Harvard Musical Association, the Cosmos Club, and Steinway Society of the Bay Area.

Highlights of the 2022–2023 season include a U.S. tour with Concerto Budapest, as well as performances at Santa Fe Chamber Music Festival, Impromptu Classical Concerts, Capitol Region Classical, Music for Galway in Ireland, Wigmore Hall, and the Nicholas Yonge Society in the UK.

Fejérvári's notable orchestral collaborations include appearances with the Budapest Festival Orchestra; Chamber Orchestra of Europe; San Antonio Symphony; the Winnipeg Symphony Orchestra; Concerto Budapest Orchestra; Hungarian Symphony Orchestra Miskolc; and Franz Liszt Chamber Orchestra, as well as performances at the Liszt Academy, Warsaw Philharmonic, and KKL Lucerne.

Fejérvári has performed chamber music with the Elias Quartet presented by the Liverpool Philharmonic Orchestra, with Joshua Bell and Nicolas Alsteadt presented by the Liszt Academy, and with violinist Diana Tishchenko in Aix-en-Provence and La Chaux-de-Fonds. Fejérvári has also collaborated with the Keller and Kodály Quartets; violinists Joseph Lin and András Keller; cellists Gary Hoffman, Christoph Richter, Ivan Monighetti, Frans Helmerson, and Steven Isserlis; and horn player Radovan Vlatković.

Zoltán Fejérvári's solo recording debut, *Janáček*, was released on the Piano Classics label in 2019. In 2013 his recording of Liszt's *Malédiction* with the Budapest Chamber Symphony, for Hungaroton, was awarded the Grand Prix du Disque. The recording was followed by a CD of four Mozart sonatas with violinist Ernő Kállai, issued in 2014 on Hungaroton. Fejérvári was also featured on a 2020 Warner Classics release of sonatas by Ravel, Enescu, Ysaÿe, and Prokofiev in collaboration with violinist Diana Tishchenko titled *Strangers in Paradise*.

Fejérvári currently holds a professorship at the Hochschule für Musik FHNW, Musik Akademie Basel in Basel, Switzerland, where he teaches piano and chamber music classes.



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ISO musicians and MYO Chamber Ensemble*





DeHaan Classical Series Program Notes

By Marianne Williams Tobias

The Marianne Williams Tobias Program Note Annotator Chair

Leonore Overture, No. 3, Op. 72b Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Years Composed: 1805–1806

Length: c. 14 minutes

World Premiere: March 1806,
Vienna, Austria

Last ISO Performance: April 2015 with
conductor Krzysztof Urbański

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

AT A GLANCE

• Beethoven, as music critic Herbert Glass put it, “spent more time writing the overture to [*Leonore*] than Rossini and Donizetti spent on entire operas, overtures included.” Altogether, he wrote three *Leonore* overtures.

• All three overtures reflected themes from the opera, which was the only opera that Beethoven wrote.

Beethoven spent ten years from 1804 to 1814 composing and revising his only opera, *Fidelio* (originally titled *Leonore*). In the same span of time, Rossini produced 31 operas and Donizetti produced 35. *Leonore* was not about entertainment. This opera reflected Beethoven’s personal philosophy encapsulated in an opera, a document of his morals and his faith. In *The Interior Beethoven*, Irving Kolodin wrote, “As tended to be the life-long case with Beethoven, the overriding consideration remained: achievement of an objective. How long it might take or how much effort might be required was not merely incidental—such consideration was all but nonexistent.”

Most of the revisions concerned the Overture. In total, he composed four curtain raisers. “Of all my children,” the composer commented to his friend Anton Schindler, “this [*Leonore* Overture No. 3] is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me.”

The story, presented to him in German translation by Joseph von Sonnleithner, came from the pen of Jean Nicolas Bouilly, a French lawyer, who had written a “rescue opera” titled *Leonore* in the late eighteenth century. Rescue operas were quite popular in Germany and France. The central character was always in danger (in France it was usually a political prisoner). At the conclusion, there was a happy resolution with the triumph of humanistic ideals. Such virtues extolled in the opera coincided with many of Beethoven’s key values: universal equality, the spirit of love and loyalty, and the triumph of justice. With enthusiasm, he broke off his work on *Vesta’s Fire*, and turned immediately to the potential he saw in *Leonore*.

On November 20, 1805, the first *Fidelio* was launched. It was a dismal failure. Perhaps, some say, that was because in his translation, Sonnleithner had added many of his own ideas to the Bouilly work, and instead of the delights expected by the Viennese audience,

they were subjected to a complicated, weighty, dreary drama. Some say it was because that audience was largely composed of officers from Napoleon's army that had invaded Vienna a week earlier. At this point, the composer had already written two overtures.

Beethoven again revised the opera and wrote a third overture, *Leonore* Overture, No. 3, premiering on March 29, 1806. The outcome was only mildly improved. He re-wrote the opera yet again and wrote *Leonore* Overture No. 4. *Leonore* Three, however, was the clear winner. "When a piece of music achieves absolute intelligibility without the drama it detaches itself and lives on independently: such is the case with *Leonore* Number Three" (Charles Rosen).

In the music

The Third Overture begins with a slow introduction marked by a falling musical line representing a descent into the lowest dungeon of a fortress near Seville. Here, the hero Florestan (like Leonora, a champion of truth and virtue) is wrongfully imprisoned and dutifully tended to by his faithful wife, Leonora. The first theme is taken from Florestan's mournful song "In the Springtime of Life" from Act II, wherein he contemplates all that has been lost. Violins enter with the main theme, leading to a riveting climax (representing frustration and anger), before flute and violins introduce a more lyrical second idea. The ensuing development is tense, filled with dramatic harmonic adventures and dynamic coloration. A thrilling turn of fate occurs when an offstage trumpet marks the arrival of Governor Don Fernando who will grant freedom to Florestan, and the couple is thus assured of a happy life. The typical ending of a rescue opera! A full recapitulation recalls major ideas, and a racing, jubilant coda concludes the Overture in an energetic, affirmative statement. Justice has been served; Beethoven's message is crystal clear.

Concerto No. 3 for Piano and Orchestra Béla Bartók

Born: March 25, 1881, Nagyszentmiklós, Hungary

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

Year Composed: 1945

Length: c. 24 minutes

World Premiere: February 1946, Philadelphia, Pa.

Last ISO Performance: February 2007 with conductor Arild Remmereit and soloist Jonathan Biss

Instrumentation: 2 flutes (second doubling piccolo), 2 oboes (second doubling English horn), 2 clarinets (second doubles bass clarinet), 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings

AT A GLANCE

- **Bartók composed this piece for his wife. In it, the piano works to co-exist with the orchestra, not to dominate it.**
- **The piece ends with a dance scene, which serve as an affirmation of life and the love of life.**

In 1945, Béla Bartók spent the last summer of his life at Saranac Lake in New York writing the Third Piano Concerto (a concerto for his wife, Ditta Pásztory, to use for earning money after his death) and the Viola Concerto, commissioned by William Primrose. It was the only time in his life that he worked on two pieces simultaneously. At this time, he knew that his situation was terminal. Seriously ill with leukemia, he was determined to create and complete these two pieces before his death.

Bartók was able to compose in the simple Saranac cabin, but without a piano at hand. However, the setting and proximity to nature was greatly relieving to him. One month later, he died at West Side Hospital in New York with the piano concerto manuscript on his bed. Only 17 measures remained to finish the Third Piano Concerto, and those were filled in by his dear friend Tibor Serly.

The Third Piano Concerto stands apart from much of his oeuvre. Complexity is diminished and spikey dissonance, which had been a trademark, was kept at a minimum. Hammering accents were softened and melodies are more graceful. Bartók had mellowed out.

In the music

The first movement presents a cheerful *allegretto* featuring an informal tune first played by the piano in octaves accompanied by gentle strings. The tune is reminiscent of Hungarian folk music, but with many of the wrinkles ironed out. A group of secondary subjects is presented and replaces a significant development area. At the recapitulation, the first theme reappears for a final bow before a small statement from flute and piano.

A tender *adagio religioso* arrives quietly. For the principal theme, first stated by the strings, Bartók borrows a theme from the slow movement of Beethoven's String Quartet in A Minor, Op. 132, the famous "Holy Song of Thanksgiving to the Deity." Piano and strings converse in intimate conversation, bird calls chirp from the winds, and a chorale offers a hymn-like meditative element. Richard Rodda noted that, "this is the most beatific music Bartók ever wrote."

Vigorous Bartók returns for the final movement (*rondo*), which follows without pause. The soloist sings a Hungarian folk song-like tune in octaves as two fugues emerge. Timpani enter the exuberance and brightly accented

rhythms (in irregular groupings) create a scene of intense energy and optimism. Bartók's Third Piano Concerto concludes on this high note with dancing, laughter, and alertness, making a resounding and unforgettable musical farewell. As for his widow, she did not play the concerto publicly until three years after his death.

Symphony No. 2 in C Major, Op. 61 Robert Schumann

Born: June 8, 1810, Zwickau, Saxony, Germany

Died: July 29, 1856, Endenich, Germany

Years Composed: 1845–1846

Length: c. 38 minutes

World Premiere: November 1846, Leipzig, Germany

Last ISO Performance: May 2016 with conductor Roberto Abbado

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

AT A GLANCE

- Much of Schumann's life was a dark struggle, but in this piece, the listener can hear strength and energy.
- Schumann created a draft of this piece within two weeks but didn't finish it until months later.

Robert Schumann's life was marked by alternating periods of depression and exhilaration. His marriage to Clara Weick in 1840 ushered in a period of empowerment and optimism, and this energy found outlets both in literary and musical composition. Only twenty-four months later, after a tour of Russia, the composer plunged into one of his

massive, cyclical depressions. At this time, he wrote a letter to Mendelssohn describing his inner plight, “I lose every melody as soon as I conceive it; my mental ear is overstrained. Everything exhausts me.” In another letter he continued, “Any sort of disturbance of the simple order of my life throws me off balance and into a nervous irritable state Wherever there is fun and enjoyment, I must keep out of the way. The only thing to be done is hope—and so I will.”

Moving to Dresden in 1845 was a decision made to accommodate his illness and slow down the pace of life. In that year he began work on his third symphony, identified as Number Two because of publication order. Between December 12–18 he quickly sketched the general outline. “Trumpets and drums have been sounding in my mind for quite a while now; I have no idea what will come of it,” he recorded. Eventually those trumpets and drums formed a striking motto, which pervades the entire work.

Filling in the parts took longer as he bounced from exuberance to exhaustion. The score was completed in October 1846, and Schumann noted that with the full symphony in hand he “felt better,” had regained composure, yet he still acknowledged that the work was a “souvenir of a dark period.” Describing the musical setting, Schumann commented, “It appears more or less clad in armor. It is music of light and shade, sunshine and shadow The first movement is full of my struggle and in its character it is capricious and refractory It is very peevish and perverse in character Sometimes I fear my semi-invalid state can be divined from the music.” His Second Symphony premiered on November 5, 1846, in the Leipzig Gewandhaus under Mendelssohn’s baton.

In the music

The four-movement work is highly integrated with all movements sharing the key of C major, and also sharing motifs and themes. (For example, the opening brass motto emerges again in the second and fourth movements.) The symphony opens with a slow introduction, featuring the trumpet motto theme, accompanied with a sub-text of creeping strings providing a sinuous background. A sudden outburst from the violins provides the statement of the jagged, rugged first theme. A second subject, relaxed and resigned, concludes the exposition. Schumann’s development continues the emotional storm, and there is no repose. A long pedal point in the bass brings a return to the strong first theme and recapitulation. The coda re-sounds the distinctive brass motto before conclusion.

A succeeding scherzo is cast in five parts, including two trio sections. Tight energy and intense passage work in brilliant 16th notes to create a busy scene. Sprightly tunes bounce from the orchestra in rapid succession. Trio segments curtail the action momentarily, but overall hyper-activity prevails. The movement ends with a recall of the motto theme.

Rest finally comes in the exquisite third movement, structured around a stunning theme introduced by violins. Later, this vintage melody is shared by the oboe and swells to a surging climax against poignant trills from the strings. A small episode for strings, horn, and trumpet injects a reflective mood before the opening melody is repeated. After writing this movement, Schumann needed rest, and he put the symphony temporarily aside.

The composer’s strength returns in an aggressive fourth movement. “In the finale, I first began to feel like myself again,” Schumann explained. A rapid scale passage

leads to a brazen principal subject. The second theme (related to the memorable *adagio*) enters in a rich combination of violas, celli, clarinet, and bassoon, and there is elaborate interplay between the two main ideas. Steadily, the music moves forward to a confident mood. A lyrical subsidiary theme is also included. Clearly, the composer was feeling better, and he affirmed his health and stabilization in the optimism of this movement. Eventually, the movement recalls the motto theme of the opening, sounding

it softly and then allowing expansion in an exultant conclusion. Sadly, this affirmation of life was not to remain. Schumann's recovery was transitory, and in only a few years, the madness overtook him for the last time. After several attempted suicides, he entered an asylum in 1853, remaining there until his death.



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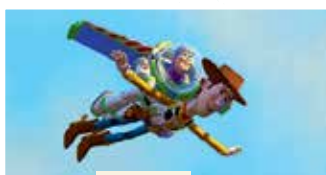
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From Beethoven to Broadway,
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most performances for only \$10!

For more information, call the ISO Box Office at 317-639-4300, or visit IndianapolisSymphony.org

RACING TO THE MUSIC

2023 Spring Jubilee

We are eager to invite you to our Spring Jubilee Fundraiser “Racing to the Music” to be held on April 22, 2023, at the Dallara IndyCar Factory in Speedway. The event will feature a gourmet dinner and musical entertainment. Guests will have the opportunity to bid on live and silent auctions. All proceeds will support the ISO’s Metropolitan Youth Orchestra (MYO). The event will give everyone an opportunity to donate to this worthy cause.

Remember, the ISOA is open to everyone! We are an active, purpose-oriented group where lasting friendships are made. We provide social outlets for the community to celebrate our city, the arts, and local celebrities. If you would like to join as a member, please reach out to tsnell@IndianapolisSymphony.org!

To learn more about the Spring Jubilee Fundraiser, scan the QR code below!

Open up your smartphone camera, hover over this QR code, and tap the info when it appears!



All proceeds from the Spring Jubilee will support the Indianapolis Symphony Orchestra’s Metropolitan Youth Orchestra (MYO).

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 November 16, 2022, to January 3, 2023.

Memorial Gifts

In Memory of Betty Perry
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Dr. & Mrs. Larry Franks

In Honor of the Musicians of the ISO
John and Theresa Langdon

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The Lynn Society

Remembering the ISO in Your Will

Are you interested in making a 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.

Top 5 Reasons to Join

- 1** Set it and forget it! No more trying to remember when you made your last gift.
- 2** Smaller, monthly payments are easier on your bank account than one large one.
- 3** You receive benefits for the full 12-month total.
- 4** Helps provide a steady stream of income for the ISO all year long.
- 5** Helps the ISO be more environmentally friendly with less paper and postage.



Scan the QR code to learn more or contact Director of Annual Giving and Donor Communications Rose Branson at rbranson@IndianapolisSymphony.org or 317-742-9579.

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!



Lynn Society Members

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 Youth Orchestra

The Indianapolis Youth Orchestra has been providing excellence in music education and performance for young people in central Indiana since 1982. IYO comprises of three ensembles totaling approximately 200 students. Auditions for the 2023-2024 season will begin April 30, 2023. Details for submitting applications and audition video recordings are available on our website at www.indianapolisyouthorchestra.org.



Indianapolis Children's Choir

Mark your calendars for an eventful spring with the ICC! Join us for a season concert featuring the youth of Indianapolis. Tickets are available in advance at icchoir.org/tickets.

We are also accepting new singers for spring 2023! We have programs for children in preschool through high school. Learn more about available choirs and programs at icchoir.org/join.



Dance Kaleidoscope

THE GRAND FINALE!

This is David Hochoy's final season as Artistic Director of Dance Kaleidoscope. Don't miss a moment! Experience BeatleMania danced on stage March 23-26 and the imaginative masterpiece *Scheherazade*, June 1-4.

Visit dancekal.org for tickets.



Indianapolis Symphonic Choir

"Become the sky. Take an axe to the prison wall. Escape. Walk out like someone suddenly born into color. The light which shines in the eye is really the light from the heart." —Rumi

The talent of renowned composer Augusta Read Thomas will be on display in Indianapolis when *Toward a Secret Sky* receives its world premiere by the Indianapolis Symphonic Choir on April 28 and 29 at Hilbert Circle Theater. Set to text by the 13th-century poet Rumi, this commissioned choral-orchestral masterwork will be paired with Francis Poulenc's *Gloria* and features our incredible Indianapolis Symphony Orchestra and soprano Christina Pier. For tickets and more information, visit indychoir.org.



Why I Give: Pat Byers



Have you always lived in Indiana?

Yes, most of my life, other than living in California for a short while.

Did you ever play an instrument?

I played the piano and bass clarinet. And, for a very brief time, I took cello lessons from Ingrid Bellman.

Do you remember when you first heard classical music?

My father loved classical music and musicals. From childhood, I listened to a lot of different types of music. During elementary school, my music class studied classical music and the composers in preparation for the county-wide “Music Memory” contest. Prior to the contest, Purdue University radio station played the music every evening to help students’ memorization. It was a wonderful program!

What was the first ISO concert you ever attended?

Probably in the early 1990s when I moved to Indianapolis. I attended the Classical Series.

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

I love the Classical Series, but over the years have come to enjoy the Pops Series led by Jack Everly. My husband, Mike, and I like to invite family and friends to the concerts, including *Symphony on the Prairie*.

How is your life better with music?

Without a doubt, my life has been enriched by attending the ISO concerts, regardless of the series or venue. Being introduced to new music and composers is fantastic, and yet, the familiar pieces are so nice to hear.

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

I would highly encourage them to subscribe. Supporting the arts is worthwhile, and you get so much in return...terrific concerts and opportunities to meet many of the musicians.

Why is an orchestra important to a community?

Businesses attract people to the area, and typically people look for concerts, theatre, and other types of activities. I believe living in a community with an orchestra is a benefit. Having the orchestra also provides a wealth of talent for instruction and outreach programs.

What types of music do you enjoy?

I enjoy the Pops concerts (movie scores, Great American Songbook, etc.), jazz, as well as when the choir or soloists join the orchestra.

What led you to donate to the ISO?

I donate to the ISO because it means a great deal to have the orchestra in Indianapolis, and I don’t want to lose this wonderful gem.

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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. The garage is owned and operated by Denison Parking. A canopy connects the garage to the Hilbert Circle Theatre lobby, giving you a close and convenient parking option.

Other parking options include:

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

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

We welcome your comments at iso@IndianapolisSymphony.org!

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To become a corporate partner, please contact Maggie Leemhuis, Director of Corporate & Foundation Giving, at 317-229-7094.

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