



Joyce Yang, Piano

# 22/23

JANUARY – FEBRUARY 2023

Nielsen's "Inextinguishable" Symphony  
Schumann, Mozart & Shostakovich's First Symphony  
Metropolitan Youth Orchestra Winter Concert  
Spotlight on ISO Musicians  
Strauss, Mozart & Beethoven's Eighth Symphony  
The Doo Wop Project  
Strauss' Oboe Concerto & Beethoven's Sixth Symphony  
Mahler's First Symphony



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INDIANAPOLIS SYMPHONY ORCHESTRA

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An **INDIANA NATIVE** fresh off a hit show on **BROADWAY** who is making her debut at the Hilbert Circle Theatre.

A classical journey **OVER THE SEA** with a **DEBUSSY** favorite.

The return of two ISO favorites dazzling the audience on **DUELING PIANOS**.



23  
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# SYMPHONY ON THE PRAIRIE

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concert lineup coming  
in Spring 2023!



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# Welcome



James M. Johnson  
Chief Executive Officer

Dear friends of the ISO,

With the excitement and anticipation of the new year, the Indianapolis Symphony Orchestra is thrilled to begin 2023 with several outstanding programs. In January, the *DeHaan Classical Series* features soprano Julia Bullock performing Barber's *Knoxville: Summer of 1915*, marking her return to the Hilbert Circle Theatre following her 2020 debut. The series continues with soloist Francesca Dego performing Mozart's Violin Concerto No. 5 and conductor Matthew Halls leading the ISO in Beethoven's Symphony No. 8. ISO musicians are highlighted in the *Printing Partners Pops Series* led by Maestro Jack Everly.

The ISO's Learning Community continues its vital work to connect young people with classical music experiences.

On January 22, the Metropolitan Youth Orchestra presents its winter concert at Hilbert Circle Theatre. The MYO will also be featured in a special performance with the ISO January 27–28. In February, the ISO welcomes students for the first 2023 *Discovery Concerts* presented by Community Health Network. The *Teddy Bear Series*, presented by the Indianapolis Colts, continues in 2023 with interactive performances for young children scheduled at locations throughout our community.

You'll also see the ISO out in the community this winter and spring as we continue our collaboration with the Sphinx Organization, made possible with generous support from Eli Lilly & Co. With performances at Butler University, the Madam Walker Legacy Center, and Hilbert Circle Theatre, the ISO is proud to participate in this important partnership that augments Sphinx's mission to transform lives through the power of diversity in the arts.

I hope you are as inspired as I am about these opportunities for community engagement around classical music. I look forward to seeing you in 2023!

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

# Board of Directors

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

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Yvonne H. Shaheen, *Chair*

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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  
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  
Wei Wei  
Hán Xiè

## Second Violin

Mary Anne Dell'Aquila, *Acting Principal*  
Sherry Hong, *Acting Associate Principal*  
Jennifer Farquhar, *Acting Assistant Principal, The Taurel Chair*  
*The Dick Dennis Fifth Chair\**  
Melissa Deal  
Yeajin Kim  
Victoria Kintner  
Hua Jin  
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  
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

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Kit Williams, *Stage Manager*  
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Steven A. Martin, *Technician*  
Patrick Feeney, *Technician*

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

\*\*Temporary Contract. +Leave of Absence

# Music in My Life: Sharif Ibrahim, contrabass

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## **Tell us about your family.**

I have a wonderful family support system. There are zero professional musicians in my family, so pursuing a career as an orchestral bassist probably came as a surprise to them. I moved back to Indianapolis in December 2021 after finishing my master's at IU and enjoyed being able to reconnect with my family. Since my immediate family still lives in Indianapolis, I chose not to tell them about the ISO audition in case it didn't work out. It made quite the surprise and they were absolutely delighted that I would be sticking around.

## **When did you start to play the bass?**

I started playing double bass and electric bass in 6<sup>th</sup> grade. I was mainly playing guitar at the time, but had exposure to a wide variety of music. I was a bit late to taking the double bass seriously, and began lessons in my sophomore year at Carmel High School. Once I started taking lessons with Robert Goodlett at the ISO, I became hooked. I am still drawn towards the massive palette of sounds, colors, harmonies, and rhythms that exist within orchestral and instrumental music, and I consider the genre to be my ultimate inspiration.

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

I am generally organized with my time when not performing. I practice in the morning and do strength training and other tasks in the afternoons. The bass was not designed to be user friendly, so playing it with ease and efficiency takes strength and flexibility. I often end up playing bass up to 7 hours a day with rehearsals and individual practice. I leave the evenings to yoga, cooking, and playing video games with my friends and family.

## **Tell us about your time with the Metropolitan Youth Orchestra.**

I joined MYO my junior year of high school. Robert Goodlett suggested it to me and I did not hesitate to say yes. I was given opportunities to lead rehearsals, teach other instruments, perform as a soloist, and even conduct the orchestra on occasion. Betty Perry had an incredible effect on everyone around her, and I still teach in a similar style to what I learned from her during my time in MYO. Since I am teaching kids from ages 10 to 18 now, I feel a responsibility to instill what I learned from her into the generation that unfortunately will never get a chance to meet her. I strongly believe that learning to play music with others can make you a better human being. It doesn't matter what you decide to do in life since the lessons learned in music are universal. Compassion, confidence, empathy, and passion are what I mainly aim to teach—since most of my students will not pursue music professionally, I find it more important to leave them with skills that can be used in everyday life. In several ways, I have personally adopted the MYO's mission.

## **What would you say to someone who is hesitant to join the Metropolitan Youth Orchestra?**

Look, I know that starting a new program can be daunting, but you will make friends, grow as an individual, and learn life skills that you can take into any situation. Plus you get to play music! I would only see the people that I met in MYO a few times a month, so it was fun to see everyone's individual progress. MYO is also a great way to get into contact with your community's local musicians.

# Musicians Around Town

On November 30, violinist Jennifer Farquhar performed chamber music with students and faculty at Grand Valley State University in Grand Rapids, Mich. She also will be performing in Scottsdale at Arizona MusicFest this coming February and March as part of the festival orchestra, which comprises musicians from orchestras around the country.

Percussionist Craig Hetrick is teaching again at the Indiana University Jacobs School of Music during the spring 2023 semester.

Violinist Lisa Scott is helping to teach a few violin students in the Metropolitan Youth Orchestra. “I am very inspired by MYO’s mission and how they carry it out,” she explained. “Director Krystle Ford and the other teachers have started to acquaint me with putting the MYO mission into practice; new teachers each get a MYO mentor. In November, I tried my hand at assisting in one of the Saturday morning classes, where parents, grandparents, and other family members learn violin alongside the young students. MYO violinist and teacher Ms. Aren Bucci demonstrated her uncanny skill at focusing a roomful of kids early on that cold Saturday morning. I was excited to learn more about how to involve the whole family in a young string player’s technique and ensemble learning. I also think that the emphasis on the Broadway United Methodist Church location as a community center is very inspiring.”—Lisa Scott

Learn more about the MYO at [IndianapolisSymphony.org/learn/myo](https://IndianapolisSymphony.org/learn/myo) and plan to attend their concert at Hilbert Circle Theatre on January 22.

SUPPORT THE



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METROPOLITAN YOUTH ORCHESTRA

**Winter Concert**

January 22, 3 p.m.  
*Hilbert Circle Theatre*

**Special Performance with the ISO**

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

**Spring Concert**

May 7, 3 p.m.  
*Hilbert Circle Theatre*



MORE INFORMATION AT [INDIANAPOLISSYMPHONY.ORG/LEARN/MYO](https://IndianapolisSymphony.org/learn/myo)

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INDIANAPOLIS  SYMPHONY ORCHESTRA

## Become a volunteer

and join our ISO family!

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# Inside the Usher Corps: Sue Goodman

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Ushers are Indianapolis Symphony Orchestra ambassadors and an integral part of our success! These volunteers are responsible for providing outstanding customer service to Hilbert Circle Theatre and Kroger *Symphony on the Prairie* patrons. Read the experience first-hand from one of our volunteers, Sue Goodman, who joined the usher corps in 2021 and has given over 150 hours of service to the ISO.

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## **Tell us about yourself and your background.**

I am a born and raised Hoosier. I spent my youth in Vincennes and much of my early adult life in the Terre Haute area. I currently live in downtown Indianapolis. I graduated from Indiana State University with a degree in Chemistry. While a good portion of my career was spent in pharmaceutical labs, the majority was spent in Human Resources. Today I enjoy life as a Lilly retiree. I have one son and I enjoy reading, listening to music, and spending time with my wonderful friends.

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

As a lover of all kinds of music, I have been a regular season ticket subscriber to the symphony as well as a donor. Every experience has been a joy. I knew that when I retired and had more time on my hands, I wanted to be part of this organization as a volunteer.

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

I was able to meet Frankie Moreno during *Yuletide Celebration*. He is a kind, giving person and an amazing entertainer. I loved watching him interact with my son as they exchanged stories of a concert of Frankie's that my son attended shortly after the mass shooting in Las Vegas. Frankie adjusted the program based on the situation and delivered a performance that my son will never forget. The smiles on both their faces were magical as they recalled the event. And of course, *Yuletide Celebration 2022* was amazing as well.

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

When I retired, I knew I wanted to give back to the community that had served me during my career. ISO knows what it means to treat people the right way. They strive to respect everyone and provide entertainment that reaches out to as many people as they can. I want to be part of that and love giving my time as a volunteer.

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

If anyone is considering volunteering for ISO, I would highly encourage giving it a try. Meeting concertgoers is so much fun. Interacting with other volunteers and sharing stories is a joy as well.

## **What are you most looking forward to about the rest of this season?**

I am looking forward to the *Uncharted Series* continuing this spring. The shows tend to attract a younger, more diverse crowd exposing the talents of the symphony to a broader audience. I'm also looking forward the remainder of the *Film Series* with the showing of *The Princess Bride*, one of my favorite movies. Can't wait to hear the score played by our symphony!

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

**Jack Everly**, Principal Pops Conductor

**DeHaan Classical Series • Program Four**

Friday, January 13, at 8 p.m.

Saturday, January 14, at 5:30 p.m.

Hilbert Circle Theatre



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JACOB JOYCE, *Conductor* | JULIA BULLOCK, *Soprano*

**Benjamin Britten** | 1913–1976

"Four Sea Interludes" from *Peter Grimes*, Op. 33a

*Dawn: Lento e tranquillo*

*Sunday Morning: Allegro spiritoso*

*Moonlight: Andante comodo e rubato*

*Storm: Presto con fuoco*

**Samuel Barber** | 1910–1981

*Knoxville: Summer of 1915*, Op. 24

**Julia Bullock**, *Soprano*

INTERMISSION—Twenty Minutes

**Carl Nielsen** | 1865–1931

Symphony No. 4, Op. 29 ("The Inextinguishable")

*Allegro*

*Poco allegretto*

*Poco adagio quasi andante*

*Allegro*

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*This performance is endowed in memory of Elmer Andrew and  
Marguerite Maass Steffen by E. Andrew Steffen*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and thirty minutes.

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



Currently serving as the Assistant Conductor of the Pittsburgh Symphony Orchestra and as the Music Director of the Pittsburgh Youth Symphony Orchestra, the former Resident

Conductor of the Indianapolis Symphony Orchestra, **Jacob Joyce**, age 30, is quickly gaining recognition as a dynamic and innovative presence on the podium. Joyce made his debut with several American orchestras in past seasons, including the Detroit, St. Louis, Houston, Richmond, Ann Arbor, and Toledo symphonies. Abroad, Joyce has conducted the London Symphony Orchestra, the NDR-Sinfonieorchester, the hr-Sinfonieorchester Frankfurt, and the Frankfurt Museumsorchester. For his work in Pittsburgh, Indianapolis, and across the country, Joyce was awarded a Solti Career Assistance Award in 2020.

Joyce previously served as the Conducting Fellow for the Fort Worth Symphony, with whom he collaborates frequently, and has also held positions as the Associate Conductor of the Yale Symphony Orchestra, Music Director of the Berkeley College Orchestra, Music Director of the Opera Theater of Yale College, and Cover Conductor of the Handel and Haydn Society of Boston. An avid promoter of contemporary music, Joyce has conducted several premieres of orchestral and operatic works. Joyce is also an advocate for bringing classical music to new audiences. He is the host and creator of the podcast *Attention to Detail: The Classical Music Listening Guide*, which provides people of all backgrounds with basic techniques for listening to classical

music. He also works extensively with educators, music teachers, and orchestra directors, providing career advice and instruction to students across the country.

Joyce studied Orchestral Conducting with Hugh Wolff at the New England Conservatory. He has also received instruction at the Tanglewood Music Center and the American Academy of Conducting at Aspen. In recognition of his work, Joyce was awarded the Robert Spano Conducting Prize at Aspen, and was a semifinalist in the LSO Donatella Flick Conducting Competition and the Solti International Conducting Competition. Joyce graduated from Yale College in 2014, with a B.A. in Music and Economics. He also received a M.M. in Violin Performance from the Yale School of Music in 2015, studying with Syoko Aki.

As a violinist, Joyce has performed with several orchestras nationwide, and was awarded the Broadus Erle Prize for an Outstanding Violinist at the Yale School of Music. He served as the concertmaster of the Yale Symphony Orchestra, and performed regularly with the Boston Philharmonic and the Atlantic Symphony. He has previously attended the Tanglewood Music Center, the Bowdoin International Music Festival, and Encore School for Strings.



**Julia Bullock** is an American classical singer who “communicates intense, authentic feeling, as if she were singing right from her soul” (*Opera News*). Combining versatile artistry with a probing

intellect and commanding stage presence, she has headlined productions and concerts at preeminent arts institutions around the world. An innovative curator in high demand from a diverse group of arts presenters, museums and schools, her notable positions have included collaborative partner of Esa-Pekka Salonen and 2019–20 Artist-in-Residence at the San Francisco Symphony, 2020–22 Artist-in-Residence of London’s Guildhall School, and 2018–19 Artist-in-Residence at New York’s Metropolitan Museum of Art.

Chosen as a 2021 “Artist of the Year” by Musical America, which hailed her as an “agent of change,” Julia is also a prominent voice of social consciousness. As *Vanity Fair* notes, she is “young, highly successful, [and] politically engaged,” with the “ability to inject each note she sings with a sense of grace and urgency, lending her performances the feel of being both of the moment and incredibly timeless.”

Julia has made key operatic debuts at San Francisco Opera in the world premiere of *Girls of the Golden West*; Santa Fe Opera in *Doctor Atomic*; Royal Opera House in *Theodora*; Festival d’Aix-en-Provence and Dutch National Opera in *The Rake’s Progress*; the English National Opera, Spain’s Teatro Real, and Russia’s Bolshoi Theatre in the title role of *The Indian Queen*; and Dutch National Opera, Bregenz Festspiele, and Park Avenue Armory in the premiere of Michel van der Aa’s *Upload*.

In concert, she has collaborated with Berlin’s Deutsches Symphonie-Orchester and Roderick Cox, London’s Philharmonia Orchestra and Salonen, the Los Angeles Philharmonic and Gustavo Dudamel, the San Francisco Symphony and both Salonen and Michael Tilson Thomas, the New York Philharmonic and Alan Gilbert, the Boston Symphony Orchestra and Andris Nelsons, Japan’s NHK Symphony and Paavo Järvi, and both the London Symphony Orchestra and Berlin Philharmonic’s Karajan Academy with Sir Simon Rattle.

Her recital highlights include appearances at New York’s Carnegie Hall, London’s Wigmore Hall, the Philadelphia Chamber Music Society, Cal Performances at UC Berkeley, Boston’s Celebrity Series, Washington’s Kennedy Center, and the Mostly Mozart and Ojai Music festivals, where she joined Roomful of Teeth and the International Contemporary Ensemble for the world premiere of *Josephine Baker: A Portrait*. This was the original prototype for *Perle Noire: Meditations for Joséphine*, a work conceived by Julia in collaboration with Peter Sellars, and written for her by Tyshawn Sorey and Claudia Rankine.

Bullock’s growing discography includes *Doctor Atomic*, recorded with the composer conducting the BBC Symphony Orchestra, and *West Side Story*, captured live with Tilson Thomas and the San Francisco Symphony, both of which were nominated for Grammy Awards. She released her debut solo album *Walking in the Dark* in December 2022 and appears on the soundtrack of Amazon Prime Video’s 2021 *The Underground Railroad* composed by Nicholas Britell.

Julia was born in St. Louis, Missouri, and holds degrees from the Eastman School of Music, Bard College’s Graduate Vocal Arts Program, and New York’s Juilliard School. She lives with her husband, conductor Christian Reif, in Munich, and the couple had their first child in the fall of 2022.



# UNCHARTED SERIES

Musical visionary Steve Hackman brings a new series of fusion concerts to Hilbert Circle Theatre for the 22–23 season. Designed to meet audiences where they are experientially and musically, the Uncharted Series offers Indianapolis fans new avenues into classical music.

	<b>JAN 25</b>	<b>Beethoven x. Coldplay</b>
	<b>APR 12</b>	<b>Resurrection Mixtape</b>

INDIANAPOLIS SYMPHONY ORCHESTRA

## Hoosier Art Salon Exhibit

HILBERT CIRCLE THEATRE

MARCH 10 & 11, 2023

Denis  
Kozhukhin  
PLAYS  
Rachmaninoff

The Indianapolis Symphony Orchestra is proud to present an exciting collaboration with the Hoosier Art Salon at Hilbert Circle Theatre.

The exhibit features best-in-show artists from past Hoosier Art Salon competitions that will be available for purchase. Tickets to the March 10 & 11 ISO performances include the exhibit at no extra charge.

**HOOSIER ART SALON**  
*Art by Indiana Artists*



Purchase tickets at  
[IndianapolisSymphony.org](https://IndianapolisSymphony.org)



## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

### "Four Sea Interludes" from *Peter Grimes*, Op. 33a Benjamin Britten

Born: November 22, 1913, Lowestoft,  
England

Died: December 4, 1976, Aldeburgh,  
England

Years Composed: 1944–1945

Length: c. 16 minutes

World Premiere: June 1945, London,  
England

Last ISO Performance: March 2017 with  
conductor Jun Märkl

Instrumentation: 2 flutes (both doubling  
piccolo), 2 oboes, 2 clarinets (one dou-  
bling piccolo clarinet), 2 bassoons, con-  
trabassoon, 4 horns, 2 trumpets, piccolo  
trumpet, 3 trombones, tuba, timpani,  
percussion, harp, and strings

#### AT A GLANCE

- The "Four Sea Interludes" is the first suite and features the instrumental parts in the opera *Peter Grimes*.
- *Peter Grimes* was Britten's first full-scale opera and made him the most important English opera composer of the century.

In 1939 with the Second World War brewing, Britten and his partner, the tenor Peter Pears, sailed for America and settled in Amityville in Long Island, New York. In 1941, the pair made a trip to California, and during that time, Britten read a collection of poems by George Crabbe titled *The Borough*. Written in heroic couplets, the poems are arranged as a series of twenty-four letters. It was first published in 1810 in London by J. Hatchard. "Crabbe worked as a clergyman in Leicestershire and Suffolk and was a longtime opium user. Byron and Romantic poets admired his poetry, as did Jane Austen" (The Poetry Foundation, Chicago Ill.).

The small village described therein was not far from where the composer had grown up. Upon reading the poem, the composer reflected, "I suddenly realized where I belonged and what I lacked. I had become without roots."

One year later, Serge Koussevitzky offered Britten a thousand-dollar commission to write an opera in memory of his wife, Natalie. Britten accepted and chose Crabbe's work as his starting point, stating, "I believe that it is possible and desirable to develop a kind of British opera that will explore the vital native qualities of the English voice and language." In March 1942, Britten was thoroughly homesick; he and Pears returned to England settling in Aldeburgh where he remained for the rest of his life.

The resulting *Peter Grimes* grew out of the fateful timing of four converging elements: the poem, the commission, Britten's quest to explore "the vital native qualities of the English voice and language," and an excellent libretto by Montagu Slater. It became an instant hit when premiered by Sadler's Wells company in 1945. "Despite its downbeat, unglamorous story, *Grimes* quickly swept the world's opera houses" (Janet Bedell). The *New York Times* crowed, "this is a milestone in modern opera."

Crabbe's poem described a small, dismal fishing village on the East Anglian coast. Amid the townfolk was a mysterious, surly, fish-

erman named Peter Grimes. His first young apprentice (who had been treated like a slave) died at sea during a storm, but the townsfolk always felt that Grimes' acquittal was incorrect. Murder was in the air, and likely more. After acquiring a second apprentice, the townsfolk became even more suspicious of Grimes' activities after seeing bruises on the child's neck and body. A manhunt for Grimes began, and the child ran from the house, but slipped and fell to his death over a cliff. An arrest warrant was immediately issued. It seemed "quite clear" that Grimes had committed yet another murder. Grimes, now quite mad with the whole experience, launches himself to sea in his boat, never to be seen again.

Britten's rendering of Grimes is far more intense and tragic vis-a-vis the protagonist. "A central feeling was that of the individual against the crowd with ironic overtones for my own situation. As a conscientious objector, I was out of it. I couldn't say I suffered physically, but naturally I experienced tremendous tension. I think it was partly this fleeing that led me to make Grimes a character of vision and conflict, the tortured idealist that he is, rather than the villain he was in Crabbe."

Four of the six interludes written for the opera have been extracted and grouped as Opus 33a. A fifth, standing independently, is listed as 33b (a Passacaglia). Each interlude functioned to smooth scene transitions. In this case, Britten had to rewrite endings to make them work as independent orchestral pieces.

The first interlude is titled "Dawn." It connects the prologue and the first act. Herein, the sea surges mysteriously in slow-moving chords stated by the brass while high strings and flute trace glints of sunlight on the water. Subsidiary themes depicting soaring gulls and the breaking of dawn complete the setting. Britten divides his orchestra into three parts: flutes and violins, harp, violas, and clarinets (providing the luxuriant arpeggios), and the last comprises the rest of the orchestra providing the ominous chords.

The second interlude, preceding Act II, is titled "Sunday Morning." Britten describes a peaceful Sunday in the Borough. Church bells chime (clanging thirds in pairs of horns and later by bells) and there are three repetitions of Ellen's Song: "Glitter of waves and glitter of sunlight." A flute sings the waking bird calls. In the opera, Ellen is a schoolmarm and is one of two people who befriends Grimes and tries to help him.

The third interlude, "Moonlight," depicts the Borough at nighttime. It is the prologue to Act III: "The mood is lonely, brooding, and stark, as if the moon could only emphasize the surrounding blackness." Soft chords emanate from harp and flutes. The music remains motionless, biding time, brooding as if waiting for something horrendous to arrive. And so it does: Grimes' second apprentice has died.

Notice the instability created by the second inversion of a major chord throughout the movement. This chord, which we are accustomed to hearing before a soloist's cadenza in a classical concerto, typically builds tension to lead to a cadence, which resolves the tension. Britten, though, does not resolve the chord. Instead, he lingers on the tension and simply fades uneasily into the aggressive final movement.

The fourth interlude, "The Storm," is a ferocious depiction of the wild storms Britten had witnessed during childhood. "For most of my life," he recalled, "I have lived closely in touch with the sea. My parents' house directly faced the sea, and my life as a child was colored by the fierce storms that sometimes drove ships on our coast and ate away whole stretches of neighboring coasts. In writing *Peter Grimes*, I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea—difficult though it is to treat such a universal subject in theatrical form." Britten releases all the stops in his incredible painting of oceanic wrath. At every

point, the music gathers increasing force, sweeping away Grimes' life and displaying the mammoth turbulence and torment within his soul and displays the mystical, overwhelming power of the water. A bristling, coiling fugue rises from the orchestra, adding to the boiling and restless patterns before we arrive at a mid-point of calm. The storm quickly re-enters, unforgiving, more forceful than ever, and in the highest volume, the orchestra screams the final truth of the stark, unrelenting, and uncaring brutality of fate and nature. As the storm subsides, we hear a theme of peace. In the opera, we hear this theme again in the final act when Grimes accepts his fate and drowns himself.

## *Knoxville: Summer of 1915, Op. 24* Samuel Barber

Born: March 9, 1910, West Chester, Pa.

Died: January 23, 1981, New York, N.Y.

Year Composed: 1947

Length: c. 14 minutes

World Premiere: April 1948, Boston, Mass.

Last ISO Performance: June 1998 with conductor Raymond Leppard and soprano Elizabeth Futral

Instrumentation: solo soprano, flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon, 2 horns, percussion, harp, and strings

### AT A GLANCE

- Text for this piece comes from a 1938 short prose piece by James Agee.
- Searching for their "American voice" was something that interested both Barber and Agee, and this work is considered to be one of Barber's earliest successes.

In 1938 James Agee wrote a five-page rapturous prose poem in ninety minutes as an experiment in free-form writing. It later served as the preface to Agee's novel *A Death in the Family* (1948), which eventually received a Pulitzer prize and also became the source for Barber's *Knoxville Summer of 1915*. The poet explained, "I was greatly interested in improvisatory writing as against carefully composed, multiple draft writing, with a kind of parallel to improvisation in jazz, to a certain kind of genuine lyric which I thought should be purely improvised."

1915 was a special summer. Though America poised on the cusp of World War I, it was also an innocent time, as innocent as the child (in this case a young boy, voiced by a soprano) who narrates what he hears and what he fears. It is an evocation of life seen from the youngster's perspective, while lying on quilts with his family at night on the lawn of his home at 1505 Highland Avenue in Knoxville, Tennessee.

The poem's intense nostalgia, imagery, and sentimentality became potent memories of a time lost and often yearned for. And it is potent today as well. There are still vestiges of those times in our memories. Agee's home has now been bulldozed for an apartment complex. No one back then sat rocking on their porch chairs with smartphones glued to their ears, but instead listened to nature, to each other, and to the night. "The dry and exalted noise of the locusts from all the air at once enchants my eardrums." Later, reflecting on the poem, Agee would compare the sound of the locusts to that of fathers watering their lawns: "First an insane noise of violence in the nozzle, then the still irregular sound of adjustment, then the smoothing into steadiness and a pitch as accurately tuned to the size and style of stream as any violin. So many qualities of sound out of one hose . . ."

After 1947 Conductor Serge Koussevitzky requested a symphonic vocal work from Samuel Barber in 1947. He turned to this classic,

using one-third of the poem for his *Knoxville: Summer of 1915*. “My musical response in that summer of 1947 was immediate and intense.

I think I must have composed *Knoxville* within a few days.” In the preface to his score, the composer wrote, “We are now talking of summer evenings in Knoxville, Tennessee, in the time that I lived there so successfully disguised to myself as a child.” He explained his inspiration, saying, “Agee’s poem was vivid and moved me deeply,” and later recalled, “my musical response was immediate and intense. The summer evening he describes . . . reminded me so much of similar evenings when I was a child at home. We both had backyards where our families used to lie in the long summer evenings, and we each had an aunt who was a musician. I remember well my parents sitting on the porch, talking quietly as they rocked. And there was a trolley car with straw seats and a clanging bell called ‘The Dinky’ that traveled up and down the main street.”

Barber’s work premiered on April 9, 1948, in Boston’s Symphony Hall with Koussevitsky conducting, featuring the American lyric soprano Eleanor Steber. She stated, “this was exactly my childhood in Wheeling, West Virginia.” Another soprano, Leontyne Price, also identified with the work saying, “As a Southerner, it expresses everything I know about my roots and about my mama and father . . . my home town. You can smell the South in it . . .”

Barber called his work a Rhapsody, and he followed a relatively free-form in his musical structure, guided by the text. The orchestration is rich, romantic, and untouched by modern techniques and experimentation. Barber was a traditionalist. “I guess for better or for worse, I am an American composer,” he said, “and I’ve had a wonderful life being exactly that. It’s true I’ve had little success in intellectual circles. I’m not talked about in the *New York Review of Books*, and I was never part of the Stravinsky ‘inner circle’ . . .”

Barber always spoke in his own musical voice, and at age 9, he wrote this letter:

NOTICE to Mother and nobody else:

Dear Mother: I have written this to tell you my worrying secret. Now don’t cry when you read it because it is neither yours nor my fault. I suppose I will have to tell it now without any nonsense. To begin with I was not meant to be an athlet [sic]. I was meant to be a composer, and will be I’m sure. I’ll ask you one more thing. Don’t ask me to try to forget this unpleasant thing and go play football.—*Please*— Sometimes I’ve been worrying about this so much that it makes me mad (not very),

Love, Sam Barber II

### In the music

*Knoxville Summer of 1915* opens with a small, evocative prelude before the soprano begins the text. Listen to the gentle strumming sounds in the accompaniment, recalling rocking chairs. The orchestra then hops to the forefront with memories of ‘The Dinky’ with winds imitating its bell. The soprano’s part becomes more rapid and virtuosic as the trolley moves ahead with gusto. Then, the verve subsides and the mood relaxes. A poignant section emerges, introducing the child’s family. “By some chance, there they are all on this earth,” he muses. Passion and emotion become palpable as the child speaks of their goodness . . . but there is the feeling of impending doom. The child eventually asks God to take care of them all. Recall of the opening brings the Rhapsody to a luxuriant close.

## Symphony No. 4, Op. 29 ("The Inextinguishable")

Carl Nielsen

Born: June 9, 1865, Norre-Lyndelse, near

Odense on the Island of Fyn, Denmark

Died: October 3, 1931, Copenhagen,

Denmark

Years Composed: 1914–1916

Length: c. 36 minutes

World Premiere: February 1916,

Copenhagen, Denmark

Last ISO Performance: March 2016 with

conductor Santu-Matias Rouvali

Instrumentation: 3 flutes (third doubling

piccolo), 3 oboes, 3 clarinets, 3 bas-

soons (third doubling contrabassoon),

4 horns, 3 trumpets, 3 trombones, tuba,

timpani, and strings

### AT A GLANCE

• **This piece, written during World War I, is one of Nielsen's more dramatic works.**

• **Nielsen was one of Denmark's most distinguished composers having written six symphonies, two operas, three concertos, songs, hymns, and more.**

"Music is Life, and like it, it is inextinguishable." (Written at the top of the score by the composer)

Carl Nielsen was one of Denmark's finest twentieth-century conductors and composers, notable most of all for his six symphonies. The standouts have been the Fourth and Fifth Symphonies, written against the backdrop and conclusion of World War I. The Fourth Symphony premiered in Copenhagen on February 1, 1916.

The composer grew up in humble circumstances, the son of a painter and village musician on the island of Funen. Though the family had little, the children did have music. Carl was clearly talented. With the help of village sponsors (Sortelung) he was able, as a teenager, to enter the royal Danish Conservatory in Copenhagen, studying violin, piano, and theory. He was diligent and became a violinist in the Royal Chapel, where he became acquainted with this music of Richard Wagner, leading to further study in Germany. It was there and then, in 1892, he began to write the first of his symphonies. Geoffrey Kuenning summarized their place in history: "Old enough to have met and been influenced by Brahms, and young enough to have an influence on Dmitri Shostakovich, his music spans the boundary between Romanticism and Modernism, wearing its heart on its sleeve while pushing the boundaries of tonality and form."

Symphony Number Four gestated for two years. In 1914, he wrote to his estranged wife, Ann Marie (estranged because he had an affair with the nanny; they reconciled eight years later), "I have an idea for a new composition, which has no program but will express what we understand by the spirit of life or manifestations of life; that is: everything that moves, that wants to live . . . just life and motion, though varied—very varied—yet connected, and as if constantly on the move, in one big movement or stream. I must have a word or a short title to express this; that will be enough. I cannot quite explain what I want, but what I want is good."

By 1916, when he finished Opus 29, he found just the word: Inextinguishable, signifying "the elemental will to live. The composer explained "It is not a program, but only a suggestion about the right approach to the music."

Nielsen explained:

“Music is Life. As soon as even a single note sounds in the air or through space, it is result of life and movement; that is why music (and the dance) is the more immediate expressions of the will to life.

“The symphony evokes the most primal sources of life and the wellspring of the life-feeling; that is, what lies behind all human, animal and plant life, as we perceive or live it. It is not a musical, program-like account of the development of a life within a limited stretch of time and space, but an un-program-like dip right down to the layers of the emotional life that are still half-chaotic and wholly elementary.

“The symphony is not something with a thought-content, except insofar as the structuring of the various sections and the ordering of the musical material are the fruit of deliberation by the composer in the same way as when an engineer sets up dykes and sluices for the water during a flood. It is in a way a completely thoughtless expression of what make the birds cry, the animals roar, bleat, run, and fight, and humans moan, groan, exult, and shout without any explanation. The symphony does not describe all this, but the basic emotion that lies beneath all this. Music can do just this, it is its most profound quality, its true domain ... because, by simply being itself, it has performed its task. For it is life, whereas the other arts only represent and paraphrase life. Life is indomitable and inextinguishable; the struggle, the wrestling, the generation and the wasting away go on today as yesterday, tomorrow as today, and everything returns. Once more: music is life, and like it inextinguishable” (Carl Nielsen\*Symfoni 4 (Det Uudslukkelige) - Det kongelige kapel - Simon Rattle).

The music begins with a roar (marked *attacca*) from timpani and winds, joined afterwards by the strings. Two tonalities (D and E) are sounded simultaneously, adding to the distress. A three-note motif introduced at the beginning becomes central to the first movement. Flutes and clarinet calm the uproar, and melt into a gentle second theme (sung by two clarinets in thirds), which will reappear in the third and finale movement. This has frequently been identified as the “will to life” theme. The stage is now set for the emotional flux which will continue throughout the work: sudden gentleness and sudden rage. “Nielsen’s sudden stylistic swings are shown through dynamics, instrumentation, tempo and tonality. Such abrupt switches can be dizzying and can pose many challenges of pacing and momentum for the conductor” (Joan Ollsen).

This lyric idea changes character: at times dance-like, and also exploding into a massive climax. A turbulent development shatters the second theme into small pieces, which are ruffled and tossed about by extensive participation and commentary from violas. The storm continues into a high-octane coda before quiet strings and solo timpani merge smoothly into the second movement.

This short allegretto is scored almost totally for winds, with light commentary from strings. Quite suddenly, (marked *poco adagio quasi andante*) the strings change character and force, moving directly into the third section. His music remains unsettled and, timpani again appear, adding somber thumps until the strings move into a soft, slowly moving hymn structure with coloration from the winds. Nielsen instructs them to play like “an eagle riding the wind.” Gradually, the mood shifts with the entrance of low brass, and the texture coils into an extensive contrapuntal development. Intensity and heaviness grow steadily, expanding to a huge climax before the movement runs out of steam, exhausted,

closing over trilling violins (marked *ppp*) and oboe repeating notes. There is a large pause before the last section.

The fourth movement, *con anima*, is dramatic and aggressive, featuring military style participation from dueling timpanists, placed at opposite sides of the orchestra, who are instructed by Nielsen to play "from here to the end, maintaining a certain threatening character even when they play quietly." Part of the terror comes from timpani playing tritones, a dissonant interval sometimes identified as "the devil in music." The music begins in a fren-

zy and continues in exuberance and brilliance, which is finally de-railed by horns and winds quoting from the "life force" theme from the first movement. Surging passages swirl into the atmosphere, alternating with quiet reflections. Just as all seems serene, the timpani reignite into their dueling contest. As if alarmed, the orchestra reenters into a furious passage: strings race, brass intone grand ideas over the entire orchestral force, reiterating the life force idea. And the inextinguishable force of life and the living of it triumphs in an enormous affirmation.



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# Schumann, Mozart & Shostakovich's First Symphony

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ASHER FISCH, *Conductor* | FRANCESCA DEGO, *Violin*

**Robert Schumann** | 1810–1856

Overture to *Manfred*, Op. 115

**Wolfgang Amadeus Mozart** | 1756–1791

Concerto No. 5 in A Major for Violin and Orchestra, K. 219 ("Turkish")

*Allegro aperto*

*Adagio*

*Rondo: Tempo di menuetto*

**Francesca Dego**, *Violin*

INTERMISSION—Twenty Minutes

**Dmitri Shostakovich** | 1906–1975

Symphony No. 1 in F Minor, Op. 10

*Allegretto – Allegro non troppo*

*Allegro*

*Lento*

*Allegro molto – Lento*

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A renowned conductor in both the operatic and symphonic worlds, **Asher Fisch** is especially celebrated for his interpretative command of core German and Italian repertoire of the Romantic and post-

Romantic era. He conducts a wide variety of repertoire from Gluck to contemporary works by living composers. Since 2014, Asher Fisch has been the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO). His former posts include Principal Guest Conductor of the Seattle Opera (2007–2013), Music Director of the New Israeli Opera (1998–2008), and Music Director of the Wiener Volksoper (1995–2000).

Highlights of Asher Fisch's 2021–22 season include *Otello* and *Der Rosenkavalier* at the Teatro Comunale di Bologna, *Adriana Lecouvreur* at the Vienna State Opera, a gala concert at the Hungarian National Opera with Kristine Opolais, as well as concerts with the Colorado Symphony, Naples Philharmonic, and New Zealand Symphony Orchestra. Fisch's 2020–21 season featured guest engagements with the Detroit Symphony, Utah Symphony, Sydney Symphony Orchestra, Dusseldorfer Symphoniker, and a farewell concert at the Bayerische Staatsoper for long-time director Nikolaus Bachler. Other recent seasons included concert and opera engagements with the Boston Symphony Orchestra at Tanglewood, Cleveland Orchestra at the Blossom Festival, Sydney Symphony, Teatro Massimo Orchestra in Palermo, *Carmen*, *Die Zauberflöte*, and *Parsifal* at the Bayerische Staatsoper, *Ariadne*

*auf Naxos* with the Bayerische Staatsoper at the Hong Kong Arts Festival, *Tannhäuser* at the Tokyo National Theater, and *Pagliacci* and *Schitz* at the Israeli Opera.

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper. He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, and Semperoper Dresden. Fisch has conducted at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York, and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, and the Orchestre National de France, among others.

Asher Fisch's recent recordings include Bruckner's Symphony No. 8 and Wagner's *Tristan und Isolde* in 2019, tenor Stuart Skelton's first solo album, recorded with WASO and released on ABC Classics in 2018, and a recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra, which won *Limelight Magazine's* Opera Recording of the Year in 2017. In 2016, he recorded the complete Brahms symphonies with WASO, released on ABC Classics to great acclaim. His recording of Wagner's *Ring Cycle* with the Seattle Opera was released on the Avie label in 2014. His first *Ring Cycle* recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label.



Celebrated for her sonorous tone, compelling interpretations and flawless technique, **Francesca Dego** is one of the most sought-after violinists on the international scene.

Highlights of her 21–22 season included four concerts across Japan with NHK Symphony conducted by Mo. Fabio Luisi, Bernstein's *Serenade at La Fenice* and further projects with Orchestre Chambre de Lausanne, the BBC Symphony, the Ulster Orchestra, the Hallé Orchestra and La Verdi. Francesca is signed exclusively to CHANDOS Records and her most recent release of Mozart Violin Concerti 3 & 4 conducted by Sir Roger Norrington with the Royal Scottish National Orchestra was received to unanimous critical acclaim including *BBC Music Magazine* 5\* 'Record of the month' in November 2021. Other releases include concertos by Paganini and Ermanno Wolf-Ferrari alongside the City of Birmingham Symphony Orchestra and Daniele Rustioni, the recital disc *Il Cannone*, as well as a complete survey of the violin sonatas by Beethoven and of Paganini's *Caprices* for Deutsche Grammophon.

Francesca regularly appears with major orchestras worldwide including performances with the Philharmonia, Hallé, Ulster, Royal Philharmonic and Royal Scottish National Orchestras, Gürzenich Orchestra Cologne, National Symphony in Washington, Indianapolis Symphony Orchestra, National Youth Orchestra of Great Britain, NHK Symphony, Tokyo Metropolitan and Tokyo Symphony Orchestras, Orchestre Philharmonique de Nice, Orchestre de Chambre de Lausanne, Teatro Carlo Felice Genova at St Petersburg's renowned Stars of the White Nights festival, Teatro Regio di Torino,

Accademia Nazionale di Santa Cecilia and all the major Italian orchestras, Orquestra de Sevilla and de la Comunitat Valenciana at Palau de les Arts, Auckland Philharmonia, Oviedo Philharmonic, Philharmonique de Monte-Carlo, Santa Barbara Symphony, Het Gelders Orkest, and the Orkest van het Oosten. Her international career to date has allowed her to work alongside many esteemed conductors including Sir Roger Norrington, Fabio Luisi, Lionel Bringuier, and more.

An outstanding collaborative artist, Francesca thrives in chamber settings, and she has performed with Salvatore Accardo, Alessandro Carbonare, Mahan Esfahani, Bruno Giuranna, Narek Hakhnazaryan, Piers Lane, Jan Lisiecki, Mischa Maisky, Antonio Meneses, Martin Owen, Alessandro Taverna, Roman Simovic, and Kathryn Stott, as well as her regular recital partner, pianist Francesca Leonardi. Highlights of the 2020–21 season for the duo included performances at the Louvre in Paris, Lincoln Center New York, Washington D.C., Siena, as well as the final concerts of their complete cycle of Beethoven's violin sonatas at Unione Musicale, Torino.

Francesca also has a passion for contemporary music and counts herself a dedicatee of the works of, amongst others, Michael Nyman, Carlo Boccadoro, Cristian Carrara, Nicola Campogrande, and Marco Taralli. She is a frequent contributor to specialist music magazines, penning a monthly column for *Suonare News* among others, and has written articles and opinion pieces for the *BBC* and *Classical Music Magazines*, *The Strad*, *Musical Opinion*, and *Strings Magazine*. Francesca has also recently published her first book, *Tra le Note. Classica: 24 chiavi di lettura*, with Mondadori in which she explores how classical music can be listened to and better understood today.

Francesca is based in London and plays on a precious Francesco Ruggeri violin (Cremona 1697).

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# Schumann, Mozart & Shostakovich's First Symphony



## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

## Overture to *Manfred*, Op. 115

Robert Schumann

Born: June 8, 1810, Zwickau, Germany

Died: July 29, 1856, Bonn, Germany

Years Composed: 1848–1849

Length: c. 12 minutes

World Premiere: March 1852, Leipzig,  
Germany

Last ISO Performance: May 2014 with  
conductor Barry Douglas

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

## AT A GLANCE

• Schumann wrote a complete set of music to a German translation of Lord Byron's 1817 poem *Manfred* and the Overture is the considered to be the most highly regarded part of the work.

"Never have I given myself to a composition with such love and energy as to *Manfred*."—Robert Schumann

In 1817, George Gordon, Lord Byron published a semi-biographical poetic drama titled *Manfred*, which he called an example of "mental theatre." Mental theatre presents the development of self-consciousness combined with subjectivity. This genre was quite popular during the romantic period: famous representatives are William Wordsworth, Byron, and Percy Bysshe Shelley. In *Mental Theater: Poetic Drama and a Consciousness in the Romantic Age*, Alan Richardson observed, "They [the subjects of mental theater] find in self-consciousness not their promised liberation, but a tormented fate modeled after that of their betrayers." *Manfred* fit that picture: he was an alienated melancholy hero, wandering the Alps, beset with guilty desires of love for his sister, communicating only with elemental spirits. It was a perfect Romantic construct. The poem was quickly translated into French, Italian, Hungarian, German, Dutch, Spanish, Polish, Czech, Romanian, and Romaic dozens of times. It also aroused creative responses not only in the nineteenth-century literary world but also in music.

Schumann's acquaintanceship with *Manfred* stems as far back as March 1829 when he wrote in his diary, "Agitated state of mind—read Byron's *Manfred* in bed—terrible nightmares." In the coming years, the composer also liked to read the poem aloud, and on one occasion his biographer Wasielewski reported that "his voice suddenly faltered, he burst into tears and was so overcome that he could read no further." On April 5, 1848, one day after completing his "problem child" opera *Genoveva*, Robert Schumann began a music-theater setting of Byron's poem titled *Dramatic Poem in Three Parts by Lord Byron* using Karl Adolf Suckow's German translation.

Schumann wrote the Overture quickly, and by November 22, the entire setting was completed. At this point, the composer's bipolar disorder was in full flight on the manic side. Not a moment could be lost or wasted.

Only the stunning Overture gained a secure, distinguished place in the orchestral repertoire: the rest of the music (fifteen numbers) has more or less been abandoned. The literary text was never suited for a stage production, nor did it serve well as a libretto. Yet Schumann was not about to tamper with Byron's words: his love of literature and respect for Lord Byron would never have allowed such changes. Thus, the staging project was doomed from the start. In a letter to his publisher, Byron himself had viewed *Manfred* as "a kind of poem in dialogue or drama, quite impossible to stage." But the nineteenth century was fascinated with the relationship of words to music and vice-versa. Poetry was often considered on a par with or, at the very least, sharing deep kinship with music. Schumann found the combination of the Byron poem and music irresistible.

Schumann and Manfred had a lot in common; undoubtedly the composer identified with the destructive, self-absorbed, tortured hero. In the Byron text, Manfred eventually pleads for "the blessing of madness" as he contemplates suicide by jumping off an Alpine cliff. His life had been full of torment, pain, mental suffering, and endless guilt (especially that regarding his incestuous desire for Astarte). There seemed no other method of relief. The following words speak to his condition:

"Half dust, half deity, alike unfit  
To sink or soar, with our mix'd essence make  
A conflict of its elements, and breathe  
The breath of degradation and of pride,  
Contending with low wants and lofty will,  
Till our mortality predominates,  
And all men are—what they name not to  
themselves,  
And trust not to each other.

### In the music

The Overture begins with three striking chords and a lonely oboe response. Schumann's slow introduction presents upcoming themes, gathers momentum, and finally arrives at the passionate, syncopated main subject, declaimed "In leidenschaftlichem Tempo" from the first violins. A second lyrical theme (representing Astarte) offers clear contrast. Agitated ideas fill the *sonata-allegro* structure; the development section is wildly turbulent. The ending features an extended coda, telescoping ideas, and recall of the opening oboe theme from the introduction. The closing moves gently into total silence (indicating the death of Manfred).

Schumann conducted the Overture's premiere on March 14, 1852, at a Leipzig Gewandhaus "Schumann Evening." In a letter to Liszt on Christmas day, 1851, the composer had commented, "If I may say so to you, I feel it (the Overture) is one of the strongest of my artistic children and I hope that you may agree with me." Liszt did, and responded, "It could it among your greatest successes!" Future generations have agreed.

# Schumann, Mozart & Shostakovich's First Symphony

## Concerto No. 5 in A Major for Violin and Orchestra, K. 219 ("Turkish") Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Year Composed: 1775

Length: c. 31 minutes

World Premiere: December 1775,  
Salzburg, Austria

Last ISO Performance: February 2014  
with conductor Krzysztof Urbanski and  
soloist Stefan Jackiw

Instrumentation: 2 oboes, 2 horns, strings,  
and solo violin

### AT A GLANCE

• **Mozart was 19 at the time he wrote this concerto. The third movement gives it the nickname of "Turkish" when the music suddenly switches to an *allegro* and takes on the feeling of Turkish music.**

It has often been said that in 1775, at age nineteen, Mozart composed all five of his violin concerti in eight months, simultaneously working as a salaried concertmaster and full-time section player for the Prince-Archbishop Hieronymus Colloredo. Salzburg was a small place, and the succession of these prince archbishops "were better known for their extravagance than their piety." Later scholarship has questioned the date of composition for the First Violin Concerto, however, placing it earlier.

Mozart wrote idiomatically for the violin. He himself was an accomplished violinist and there has been conjecture that he had planned to perform the solo part himself. His father

had written to Mozart just three years before, saying, "You do not realize yourself how well you play the violin when you are on your mettle and perform with confidence, spirit, and fire." Mozart began violin studies at age five with his father. At age seven he debuted in the home of Johann Andreas Schachtner in January 1763. A month later, the prodigy performed at the Salzburg Court. "You have the potential to become the finest violinist in Europe, if you would only do yourself justice and play with boldness, spirit and fire," his father advised. Mozart, however, considered playing the violin "to be a chore" and put his violin away forever in 1791, preferring the viola.

Mozart's official work for the independent city-state of Salzburg's orchestra was not demanding for him, and he had extra time not only for the violin concerti but also for divertimenti, serenades, a concerto for three pianos, and three piano concerti. However, in only two years he would petition for his release from this post: Salzburg was too provincial. Moreover, Colloredo had been a thorn in his side for quite a while, and after many arguments, he dismissed Mozart: "Soll er doch gehen, ich brauche ihn nicht!" (He should just go then; I don't need him!") Colloredo was a fine musician, and he recognized talent very quickly. He viewed Mozart not only as talented but a cocky teenager.

### In the music

K. 219 offers vintage, sparkling Mozart. The orchestra opens with clearly defined thematic material, but the soloist enters with a new adagio before focusing on the main two themes. The adagio is accompanied by the first theme, with witty Mozartian playfulness. A development tones down the fun with dark harmonic coloration before the recapitulation provides virtuosic summation.

His second movement is a beautiful lyrical statement: intimate, thoughtful, unforgettably moving, but “too studied” according to Mozart’s friend, violinist Gaetano Brunetti. Notice the quickly shifting dynamics between *forte* and *piano*.

The last movement provides a chipper, light-hearted rondo, moving in the style and rhythm of a minuet. In the center of the movement, though, Mozart suddenly shifts to a new meter and tempo into what was known to 18<sup>th</sup>-century Austrians as a “Turkish” style. The basses and cellos even play “with the bows reversed” or *col legno* (with wood) to imitate percussion instruments in a Janissary band. This high-stepping Turkish march, arriving as a surprise in the middle, plunging in from nowhere, which provides the concerto’s sobriquet. Suddenly, the violinist turns into a country fiddling style! Mozart quickly returns to the minuet-type main theme when approaching his closing: a theme which had heretofore been suggested and followed by brief pauses. At this point, the composer brings it around again, closing with quiet understatement, leaving his concerto with a question: is this really the end? Where is the usual concerto bravura? No doubt with a smile, Mozart perhaps left the ending of his last violin concerto as a tender goodbye.

There are all sorts of cadenzas written for Mozart’s five violin concerti. Several were written by Maestro Raymond Leppard and edited by the virtuoso violinist Cho-Liang Lin, published by Schott.

### Symphony No. 1 in F Minor, Op. 10 Dmitri Shostakovich

Born: September 25, 1906, St. Petersburg, Russia

Died: August 9, 1975, Moscow, Russia

Length: c. 28 minutes

Year Composed: 1925

World Premiere: May 1926, Leningrad, Russia

Last ISO Performance: November 2005  
with conductor Hugh Wolff

Instrumentation: 3 flutes (2<sup>nd</sup> and 3<sup>rd</sup> doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, alto trumpet, 3 trombones, tuba, timpani, percussion, piano, and strings

#### AT A GLANCE

- **This piece started as an assignment at the conservatory when he was 18 years old and became his graduation piece.**
- **His symphony was an immediate success and established him as an emblematic Soviet composer.**

Soviet Realism, the control of the state regarding music and other arts, did not occur until 1932, and also a bit in 1988. Three words encapsulated the ideas: accessibility (*dostupnost*), “spirit of the people” (*narodnost*), and “spirit of the party” (*partiinnost*). These were controlling factors.

Shostakovich was free from these constructs and dictates of the state when he wrote his First Symphony: political thinking and concern for the proletariat were not functioning

# Schumann, Mozart & Shostakovich's First Symphony

in his musical decisions. Later in his life, this remarkable composer would run into trouble with the government, and from time to time, he would have to conform to the government standards to avoid prison. In fact, he was publicly punished for “crimes against the people” because of his music!

His First Symphony speaks to the individualism of a young man: a concept that became anathema to the government (based on Hegel's *Aesthetics* in the chapter on “Formal Independence of Individual Peculiarities”). Shostakovich eventually became an enigma: a loyal Stalinist or scornful dissident? At the inception of the First Symphony, Shostakovich was innocent when he wrote this work: he was free and hopeful. Outside forces were not at work. He was spreading his wings.

Shostakovich wrote his First (of fifteen symphonies) between 1924 and 1925 when the composer was only eighteen years old, and he completed it in his nineteenth year. He wrote it as a graduation piece at the Petrograd (St. Petersburg) Conservatory, specifically for Maximilian Steinberg's composition class. Shostakovich wrote, “Now I am writing a symphony which is quite bad, but I have to write it so that I can be done with the Conservatory this year.” Although written as a final school assignment, Opus 10 has always held a significant place in his career. After its fantastic premiere on May 12, 1926, conducted by Nikolai Malko, it was embraced not only for what it promised but what it stated and what it was already saying. The acclaim was magnified after the premiere because Alexander Glazunov, his teacher, sent it off to twenty-seven countries with his official recommendation; it was the first of his music to be introduced to the West. The European premiere occurred one year later, May 5, 1927, with the Berlin Philharmonic. Again, the result was an enormous success. Shostakovich was launched in the West and the First Symphony was his calling card.

## In the music

There is youthful effervescence in the work and there is also serious depth and angst. It is certainly not exclusively a youthful effort. To be sure, there are echoes of famous composers, for example, Stravinsky, Rimsky-Korsakov, Tchaikovsky, Prokofiev, and Mahler. But Opus 10 was not merely a clever mosaic: it was also clear that the music contained unique ideas. Interesting textures, such as divided strings, extensive piano writing in the scherzo (his mother had been a fine pianist), and a fascinating timpani solo populate the work. The symphony is packed with satire, pathos, deep emotion, rich orchestral coloration, textural changes, and high drama. On the lighter side, it also contains fragments of his favorite music from his childhood, which his Aunt Nadezhda Gaili-Shohat remembered his playing when he was a young boy at his home. And there are dashes of “theater music” (such as a little vaudeville-style march), which the composer undoubtedly had learned while earning money as a cinema pianist at the Splendid Palace.

There are four movements:

The first is in basic *sonata* form, but there is a noted difference. The first four measures contain thematic elements. It progresses into what will become typical of Shostakovich, that he loves to write variations of the themes and their potential. The first theme is played by a bassoon in a sharply defined shape. Shortly after the presentation, a flute places a charming little waltz. The development will follow general practice: fragments of the first ideas appear. There is a tension throughout, a teasing expectation, and dynamics are intense. The subordinate theme has become rough (his predilection for transformation). The first theme returns embraced by four French horns and then iterated by trumpets. The recapitulation reviews the ideas and the coda brings an enormous surprise—a grand statement from the timpani. Instead of a summation, this alerts the audience to the upcoming scherzo.

The *scherzo* has prickly rhythms and a jaunty behavior. “The music evokes an imagery of happy crowds of people and glimpses of happy faces” (Orlov). Once again, a friendly first theme morphs into a terrible shape and behavior at the close.

The *Lento* has three parts:

Part 1: A beautiful oboe part sings over chromatic chords. Throughout this movement, there is an apprehensiveness. As the movement progresses, the oboe’s theme is hacked into different groupings shared by a solo cello and several trumpets.

Part 2: Variant of the oboe melody.

Part 3: The unrest is magnified. Again, the oboe theme is referenced but subjected to amputation. There is a violent finale.

Fourth movement:

This is very typical of Shostakovich’s frequent choices for his fourth movements. Remarkably, the young composer’s presentation contains not only energy and determination but also emotional depth. Plus, there is an element of angst. Amid the strength, bustle, and power, there is also questioning.

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# Metropolitan Youth Orchestra

## Winter Concert

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

Presented by:

**Metropolitan Youth Orchestra Winter Concert**  
Sunday, January 22, at 3 p.m.  
Hilbert Circle Theatre

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KRYSTLE FORD, *Director*

### Orchestra D

#### Debut

*This Train Traditional* | Arr. Stephen Chin & K. Ford

#### Dulce Primo 1

*Lotus Dance* by Kathryn Griesinger

#### Dulce Primo 2

*Kabuki Dance* by Richard Meyer

#### Dulce Secundo

*Dreamscape* by Carole Rabinowitz

#### MYO Parent Ensemble

*Music for Club Swinging* by Leoš Janáček | Arr. Elaine Fine

### Orchestra C

"Jupiter" (from *The Planets*, Op. 32) by Gustav Holst | Arr. Deborah Baker Monday  
*Russian Sailor's Dance* by Reinhold Glière | Arr. John Caponegro

### Orchestra B

*Pines of the Appian Way* (From *Pines of Rome*) by Ottorino Respighi | Arr. Douglas Wagner  
*Souvenirs* by Christopher Ducasse

### Orchestra A

*Lyric for Strings* by George Walker | Arr. Gregory Walker  
*Danzas de Panama*  
*No. 4 Cumbia y Congo* by William Grant Still

### All Orchestra Closing Song

*Canon in D* by Johann Pachelbel | Arr. Betty Perry

# Krystle Ford, Metropolitan Youth Orchestra Director

January  
22



**Krystle Ford** is a contemporary violinist and Indianapolis native. She is the director and alumnus of the Metropolitan Youth Orchestra and holds a music degree from Butler University. Krystle has always had a love for teaching and mentoring children. She lived in NYC for nearly 10 years and taught in the public schools in Brooklyn while serving as the Artistic Director of the Noel Pointer Foundation. In 2015 she moved back to Indianapolis to carry out the vision of MYO for her former orchestra director and mentor, Betty Perry. She currently resides on the northwest side with her husband Quinton and 4-year-old daughter, Zoe, who also plays the violin!

## Metropolitan Youth Orchestra

The Metropolitan Youth Orchestra (MYO) is a youth and family development program of the Indianapolis Symphony Orchestra. The program is designed to use the life skills learned in music instruction to engage youth in activities that discourage at-risk behaviors and keep them committed to staying in school. MYO groups are intergenerational and always involve children and adults practicing, performing and learning together.

Dmitry Aslanov-Ohler, cello<sup>^</sup>  
Carl Bravata, violin<sup>^</sup>  
Kristina Cazares, viola<sup>^\*</sup>  
Saqib Chowdhury, cello<sup>^</sup>  
Hannah Clark, violin<sup>\*</sup>  
Juliana Daniels, viola<sup>^</sup>  
Luella Denney, violin<sup>^\*</sup>  
Oyenmwosere Ekhusuehi, viola<sup>^</sup>  
Anna Fisher, violin<sup>^</sup>  
Julisa Garcia, violin<sup>^</sup>  
Alberto Gibau, violin<sup>^</sup>  
Lola Griffiths, violin<sup>\*</sup>  
Leah Hawkins, violin<sup>\*</sup>  
Allison Hayes, violin<sup>^</sup>  
Caroline King, cello<sup>^</sup>  
Hazel Lapish, violin<sup>\*</sup>  
Claudia Lausch, cello<sup>^</sup>  
Fatima Llanos, cello<sup>^</sup>  
Ella McElroy, cello<sup>^</sup>  
Pasha Miller, violin<sup>^\*</sup>

Hikari Ogawa, cello<sup>^\*</sup>  
Himiko Ogawa, violin<sup>^\*</sup>  
Inori Ogawa, violin<sup>\*</sup>  
Hannah-Marie Ramirez, violin<sup>\*</sup>  
Sierra Pritchett, viola<sup>^\*</sup>  
Helen Tackett, violin<sup>^</sup>  
Lizzy Esther Vallecillo Benitez, bass<sup>^</sup>  
Malia Weatherspoon, violin<sup>^</sup>  
Daniel Wickesberg, cello<sup>^\*</sup>  
Lucy Wickesberg, violin<sup>\*</sup>

<sup>^</sup> Denotes Orchestra A

<sup>\*</sup> Denotes Chamber Ensemble

### MYO Parent

Paul Clayton, drums

### Teaching Artists

Jeremy Anderson  
Tyler Baker  
Chrestien Bottoms  
Aren Bucci

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

**Jack Everly**, Principal Pops Conductor

† ***Coffee Pops Series • Program Three***

Friday, January 27, at 11 a.m.

Hilbert Circle Theatre

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JACK EVERLY, *Conductor* | KEVIN LIN, *Violin* | AUSTIN HUNTINGTON, *Cello*

CONRAD JONES, *Trumpet* | DONATA CUCINOTTA, *Soprano*

METROPOLITAN YOUTH ORCHESTRA

KRYSTLE FORD, *Metropolitan Youth Orchestra Director*

Selections to be announced from stage

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

There is no intermission.

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

See Krystle Ford's biography on page 35.



**Jack Everly** is the Principal Pops Conductor of the Indianapolis and Baltimore Symphonies, 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.



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

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

## Austin Huntington, Cello



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

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

Huntington is a former first prize winner of the Stulberg and Irving M. Klein international string competitions and is a top prize winner of the Schadt national cello competition. He has performed as soloist with the Indianapolis

Symphony Orchestra, Marin Symphony, Colburn Orchestra, Santa Cruz Symphony, San Jose Chamber Orchestra, and the Salomon Chamber Orchestra.

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

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



**Conrad Jones** was appointed Principal Trumpet of the Indianapolis Symphony Orchestra in 2016. Prior to this position, he served as Principal Trumpet of the Tucson Symphony Orchestra. During the summer season, he is Principal Trumpet of the

Britt Festival Orchestra in Jacksonville, Ore., and also performs at the Mainly Mozart, Strings, and Grand Tetons Music Festivals. A native of Long Island, N.Y., Jones received his bachelor's in Trumpet Performance at the Cleveland Institute of Music before continuing onto the Professional Studies program at the Colburn School Conservatory of Music in Los Angeles, Calif. Outside of Indianapolis, Jones has performed as Guest Principal Trumpet with the Chicago Symphony, Detroit Symphony, Phoenix Symphony, Malaysian Philharmonic and CityMusic Cleveland. He was Acting Second Trumpet with the San Francisco Ballet Orchestra during the 2015–16 season.

## Donata Cucinotta, Soprano



**Donata Cucinotta** is best known for her versatile and powerful performances on opera, musical, and concert stages. Recent career highlights include performances with Michael Tilson Thomas and the Louisville Orchestra, a Lincoln Center debut with

the Queens Symphony Orchestra, and multiple performances with Jack Everly and the Indianapolis Symphony Orchestra. Notable operatic appearances include Donna Elvira in *Don*

*Giovanni* with Indianapolis Opera, Countess Almaviva in *Le Nozze di Figaro*, Josephine in *HMS Pinafore*, Musetta in *La Bohème*, Nedda in *Pagliacci*, Aldonza in *The Man of La Mancha*, Erste Dame in *Die Zauberflöte* and more.

Cucinotta solos regularly with the Terre Haute Symphony Orchestra, Columbus Indiana Philharmonic, Indianapolis Symphonic Choir, Denver Choral Fest, and others. She has been the featured soloist in Mozart's Mass in C, Bach's *Magnificat*, and Dvořák's *Requiem*. She has also sung the soprano solos Bach's in *Die Elenden Sollen Essen*, Mendelssohn's *Elijah*, Dave Brubeck's *To Hope*, and Handel's *Messiah*. Ms. Cucinotta is an Indiana local and enjoys being a part in the area's arts community.

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

**Printing Partners Pops Series • Program Three**

Friday, January 27, at 8 p.m.

Saturday, January 28, at 8 p.m.

Hilbert Circle Theatre



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JACK EVERLY, *Conductor* | KEVIN LIN, *Violin* | AUSTIN HUNTINGTON, *Cello*  
CONRAD JONES, *Trumpet* | DONATA CUCINOTTA, *Soprano*  
METROPOLITAN YOUTH ORCHESTRA  
KRYSTLE FORD, *Metropolitan Youth Orchestra Director*

Selections to be announced from stage

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There will be one 20-minute intermission.  
Recording or photographing any part of this performance is strictly prohibited.  
See Krystle Ford's biography on page 35.

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February 11, 8 p.m.

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March 3, 8 p.m.

March 4, 8 p.m.



Jose Sibaja

## LATIN FIRE

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April 14, 8 p.m.

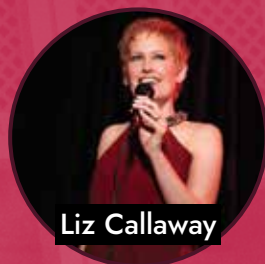
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Liz Callaway



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June 3, 8 p.m.

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February  
2–4

# Strauss, Mozart & Beethoven's Eighth Symphony

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

**Jack Everly**, Principal Pops Conductor

† *Coffee Classical Series* • **Program Three**

Thursday, February 2, at 11 a.m.

Hilbert Circle Theatre

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MATTHEW HALLS, *Conductor* | JOYCE YANG, *Piano*

**Wolfgang Amadeus Mozart** | 1756–1791

Concerto No. 24 in C Minor for Piano and Orchestra, K. 491

*Allegro*

*Larghetto*

*Allegretto*

**Joyce Yang**, *Piano*

**Ludwig van Beethoven** | 1770–1827

Symphony No. 8 in F Major, Op. 93

*Allegro vivace e con brio*

*Allegretto scherzando*

*Tempo di menuetto*

*Allegro vivace*

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

There is no intermission.

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Length of performance is approximately one hour.

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



**Matthew Halls** was named Chief Conductor-designate of Finland's Tampere Philharmonic in September 2022. He returns to Tampere this autumn to conduct Bruckner's Seventh Sym-

phony, before debuting with the Orchestre de chambre de Paris and Minnesota Orchestra, and continuing long-standing partnerships with the Mozarteumorchester Salzburg, Houston Symphony, and Indianapolis Symphony.

Matthew regularly guest conducts the Cleveland Orchestra, Seattle Symphony, Iceland Symphony, Wiener Symphoniker, Finnish Radio Symphony, Dallas Symphony, and Los

Angeles Chamber Orchestra among others. Recent highlights include Mahler's "Resurrection" Symphony with the Toronto Symphony, the U.S. premiere of James MacMillan's Fourth Symphony with Pittsburgh Symphony (Matthew previously conducted the world premiere of MacMillan's *European Requiem*), and his Chicago Symphony debut.

With a background in period-performance, Matthew was one of the first to guest conduct Nikolaus Harnoncourt's *Concentus Musicus Wien*. His discography includes Bach's Harpsichord Concertos directed from the keyboard, the premiere recording of Handel's *Parnasso in Festa* (which won the Stanley Sadie Handel prize), and Bach's *Easter* and *Ascension* Oratorios. In the theatre, his operatic credits range from Handel's *Ariodante* to Puccini's *Madama Butterfly*.

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February  
2–4

# Strauss, Mozart & Beethoven's Eighth Symphony

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

**DeHaan Classical Series • Program Six**

Friday, February 3, at 8 p.m.

Saturday, February 4, at 5:30 p.m.

Hilbert Circle Theatre



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MATTHEW HALLS, *Conductor* | JOYCE YANG, *Piano*

**Richard Strauss** | 1864–1949

*Don Juan*, Op. 20

**Wolfgang Amadeus Mozart** | 1756–1791

Concerto No. 24 in C Minor for Piano and Orchestra, K. 491

*Allegro*

*Larghetto*

*Allegretto*

**Joyce Yang**, *Piano*

INTERMISSION—Twenty Minutes

**Donnacha Dennehy** | b. 1970

*Brink*

**Ludwig van Beethoven** | 1770–1827

Symphony No. 8 in F Major, Op. 93

*Allegro vivace e con brio*

*Allegretto scherzando*

*Tempo di menuetto*

*Allegro vivace*

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*This performance is endowed by LDI, Ltd.*

*Brink was commissioned by Donnacha Dennehy and underwritten by Sarah C. Barney and Jack and Katie Patterson*

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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.



Blessed with “poetic and sensitive pianism” (*Washington Post*) and a “wondrous sense of color” (*San Francisco Classical Voice*), Grammy-nominated pianist **Joyce Yang** captivates audiences with her virtuosity, lyricism, and interpretive sensitivity.

She first came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. The youngest contestant at 19 years old, she took home two additional awards: Best Performance of Chamber Music (with the Takács Quartet), and Best Performance of a New Work. In 2006 Yang made her celebrated New York Philharmonic debut alongside Lorin Maazel at Avery Fisher Hall along with the orchestra’s tour of Asia, making a triumphant return to her hometown of Seoul, South Korea. Yang’s subsequent appearances with the New York Philharmonic have included opening night of the 2008 Leonard Bernstein Festival—an appearance made at the request of Maazel in his final season as music director.

In the last decade, Yang has blossomed into an “astonishing artist” (*Neue Zürcher Zeitung*), showcasing her colorful musical personality in solo recitals and collaborations with the world’s top orchestras and chamber musicians through more than 1,000 debuts and re-engagements. She received the 2010 Avery Fisher Career Grant and earned her first Grammy nomination (Best Chamber Music/Small Ensemble Performance) for her recording of Franck, Kurtág, Previn & Schumann with violinist Augustin Hadelich.

She was also featured in a five-year Rachmaninoff concerto cycle with Edo de Waart and the Milwaukee Symphony.

As a champion of new music, Yang has also premiered and recorded a World Premier discography of Michael Torke’s Piano Concerto with Albany Symphony and David Alan Miller (Albany Records). Yang’s wide-ranging discography also includes two celebrated solo discs (*Collage* and *Wild Dreams*, Avie Records). Yang also released a live-performance recording of Tchaikovsky’s Piano Concerto No. 1 with Denmark’s Odense Symphony (Bridge Records).

Born in 1986 in Seoul, South Korea, Yang received her first piano lesson from her aunt at the age of four. Over the next few years she won several national piano competitions in her native country. By the age of ten, she had entered the School of Music at the Korea National University of Arts, and went on to make a number of concerto and recital appearances in Seoul and Daejeon. In 1997, Yang moved to the U.S. to study at the precollege division of the Juilliard School with Dr. Yoheved Kaplinsky. After winning the Philadelphia Orchestra’s Greenfield Student Competition, she performed Prokofiev’s Third Piano Concerto with that orchestra at just twelve years old. She graduated from Juilliard with special honor as the recipient of the school’s 2010 Arthur Rubinstein Prize, and in 2011, she won its 30th Annual William A. Petschek Piano Recital Award. She is a Steinway artist.

# Strauss, Mozart & Beethoven's Eighth Symphony



## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

### *Don Juan*, Op. 20 Richard Strauss

Born: June 11, 1864, Munich, Germany

Died: September 8, 1949,

Garmisch-Partenkirchen, Germany

Years Composed: 1888–1889

Length: c. 18 minutes

World Premiere: November 1889, Weimer,  
Germany

Last ISO Performance: February 2014  
with conductor Krzysztof Urbanski

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

#### AT A GLANCE

• Strauss' tone poems reflected the composer's conviction that music required a new aesthetic. His music in this genre is often noted as the high point of program music, with Richard Strauss as the expert.

Franz Liszt developed the concept of the tone poem (*Tondichtung* in German) in the middle of the 19<sup>th</sup> century, but it was in the works of Richard Strauss that tone poems reached a new development, new dimensions, complexity, and sophistication. Part of his expertise was exemplified in his focus on realism and extremes in the depiction of the narrative and details within that narrative. He revealed new dimensions of the ability of music to express a specific concept. Writing to Hans von Bülow, Strauss explained, “The only way a self-reliant forward development of instrumental music is possible is in carrying on from the Beethoven of the *Coriolanus*, *Egmont*, and *Leonore III* Overtures, all of whose works in my opinion could hardly have come into being without a pre-existing poetic model . . . If one wants to create a work of art, the mood and structure of which are of a piece and which is to make a vivid impression on the listener, then the author must also have had a vivid image of what he wanted to say before his inner eye. This is only possible as a consequence of fertilization by a poetic idea, whether appended to the work as a program or not. From now on there will be no more beautiful but aimless phrase-making during which the minds of both the composer and the listeners are a complete blank and no more symphonies.”

It was a combination of sources that combined in Strauss' inspiration: a play titled *Don Juan's Ende* (1883) by Paul Heyse, Mozart's *Don Giovanni*, and the poem *Don Juan* by Nikolaus Lenau. Nikolaus Lenau wrote, “My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood and to enjoy, in the one, all the women on earth whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last disgust seizes hold of him and this disgust is the devil that fetches him.” Strauss appended selected lines from Lenau's *Don Juan* to the score that was completed in 1888.

Some have considered Strauss' *Don Juan* to be his first masterpiece. Bülow was overtaken by the work, saying to the composer, "Your most grandiose Don Juan has taken me captive." Wagner's widow, Cosima, echoed the sentiment, writing, "this piece is an incredible thing, compared to which other symphonic compositions are milquetoast." Although shocked by the subject matter, audiences were thrilled, and Strauss at age 25 was suddenly a star.

At this point in his career, Strauss had decided he was a musician of expression, an "Ausdrucksmusiker." The young composer (he was 24 at the time of writing *Don Juan*) credited Alexander Ritter for this change, saying, "It was he who, by dint of years of lessons and affectionate advice, made me a musician of the future and put me on the path along which I now walk independently and alone." For Strauss, the idea of this tone poem was to express psychological states more than following a narrative recounting conquests. Michael Steinberg identified the musical logic, saying, "The music treats the passions of the heart: longing, quest, thunderbolts of discovery, fulfillment, lack of fulfillment, and ultimately death."

Even the rehearsals for *Don Juan* were passionate. At one of these, the composer urged, "I would ask those of you who are married to play as if you had just become engaged, and then all will be well." After one rehearsal, the composer noted in a letter to his father that "the horn players were quite blue in the face, the whole affair was so strenuous . . . the orchestra huffed and puffed but did its job famously . . . the sound was immensely glowing and exuberant . . . it will make a tremendous stir here in Weimar." In his personal life, Strauss, at the time of this writing (1888), was madly in love with Dora Wihan-Weis, four years his senior and already the wife of one of his friends. That marriage collapsed. The hot affair between Strauss and Dora undoubtedly fueled the tempestuous feelings embodied in the music. "The importance of the affair

with Dora was that the composer discovered intense desire of which he sang so convincingly in *Don Juan*." It premiered on November 11, 1889, in Weimar at which Strauss (then 25) conducted the orchestra of the Weimar Opera.

*Don Juan*'s character is represented by two themes: a solo violin and the big horn theme of pursuit. As our hero ricochets from woman to woman, Strauss's orchestration is potent and convincing. Violins are brilliant in their upper registers, and the brass play widely spaced chords allowing for great clarity and drama. The music opens with a strong upward movement of the strings, capped by the ideal woman theme. A tender theme marks Don Juan's desires and then his musical motto is introduced in the horns. The music then goes on to "describe" his love affairs, always ending in disillusionment. Don Juan's death is represented by a single dissonant trumpet note and his last gasps for breath are in the closing descending trills. The audience at the first hearing was rather shocked at the subject matter, but convinced at all points that here was a composer to be reckoned with in the future.

Norman Del Mar's words (quoted in part) are a useful guide:

"The principal subject is a composite theme, all the major features of which are later isolated and extensively developed. This profusion of ideas together presents the figure of Don Juan himself, in all his passionate glory and lust for life. A further theme, first introduced in the bass instruments carries the music impetuously forward and leads to the hero's first flirtatious exploit. Yet the chromatically descending figure with which she parts from Juan was intended by Strauss to represent 'a feeling of satiety in Juan's heart.'"

"With an impatient flourish, Don Juan tears himself from this unsatisfactory mistress and turns around and is immediately spellbound at the appearance of a new beauty. Don Juan



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# Strauss, Mozart & Beethoven's Eighth Symphony

is deeply stirred, and their love scene follows. The music rises to a climax of unbearable intensity, subsiding abruptly as the cellos softly interpose Don Juan's opening motive like a question. He has awakened from the oblivion of love, and although his mistress attempts to make his dreams continue, they no longer have the power to hold him. His themes build to a pitch of frenzy, then suddenly there is a halt and a new courtship begins. This time the girls' capitulation is less immediate as Don Juan's wooing takes on a note of yearning intensity until he overcomes her pitiable resistance, and she finally succumbs in one of the great love songs in all music."

Strauss now offers a new heroic Don Juan motive in four horns. There is a new glittering theme which together with Don Juan's horn motive—now on glockenspiel and trumpet—sweeps the music into a powerful series of majestic statements, gaining progressively in force and momentum until at the climax it falls with a torrential sweep into a terrible pit.

By this point, Don Juan's morale has reached rock-bottom. The ghosts of his three former mistresses flit across his consciousness. In his despondency he has taken to wandering through churchyards and invites to dinner the statue of a distinguished nobleman he has killed. The nobleman's son, Don Pedro, intrudes upon the supper scene and challenges the invincible libertine to a death duel.

Don Juan realizes that victory is worthless and voluntarily delivers himself to the sword of his adversary. The work ends on a note of blankness, which is the more devastating for the closeness with which it follows on the heels of a scene of unparalleled splendor and exultation."

## Concerto No. 24 in C Minor for Piano and Orchestra, K. 491 Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Year Composed: 1786

Length: c. 31 minutes

World Premiere: April 1786, Vienna, Austria

Last ISO Performance: February 2002  
with conductor Yakov Kreizberg and  
soloist Lars Vogt

Instrumentation: Flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, strings, and solo piano

### AT A GLANCE

- **This piece is one of his most advanced compositions and many say it is his greatest piano concerto.**
- **It is consistently described as a concerto of epic grandeur and symphonic scale.**

"Piano Concerto Number 24 is a climactic and culminating work in Mozart's piano concerto oeuvre, linked to its predecessors, yet decisively transcending them all at the same time."—Alexander Hyatt King

Between 1784 and 1786, Mozart wrote twelve piano concerti. Within this timespan, there was a unique spurt of energy in 1785 when he produced his five violin concerti and most of his opera *The Marriage of Figaro* (which premiered in April of the following year). His "concerto momentum" continued into 1786. By late March, he had entered two more piano concerti into his *Verzeichnuss aller meiner Werke* (*Catalogue of All my Works*): Numbers

23 and 24. Many would agree that Mozart was now at the summit of his creative genius in the spring of 1786.

Points of distinction and interest:

1. Only one other of the twenty-seven Mozart piano concerti is in a minor key (K. 466).
2. The mood of Number 24 is often dark, heady, and despairing.
3. Mozart planned to write on a large scale: he ordered pre-ruled sixteen-stave paper for the manuscript (usually he ordered twelve-stave paper). The manuscript needed this extra length. Herein is the largest orchestra he ever used in a piano concerto and the only one in which he used oboes and clarinets (along with the increasingly common trumpets and timpani).

Number 24 was shockingly different. Many have noted that this work anticipated the expansive style of Beethoven and that it is years ahead of its time. This work has been a puzzlement for centuries: how does it fit in to the others? Why is it so daring, so different? An aberration? Where did it come from? It was masterfully constructed and controlled. Beethoven even commented, with admiration to Mozart during a rehearsal, “I [we] could never write anything like that . . .”

### The source of No. 24

Was Mozart depressed? In *The Mozart Compendium: A Guide to Mozart's Life and Music* by HC Robbins Landon, the author insists that all of Mozart's compositions in C minor manifest acute depression. This book cites the research of twenty Mozart scholars investigating every part of the composer's life. Whether depressed or not, Mozart had an extravagant exuberance and wildness. He let new ideas abound, unleashed dramatic emotions, and included sudden dynamic changes. It premiered at the Burgtheater, Vienna, on March 24, 1786. Mozart not only was the soloist but also conducted from the keyboard.

The first movement (marked *Allegro*) opens with a gripping tutti: the music opens quietly with small melodic motifs followed by extended staccato jumps. Compounding this strangeness is the fact that his principal theme uses all twelve notes of the chromatic scale (in thirteen measures), creating an ambiguous atmosphere. At first, Mozart selects a low register with heavy unison in strings and bassoons (seven measures of octaves) that move in a lurching fashion to set the stage for serious thoughts. When the piano finally enters, its presence offers a balm, a soothing presence softly singing a lyrical theme, that is quickly answered by the orchestra. They engage in a calm, reflective dialogue decorated by extended keyboard flourishes. Mozart's use of the winds is particularly beautiful and active, blending perfectly with the high registers of the piano. Then there are abrupt changes: and the roughness re-emerges. To add another innovation, the piano interrupts through the closing tutti and accompanies the orchestra to the *pianissimo* closing. No cadenzas by Mozart survive, and Joyce Yang will perform her own.

His *Larghetto* offers a clear, simple, luxuriant melody sung immediately by the piano solo. It is immediately given an instrumental response. The pianist plays very gently with *legato* articulation throughout, usually holding on to the opening melody and sometimes splitting it into smaller segments to share with the orchestra. Winds are given two soloistic opportunities of a contrasting nature before the soloist restores his leadership position. Nothing interferes with the tranquility. At the close, the pianist restates the theme and decorates it with a large arpeggiated flourish. The closing drifts predictably into relaxed silence. The furor of the opening movement has vanished, but only momentarily.

# Strauss, Mozart & Beethoven's Eighth Symphony

The fervor of the opening movement returns in the final rondo (*Allegretto*). Its form is a theme with eight variations, the last time Mozart would write in this structure for a significant work. C minor roars back, unmistakable and strong, rebuilding the boldness and darkness of the first movement. The rondo presentation is curious: numbers two through seven are “double variations,” meaning that the second half of these variations offer a variation of a variation! At one point Mozart lets C major peek out, but only like a phantom. In this finale, Mozart releases the reins and changes the meter to 6/8. Soloist and orchestra race to an abrupt end, capped by a scintillating coda. His commitment to C minor is intense: the final chords solidify the minor mode.

## *Brink* (ISO Commission)

Donnacha Dennehy

Born: August 1970, Dublin, Ireland

Year Composed: 2020

Length: c. 5 minutes

World Premiere: This is the world premiere of this piece.

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

## AT A GLANCE

- *Brink* was written as a commission responding to the work of Beethoven, specifically his Eighth Symphony.
- Called “thrilling” by the *Guardian* and “arrestingly beautiful” by the *New Yorker*, Donnacha Dennehy’s music has been featured in festivals and venues around the world.

Like several other works this season, the ISO commissioned *Brink* to respond to a Beethoven Symphony as part of the ISO’s Beethoven cycle, part of which was postponed until this year. Donnacha Dennehy writes, “One thing that draws me to Beethoven is the way he takes an idea to the brink, the way something initially innocuous can take on more and more ramifications as the work proceeds. During the early days of the pandemic, it also felt as if we were being collectively taken to the brink, especially for those of us living in America. That feeling drives the propulsive forward energy of this work.”

Donnacha Dennehy is an Irish composer, born in August 1970 in Dublin, the eldest of five children. He completed his undergraduate work at Trinity College, Dublin, and received a master’s and doctoral degree at University of Illinois Urbana-Champaign. He excelled in music and was composing by age nine. He organized a music marathon when he was 10 and was introduced to Stockhausen at the Royal Irish Academy of Music at age 11. “I loved it,” he recalled. Since his parents were not “classical music types” as he said in a 2017 interview with the *Irish Times*, he said, “I always felt outside of that world. But it meant I was open to sounds that others were closed to.” In his music, you will hear many different kinds of sounds based on musical frequencies, but not necessarily the frequencies used in classical music.

In 1997 he co-founded the Crash Ensemble in Dublin that focused on performance and recording of contemporary music. In 2014 he joined the music faculty of Princeton University.

His music has been described as “marked by sonic and rhythmic intensity and a kind of volatile tonality that travels in and out of an over-tone based focus. His fascination with the way time and light stretch and contract through the seasons of the year in his native Ireland and the psychological impact of such phenomena has often influenced the structure

of his music.” In writing about his song “The Weather of It” (2016), he stated, “Funnily enough, ideas of weather do often concretely influence the way I juxtapose and shift material. Maybe it’s got to do with originally coming from Ireland where the weather shifts from heavy to light in an instant. I often think of material condensing and evaporating. Technically too, the music shifts between equal temperament and material based on the overtone series. Pulsating glissandos accomplish this in a gradual way. In other places, it happens abruptly like a jump cut in cinema.”

Dennehy records for several major companies such as Nonesuch and New Amsterdam Records of New York. A recent album titled *Surface Tension/Disposable Dissonance* was released in June 2019 and was commissioned by Notre Dame University. Again, he was inspired by external influences: “I was inspired by the way various indigenous drums (such as the Irish bodhran or Middle Eastern frame drums like the Turkish Tar) play with the tension of the skin in order to bend the pitch and produce something almost approaching melody, and sought a way of making so-called unpitched drums ‘sing’ in their own way. I was particularly interested in creating a kind of mobile pitch-space that shifted in and out of various overtone-based scales.” Dennehy has also been influenced by the combination of words and music and the vocal style *Sean-nós* (unaccompanied traditional Irish vocal music).

### Symphony No. 8 in F Major, Op. 93 Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany  
Died: March 26, 1827, Vienna, Austria  
Year Composed: 1812  
Length: c. 26 minutes  
World Premiere: February 1814,  
Vienna, Austria  
Last ISO Performance: April 2015 with  
conductor Krzysztof Urbanski  
Instrumentation: 2 flutes, 2 oboes, 2 clarinets,  
2 bassoons, 2 horns, 2 trumpets,  
timpani, and strings

#### AT A GLANCE

- **Beethoven fondly referred to this piece as “my little symphony in F.”**
- **Like the Fifth and Sixth Symphonies, the Seventh and Eighth were paired together. Reception of the Eighth was warm but received less enthusiastically than the Seventh, which was immediately praised.**

The year 1812 was a terrible one for Ludwig van Beethoven. His brother married a “despicable woman” whom Beethoven hated, later calling her “Queen of the Night.” He was consistently ill, his hearing was fading, his finances were a mess. Emotionally, this year was a crisis. On July 6, 1812, Beethoven wrote a passionate letter to a woman known as “Immortal Beloved.” During his lifetime, Beethoven consistently had sad romances, so there were many candidates for this identity, but it was likely one of several women of noble birth with whom marriage was all but impossible given Beethoven’s common heritage.

# Strauss, Mozart & Beethoven's Eighth Symphony

In part, the “Immortal Beloved” letter found in his desk after his death reads, “My angel, my all, my very self—only a few words today and at that with pencil (with yours) . . . Can our love endure except through not demanding everything—can you change it that you are not wholly mine, I not wholly yours? Though still in bed my thoughts go out to you, my Immortal Beloved, now and then joyfully, then sadly, waiting to learn whether or not fate will hear us. I can live only wholly with you or not at all— . . . Your love makes me at once the happiest and the unhappiest of men. What tearful longings for you—you—my life—my all—farewell—oh, continue to love me—never misjudge the most faithful heart of your beloved. L.”

However, 1812 was not all doom and gloom. Beethoven met Johann Wolfgang von Goethe in Teplitz on July 19. “How patient the great man was with me . . . How happy he made me then. I would have gone to death, yes, ten times to death for Goethe . . . I spent time with him every day” (Conversation with critic Johann Friedrich Rochlitz in 1822). Goethe, 21 years his senior, was less enthusiastic: “In spite of his talent, that man had an absolutely uncontrolled personality.”

Despite all hardships, Beethoven managed to concentrate on his eighth symphony, a work that is lighthearted, poised and charming. In fact, there is no slow movement to dampen the overall happy spirit. The composer referred to it as “my little symphony in F,” which he completed in October in Linz, where he was visiting his brother. It premiered in Vienna on February 27, 1814, to mixed reviews. That concert also included his seventh symphony and *Wellington's Victory*, which were hot competition and overshadowed the newcomer in Beethoven's *oeuvre*.

## The Symphony

The first movement, *allegro vivace e con brio*, jumps into its substance with no introduction. A jaunty first theme in 3/4 meter is produced immediately from the first violins, with timpani, flutes and clarinets summoned quickly in responsorial style. After a small pause, the second genial theme enters quietly, marked *dolce*. At all times the music is classically clear; rhythms are steady; everything remains direct and friendly. The development is compact, tidy, filled with contrasting dynamics and more highly accented. There is a traditional recapitulation, marked *fff*, and a tiny *coda*.

The second movement is noted for its tick-tock woodwind accompaniment, referencing the newly invented metronome. Lots of *pizzicato* articulations create lightness and good humor as the music finds energy for a race to the close.

The third movement is marked *tempo di menuetto*, similar to Franz Joseph Haydn's style. The musical ride is smoother this time and consistently more lyrical. A trio sung by horns and clarinets offers a quiet, reflective moment. The form is ABA, with the opening ideas returning to round out the movement.

The finale opens with a jittery start: fast, precise and dynamically subdued. Beethoven flirts with different keys, sometimes offering humorous coloration. For example, at the end of the first theme, he throws in a C sharp, way outside of expectations for F major. The music continues with sudden gaps, unlikely stops and sudden *sforzandi*, followed by soft responses. For more shock, he drops in a C sharp again, leading us into F-sharp minor, an unexpected tonal trip. Trumpets, however, insist on F major (as trumpets in F are wont to do). We return to the home key as humor, jollity, and good spirits persist until a delightful, winsome close.



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JACK EVERLY, *Conductor* | THE DOO WOP PROJECT

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

There is no intermission.

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See Jack Everly's biography on page 37.



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February  
17–18

# Strauss' Oboe Concerto & Beethoven's Sixth Symphony

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

**Jack Everly**, Principal Pops Conductor

**DeHaan Classical Series • Program Seven**

Friday, February 17, at 8 p.m.

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

Hilbert Circle Theatre



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CHRISTIAN REIF, *Conductor* | JENNIFER CHRISTEN, *Oboe*

**Richard Strauss** | 1864–1949

Concerto in D Major for Oboe and Small Orchestra

*Allegro moderato*

*Andante*

*Vivace*

**Jennifer Christen**, *Oboe*

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**Ludwig van Beethoven** | 1770–1827

Symphony No. 6 in F Major, Op. 68 (“Pastoral”)

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*Scene by the brook: Andante molto mosso*

*Merry assembly of country folk: Allegro*

*Thunderstorm: Allegro*

*Shepherd’s Song – Happy, grateful feelings after the storm: Allegretto*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.

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German conductor **Christian Reif** has quickly established a reputation for his natural musicality, innovative programming and technical command. He is Music Director of the Lakes Area

Music Festival in Minnesota, a month-long summer festival committed to commissioning new works and to giving free concerts for the community with programming that ranges from opera and chamber music to symphonic performances. San Francisco Chronicle has written: “Reif is a remarkable talent . . . a conductor of considerable stature . . . a significant musical artist.”

Reif’s 2022–23 season highlights include appearances with the Deutsches Symphonie-Orchester Berlin, Münchner Rundfunkorchester, Netherlands Radio Philharmonic Orchestra, SWR Symphonieorchester, Gävle Symphony Orchestra, Indianapolis Symphony Orchestra, Baltimore Symphony, Colorado Symphony, Louisville Orchestra, Münchner Symphoniker, Royal Scottish National Orchestra and the Hallé Orchestra. In Summer 2023, he leads concerts at the Enescu Festival, Grand Teton Music Festival and the World Youth Symphony Orchestra at Interlochen. In December 2022, he will be conducting his own arrangement of John Adams’ *El Niño* at the Cathedral of St. John the Divine in NYC with the American Modern Opera Company.

With an equal footing in North America and Europe, Reif has conducted the symphony orchestras of San Francisco, Baltimore, Houston, Dallas, Colorado, Indianapolis and Kansas City, Saint Paul Chamber Orchestra, and Orchestra of St. Luke’s. In Europe, he has performed repeatedly with Orchestre National

de Lyon, Royal Scottish National Orchestra, Münchner Rundfunkorchester, Gävle Symphony Orchestra, Hallé Orchestra and Stavanger Symphony.

Previous season highlights include an appearance in New York at Lincoln Center’s Mostly Mozart Festival with the International Contemporary Ensemble. Reif enjoys conducting opera and has led productions at Juilliard Opera of *The Merry Wives of Windsor*, Opera San Jose of Leoncavallo’s *Pagliacci* and the Lakes Area Music Festival of *Ariadne auf Naxos*.

In 2020, Reif was active on the piano during the pandemic, recording a series of at-home virtual “Songs of Comfort” with his wife, classical singer Julia Bullock, ranging from Carole King’s classic “Up on the Roof” to Schubert’s *Wanderers Nachtlied*. In November 2020, NPR Music featured the duo in a “Tiny Desk (Home) Concert” for their special quarantine edition of the series. NPR’s Tom Huizenga found it “among the most transcendent musical moments I’ve experienced this year” and The New York Times highlighted them on their “Best Classical Music of 2020” list.

From 2016 to 2019, Christian was Resident Conductor of the San Francisco Symphony and Music Director of the San Francisco Symphony Youth Orchestra, after being the Conducting Fellow at the New World Symphony from 2014 to 2016 and at Tanglewood Music Center in 2015 and 2016. He studied conducting at the Mozarteum in Salzburg and at The Juilliard School in New York City. It was there that he first met his wife Julia Bullock, with whom he resides in Munich.



**Jennifer Christen**, a Buffalo native, is the Principal Oboist of the Indianapolis Symphony Orchestra. She has performed as Guest Principal Oboe with the Chicago, Pittsburgh,

Detroit, Baltimore, and Milwaukee Symphony Orchestras and as Guest English Horn with the Atlanta Symphony Orchestra.

Ms. Christen studied at the Juilliard School with John Mack, Nathan Hughes, and Elaine Douvas. Before her time in Indianapolis, Ms.

Christen spent a year in Miami Beach with the New World Symphony under Music Director Michael Tilson Thomas.

Christen has spent several summers with the Verbier Festival Orchestra in Switzerland, where she met her husband. As a teacher, Ms. Christen is on adjunct faculty at the University of Indianapolis and has had the pleasure of working with students at the Verbier Music Camp, Indiana University Jacobs School of Music, and students in various youth ensembles around Indianapolis. She enjoys traveling, good coffee, exploring local food, running, and creating memories with her husband and two little boys. She has an identical twin sister who plays the flute.



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# Strauss' Oboe Concerto & Beethoven's Sixth Symphony



## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

### Concerto in D Major for Oboe and Small Orchestra Richard Strauss

Born: June 11, 1864, Munich, Germany

Died: September 8, 1949, Garmisch-  
Partenkirchen, West Germany

Year Composed: 1945

Length: c. 28 minutes

World Premiere: February 1946, Zürich,  
Switzerland

Last ISO Performance: February 1977  
with conductor Oleg Kovalenko and  
soloist Malcolm Smith

Instrumentation: 2 flutes, English horn,  
2 clarinets, 2 bassoons, 2 horns, strings,  
and solo oboe

#### AT A GLANCE

- **This concerto is very difficult for the soloist and was one of the last pieces that Strauss composed.**
- **The piece was inspired by John de Lancie, an American serviceman who also was a professional oboist.**

Oboe concerti have been written throughout classical music in the baroque, classical, romantic, and contemporary periods. The oboe is a double-reed woodwind instrument, and you will hear it speak when the orchestra tunes to its pitch at the beginning of a concert.

Between 1870 and 1903, Richard Strauss focused primarily on the composition of his ten orchestral tone poems. The word *Tondichtung* was first used by the composer Carl Loewe in 1828 (for a piano solo titled *Mazeppa*) and was highly developed by Franz Liszt in his thirteen works titled “Symphonic Poems” or Tone Poems, and these served as significant inspiration for Richard Strauss. Inspiration usually came from literature (a story or a poem or a painting) but it was Richard Strauss who, through his expertise in orchestration, became the expert in musical depiction. The oboe played a large, lyrical, and exquisite part in these pieces, but it was always embedded in the orchestration of his tone poems and operas.

On April 30, 1945, the 103<sup>rd</sup> Infantry and Tenth Armored divisions of the U.S. army arrived in the Bavarian resort town of Garmisch to occupy the city and lay claim to residences. Citizens were given fifteen minutes to get out. When Lieutenant Milton Weiss arrived at 42 Zoppitzstrasse, he was greeted by an eighty-year-old man who announced, “I am Richard Strauss, the composer of *Rosenkavalier* and *Salome*.” Fortunately, Weiss was a musician, and he quickly put up a sign in the yard saying “Off Limits” thereby saving Strauss’ residence from occupation. Good things continued via the Americans. Because they treasured and honored Richard Strauss, they gave him food, soap, and fuel, and he responded with piano concerts and posed patiently for photographs and autographs.

Among the American soldiers was a young oboist of the Pittsburgh Orchestra named Corporal John de Lancie. He was familiar with Strauss’ exquisite solos for oboe in his

operas and tone poems, which prompted him to ask the composer if he had ever written an oboe concerto. His answer was simply “no.” The topic was immediately dropped. In fact, Strauss had written only three concerti amid his enormous tone poems and operas and clearly had not thought much about the idea during his career.

In the fall of 1945, the eighty-one year old Strauss reconsidered and began his stunning Oboe Concerto, which held the inscription, “Oboe Concerto—1945—suggested by an American soldier.” A few months later, Strauss moved to Switzerland with manuscript in tow and finished the concerto there. Eventually he returned to Garmisch in 1949, the year of his death.

Strauss did not contact de Lancie immediately when the Oboe Concerto was completed. Following its premiere in Zurich in 1946, the American oboist first learned of the concerto’s existence in a newspaper. Strauss selected de Lancie to give the work its American premiere, but since de Lancie had since taken a position in the oboe section of the Philadelphia Orchestra, he gave up the rights to the U.S. premiere to Mitch Miller, then of the CBS Symphony. de Lancie would ultimately become principal oboe of the Philadelphia Orchestra where he first publically performed the concerto in 1964.

### About the concerto

The full title of the work also included “for small orchestra.” Only one oboe is included as soloist, one English horn, and all other winds are doubled. Compared to his other works, Strauss opts for greater transparency, effervescence, and economical orchestration. Juergen May in *The Cambridge Companion to Richard Strauss* noted: “It is obvious that Strauss takes as his point of departure here the classical and early romantic models of his musical youth. The composer looks back to a past aesthetic.”

The concerto is technically demanding, requiring consistent circular breathing (simultaneous inhalation and exhalation) to accommodate the long phrases (sounding therefore smooth and unbroken). The oboe sings a long, charming solo at the beginning, and Strauss maintains its prominence and lyricism throughout. Ernst Krause, a Strauss authority, wrote that everywhere in the concerto, “there is an Arcadian atmosphere of shimmering transparency.” The three movements and two cadenzas are played without pause.

The first section is marked *Allegro moderato*, structured in sonata-allegro form. Several melodic groups populate the opening; three are selected for its main thematic content. First is a four-note group sounded by the cellos; second is a long note followed by a quickly moving pattern; and the third mirrors the opening of Beethoven’s Fifth Symphony as well as having been part of his Piano Sonata of 1881. The middle section, *Andante*, is a lyrical ABA setting featuring a meditative soloist and a cadenza leading into the bright rondo-like finale, marked *Vivace-Allegro*. Recalls from the first section are included along with several contrasting episodes and varied tempi. The conclusion eschews bombast and provides a *legato* cadenza and conversations within the orchestra before closing with a surprise *Allegro* dance. Program note annotator Dr. Richard E. Rodda wrote, “This lovely Concerto is brought to an end by gossamer fillips and charming filigree.”

# Strauss' Oboe Concerto & Beethoven's Sixth Symphony

## *Sun Dance*

In Memoriam Oliver Knussen

Augusta Reed Thomas

Born: April 24, 1964, Glen Cove, NY

Year Composed: 2020

Length: c. 6 minutes

World Premiere: This is the world premiere of this piece

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, bassoon, 2 horns, 2 trumpets, 2 trombones, percussion, harp, piano, and strings

## AT A GLANCE

- This piece was commissioned by the ISO to precede a performance of Beethoven's Sixth Symphony. It was scheduled to premiere with the ISO in October 2020.

- “Organic and, at every level, concerned with transformations and connections, the carefully sculpted and fashioned musical materials of *Sun Dance* are agile and spirited, and their flexibility allows pathways to braid harmonic, rhythmic, and contrapuntal elements that are constantly transformed—at times whimsical and light, at times jazzy, at times almost Ravel or Stravinsky-ballet-like, at times layered and reverberating with lyrical resonance, pirouettes, fulcrum points, and effervescence.”

—Augusta Read Thomas

“The reason I compose music is to express gratitude.”

“I want it [my music] to be truly itself!”

The American Academy of Arts and Letters has stated “she [Augusta Read Thomas] has become one of the most recognizable and widely loved figures in American Music.” Currently she is an esteemed Professor of Composition at the University of Chicago. She founded the Chicago Center for Contemporary Composition. In 2016, she was named Chicagoan of the Year by the *Chicago Tribune*. She is a force of nature, a self-styled bundle of energy.

Augusta Read Thomas has had a stellar education and a stellar career. She studied at Northwestern University, was a Junior Fellow in the Society of Fellows at Harvard University (1991–1994), was a Bunting Fellow at Radcliffe College (Harvard University), and finished her master's degree at the Royal Academy of Music in London. Parts of her successful career include being the longest serving Mead composer-in-residence with the Chicago Symphony, being a finalist for the 2007 Pulitzer Prize in Music, and winning the Ernst von Siemens Composers' Prize.

Her works are characterized by bold, expressive, impeccable writing. *The New York Times* has noted, “Ms. Thomas has a vivid ear for instrumental color.” You will certainly hear this in *Sun Dance*.

The Indianapolis Symphony commissioned *Sun Dance* for its cycle of Beethoven Symphonies under Krzysztof Urbanski. Thomas wrote *Sun Dance* to accompany Beethoven's Sixth Symphony, and it was scheduled to premiere in October 2020. The premiere was delayed by the COVID-19 pandemic. The dedication reads: “In Memoriam Oliver Knussen.”

Ms. Thomas in her composition process will often draw and discard one-hundred maps per composition. She explains, “Part of this is about sculpting time.” These maps give her “a useful bird’s-eye view of the emerging music and how it spreads out in time.”

### The Map of Form for *Sun Dance*

Ms. Thomas has drawn a colorful “Map of Form” for *Sun Dance* in which she draws seven parts (in arches) with verbal descriptions on a hot pink timeline. Specific colors identify the arches.

Introduction:

Energized and sparkling (yellow)

1. Intense and lyrical, tuneful (purple).
2. Playful (turquoise).

3. Spirited (green) and partly capricious and bouncy.

4. Lively and bright (extra zig-zag pink lines).

5. Drums enter: D minor and F major is implied (pink) and royal blue.

6. Resonant: a vivid pink sun on a yellow background.

The music is characterized by high energy, a zesty atmosphere, with short motifs hopping freely and rhythmically around the orchestra. The close moves into high registers—reaching for the sun perhaps—trimmed down to piano and violins. Toward the end of the timeline on the Map of Form she has colored the background with yellow circles!



# Strauss' Oboe Concerto & Beethoven's Sixth Symphony

## Symphony No. 6 in F Major, Op. 68 ("Pastoral")

Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany

Died: March 26, 1827, Vienna, Austria

Year Composed: 1808

Length: c. 42 minutes

World Premiere: December 1808, Vienna,  
Austria

Last ISO Performance: January 2014 with  
conductor Daniel Smith

Instrumentation: 2 flutes, piccolo, 2 oboes,  
2 clarinets, 2 bassoons, 2 horns, 2 trum-  
pets, 2 trombones, timpani, and strings

### AT A GLANCE

- **This symphony expresses Beethoven's personal and emotional connection to nature. It is one of two symphonies he named himself.**
- **The ending of the piece confirms the peace of nature and soul, something for which the composer had longed for his whole life.**

"How happy I am to be able to walk among the shrubs, the trees, the woods, the grass and the rocks! For the woods, the trees and the rocks give man the resonance he needs."—Beethoven

In the nine Beethoven symphonies, Beethoven's evocative, placid Sixth Symphony is nestled between two major blockbusters: his extraordinary, high energy Fifth Symphony and the "apotheosis of the dance," his vivacious Seventh. Because of its relatively quiet voice, lack of extended flamboyance, and novelty, Opus 68 did not stand a chance of prominence

when it premiered on December 22, 1808, in a gigantic four-hour concert at the Theater an der Wien. For centuries, music had imitated storms, birdcalls, and quaint rustic dances.

Beethoven loved his daily walks in the countryside and the parks, attentive to and comforted by the natural world, and he harvested ideas over many years. In 1823 Beethoven identified the site of his "Scene by the Brook" while walking with Anton Schindler between Heiligenstadt and Grinzing, saying, "the yellowhammers up there, the quails [oboe solo], nightingales [flutes], and cuckoos [clarinets] around about, composed with me.". Although he drew a picture of a small bird in the score, visual and aural specificity was not the goal or intent. It is amazing that despite their enormous differences, the Fifth and Sixth symphonies were composed simultaneously: one so content, so expressive, so relaxed, and the other so violent, tormented, and driven. They each had a different mission.

Opus 68 was also competing with a premiere of the Fifth Symphony, a new Piano Concerto (the Fourth), and choral selections. The one good thing was that the Sixth preceded the Fifth in program order. Compounding this unfortunate context, the musicians were under-rehearsed, the audience was bored, and the heating broke down. Beethoven reflected, "In the bitterest cold, from half past six to half past ten, we experienced the truth that one can easily have too much of a good thing—and still more of a loud thing."

Beethoven titled his symphony, "Recollection of Country Life," and underneath those words, he wrote, "more an expression of feeling than painting," even though the movements are specifically titled. The composer warned that, "Carried too far, all painting in instrumental music will fail."

The composer was certainly aware of Justin Knecht's *La Portrait musical de la nature*

(1785), and direct kinship to that work is often inferred. Both are in five movements, and the earlier work contains a shepherd's tune, birdcalls, a significant thunderstorm, rustic touches, and a hymn tune (Shepherd's Song of Thanksgiving). Beethoven had considered his version of a pastoral work for a long time. Early musical sketches used in the Sixth were found in sketches (1802–03) for his monumental Third Symphony. More ideas for a pastoral symphony were tucked inside sketches for his Fifth Symphony. Among his comments in the sketches are, "The hearers should be allowed to discover the situations / *Sinfonia caratteristica*—or recollection of country life / / *Sinfonia pastorella*. Anyone who has an idea of country life can make out for himself the intentions of the composer without many titles / Also without titles the whole will be recognized as a matter more of feeling than of painting in sounds." Although he thought titles would limit or constrain the audience interpretation of his music, Beethoven later added titles to the movements. Thus in 1808, Beethoven offered a new track and a new mission for pastoral music.

There are five movements, the last three played without separation.

The first movement opens with "Awakening of cheerful feelings on arriving in the country" with the direction that it should be played "cheerfully but not too fast." The silence and quietude Beethoven so enjoyed extends for five hundred measures. Owen Downes observed that, "At one point a tiny five-note figure derived from the second measure is repeated some eighty times without interruption, and yet the whole movement makes an impression of an inexhaustibly fertile imagination." The music begins with a simple theme from first and second violins, which provides the basis of the movement. Beethoven eschews any complicated development: repetitions and fragments of the melody served his intent. Several subsidiary themes are birthed, but

none dominate the primacy of the opening idea. At all times the pace is unhurried and relaxed.

"Scene by the brook" continues the gentleness of the first. Second violins set up a watery undercurrent in murmuring triplet figures, and first violins produce two main ideas. A small development ensues before the recap fleshes out the ideas in thicker orchestration. The conclusion features the birds aforementioned with the nightingale spinning the last trill.

A "Merry assembly of country folk" is embedded in a boisterous scherzo, sometimes attributed to memories of rustic bands Beethoven heard in Viennese taverns. A special image herein is the "village musician" as portrayed by bassoon occurring mid-section: at this point, only capable of playing two notes. Menacing clouds interrupt the gait with a ramming F minor triad, leading to a fearsome storm.

This tempest, Hector Berlioz commented, "is no longer just a wind and rain storm: it is a frightful cataclysm, a universal deluge, the end of the world." Dissonance abounds; piccolos scream; timpani provide thunderclaps; and volcanic rhythmic patterns shift the winds. In an apocalyptic climax, Beethoven invokes a huge syncopated chord (including trombones, their first notes in the work) over a six-measure span. Relief finally comes from an oboe and a staccato flute section, lightening the mood and promising peace, which arrives in the last movement

"Shepherd's Song — Happy, grateful feelings after the storm" begins with the "Shepherd's Song" sung by the clarinet, followed by solo horn. These modest ideas are seized by the orchestral body, which provides extensive development and ornamentation. At this point, Beethoven wrote in his score, "We give Thee thanks for thy great glory." Following two stunning crescendos, a muted horn call has the last word.

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

**Jack Everly**, Principal Pops Conductor

**DeHaan Classical Series • Program Eight**

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JOSHUA WEILERSTEIN, *Conductor*

**Pavel Haas** | 1899–1944

Symphony ("Unfinished")

Completed by Zdeněk Zouhar

INTERMISSION—Twenty Minutes

**Gustav Mahler** | 1860–1911

Symphony No. 1 in D Major ("Titan")

*Langsam, schleppend*

*Kräftig bewegt, doch nicht zu schnell*

*Feierlich und gemessen, ohne zu schleppen*

*Stürmisch bewegt*

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There will be one 20-minute intermission.

Length of performance is approximately one hour and forty minutes.

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

spans from the Renaissance era to the music of today, he combines a deep love for canonical masterpieces alongside a passionate commitment to uncovering the works of under-represented composers such as Pavel Haas, William Grant Still, William Levi Dawson, Ethel Smyth, among others. He is also a tireless advocate for the music of today, championing the works of Caroline Shaw, Jörg Widmann, Derrick Skye, Christopher Rouse, and more. In October 2022, Weilerstein was announced as the new Chief Conductor of Denmark's Aalborg Symphony Orchestra from the 23–24 season.

Highlights of Weilerstein's 22–23 season include debuts with the Bavarian Radio Symphony and RTVE Symphony (Madrid); and return engagements with the Indianapolis Symphony, Vancouver Symphony, Florida Orchestra, London Philharmonic, Royal Liverpool Philharmonic, Royal Stockholm Philharmonic, Aalborg Symphony, Swedish Chamber, Netherlands Philharmonic orchestras, Orchestre national de Belgique and Orchestre national de Lille, among others. He will also return to the Orchestre de Chambre de Lausanne, with whom he was Artistic Director from 2015 to 2021.

In recent seasons, Weilerstein's guest engagements have included concerts with the San Francisco Symphony, Seattle Symphony, Philadelphia Orchestra, and New York Philharmonic; and in Europe with the Oslo Philharmonic, Danish National Symphony, Bergen Philharmonic, Finnish Radio Symphony, Orchestre Philharmonique de Radio France, Tonhalle Zurich, NDR Hannover, and Deutsche Kammerphilharmonie. During his time as Artistic Director of the Orchestre de Chambre de Lausanne, Weilerstein was instrumental in expanding the orchestra's repertoire and together they released critically acclaimed recordings of music by Shostakovich, Stravinsky, Smyth and Ives along with a complete Beethoven symphony cycle on DVD; they also toured throughout Europe with soloists such as Juan Diego Florez, Christian Tetzlaff and Albrecht Mayer.

Weilerstein won both the First Prize and the Audience Prize at the Malko Competition for Young Conductors in Copenhagen in 2009, and was subsequently appointed Assistant Conductor of the New York Philharmonic, where he served from 2012 to 2015. In 21–22 he became the Music Director of Phoenix, a dynamic and ambitious orchestra in Boston devoted to the presentation of classical music concerts in accessible and unforgettable ways and to the promotion of music by composers whose works have been unjustly overlooked. Weilerstein hosts a wildly successful classical music podcast called "Sticky Notes" for music lovers and newcomers alike, with over two million downloads in 165 countries.



## DeHaan Classical Series Program Notes

By Marianne Williams Tobias

*The Marianne Williams Tobias Program Note Annotator Chair*

## Symphony ("Unfinished")

Pavel Haas

Born: June 21, 1899, Brno, Moravia

Died: October 17, 1944, Oświęcim, Poland

Length: c. 21 minutes

Years Composed: 1940–1941

World Premiere: 1994

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

Instrumentation: 3 flutes, 2 piccolos, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 8 horns, 6 trumpets, 4 trombones, tuba, timpani, percussion, 2 harps, piano, celesta, and strings

### AT A GLANCE

- Haas composed music for film, theatre, the stage, opera, the orchestra, and more.
- This symphony was left unfinished and completed after his death by Zdeněk Zouhar in 1994.

"Our will to create art has always been as strong as our will to survive."—Pavel Haas

Pavel Haas was a Czech composer, born of a Bohemian-Jewish family. He was fortunate that his wealthy family encouraged his evident talent, and he was actively composing by age fourteen. He studied in Brno at the Music School of the Philharmonic Society and after WWI at the State Conservatory. However, it was Leoš Janáček with whom he studied in a master class from 1920 to 1922 who had the most influence on his music. Janáček recognized his talent and said that he "was his best student."

Haas was described as "a reserved but eloquent student of Janáček." Some have even called him Janáček's favorite student. Elements of Janáček's style seen in Haas' style are variations of meter and metrical patterns derived from the speech patterns of Moravia and folk music, which Janáček had called "speech melody." Eventually Haas' oeuvre would contain many genres: orchestral and choral works, lieder, chamber music, piano, opera scores for the movies, along with theater, opera, and songs. His music was inspired not only by Moravian folksong and Jewish synagogue music (Jewish chant), but also by Honegger, Milhaud, Poulenc, and jazz (especially jazz polymetric writing). Stravinsky was singularly influential; he was the composer "with whom he shared a sense for the grotesque and humor, and who became Haas' model in terms of impressive modern instrumentation."

In 1941, Haas was deported to the Theresienstadt concentration camp. It has been said that Haas' music reflects his personality in its mixture of humor, irony, profundity, and elegance. However, these character traits did not survive the camp: they were weakened, obliterated, and darkened by Theresienstadt. He did take parts of his Symphony to the camp but could not finish it. However, while there, he did manage to compose eight other

compositions. It has been noted that his music in the camps “reflected his fight not to succumb to terror and to fight them with all available means.” In October 1944, Haas was transferred to Auschwitz-Birkenau and killed soon after.

His large Symphony was started in 1940 and 1941. Extant parts were later completed and orchestrated by the Czech composer and teacher Zdeněk Zouhar in 1994. In 1996, this work was recorded by the Staatsphilharmonie Brunn, Israel Yinon (conductor) on the Koch Schwann Label. In 2002 Universal Classics acquired their catalogue and some of their recordings have emerged on Deutsche Grammophon's label Eloquence.

### Symphony No. 1 in D Major (“Titan”) Gustav Mahler

Born: July 7, 1860, Kaliště, Czech Republic

Died: May 18, 1911, Vienna, Austria

Length: c. 54 minutes

World Premiere: November 1889,  
Budapest, Hungary

Years Composed: 1884–1888

Last ISO Performance: June 2017 with  
conductor Krzysztof Urbanski

Instrumentation: 4 flutes (three doubling piccolo), 4 oboes (third doubling English horn), 4 clarinets (two doubling bass clarinet), 3 bassoons (third doubling contrabassoon), 7 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings

Gustav Mahler's First Symphony was birthed under tense and rather unusual circumstances. While composing the symphony, Mahler was simultaneously involved in writing music per the request of Carl Maria von Weber's grandson, for an unfinished Weber opera, *Die Drei Pintos*. For this, Mahler provided 21 numbers from the original seven, and an entr'acte in 1888. He also was simultaneously involved in a tumultuous affair with the wife of Baron Weber. Once that affair was discovered, the Baron unleashed his fury in a wild shooting spree (hitting no one fortunately). Had he been a better shot, the Titan Symphony would never have emerged. After the attempted murder, Mahler quit the affair but not the symphony.

Music had been Mahler's vehicle to solve cosmic and personal questions that dogged him throughout life, one of which was his obsessive quest to find the meaning of existence. To this end, he basically worked himself to death. Yet, throughout his time, he drew consistent energy and ideas from his haunting, volatile, emotional condition. “To create a symphony is, for me, to create (construct) a world,” he said. And he would be beholden to no one in that endeavor. Michael Steinberg explained, “While Beethoven had been able to start as a sort of modified Haydn and Mozart, and Wagner as Weber and Meyerbeer, he himself had the misfortune to be Gustav Mahler from the outset.” Being Gustav Mahler was summarized by the composer: “My time will yet come. Humanly I make every concession, artistically none.”

### AT A GLANCE

- This piece was considered to be grand and ambitious at the time and evoked the heroic ideals of his day.
- When it premiered, it carried the title of “Titan: a symphonic poem in the form of a symphony.”

In its first version, Symphony Number One premiered in Budapest on November 20, 1889, with Mahler conducting. Initial audience and critical reception was bad. One critic suggested that the work was “a parody

of a symphony.” Critic Viktor von Herzfeld, a close friend, even stated, “All of our great conductors . . . have themselves eventually recognized, or have proved, that they were not composers . . . this is true of Mahler also.” The *Neuse Pester Journal* cackled, “We will always be delighted to see him on the podium as long as he does not direct his own compositions.”

Mahler's First Symphony is intimately linked with his song cycle *Lieder eines fahrenden Gesellen* (*Songs of a Wayfarer*), a source of themes and cross-references. For example, the theme of the first movement derives from “Ging heut Morgen ubers Feld.” Vaughn Williams commented on this element, saying, “Why should (all) music be original? The duty of the composer is to find the *mot juste*. It does not matter if this word has been said a thousand times before as long as it is the right thing to say at that moment.” Concerning the entire work, Michael Kenney commented that, “This was no doubt why Mahler first described the symphony as a symphonic poem: he could have called it *The Wayfarer* because it follows the plan of the song cycle.”

The first version, titled A Symphonic Poem in Two Parts, contained titles supplied by the composer for five movements. After the terrible premiere in January 1893, primarily stemming from audience reaction to the orchestration, which some critics deemed grotesque. Mahler withdrew the work, revised the entire score, and re-titled sections and the entire symphony to *Titan: A Tone Poem in the Form of a Symphony*, and again divided the symphony in two main sections with a total of five movements. “Titan” referred to the massive novel in four volumes by Jean Paul (Johann Paul) Friedrich Richter. “There is some justification for the title ‘Titan’ and for the program,” Mahler wrote to the critic Max Marschalk in 1896. “That is, at one time my friends persuaded

me to provide a kind of program for the D Major Symphony in order to make it easier to understand; therefore, I had thought up this title and explanatory material after the actual composition.”

The revision process continued. Mahler decided that the public was distracted by titles and a program, and the third time he re-named the work Symphony Number One in Four Movements for Large Orchestra. The composer explained: “I should like to see it emphasized that the symphony begins at a point beyond the love affair . . . the real life experience was the reason for the work, not its content. The need to express myself musically in symphonic terms—begins only on the plane of obscure feelings at the gate that opens into the other world, the world in which things no long fall apart in time and space. Just as I find it banal to compose program music, I regard it as unsatisfactory and unfruitful to try to make program notes for a piece of music.” Mahler dropped the second movement, “Blumine” (“Flora”, in this third iteration), but it was rediscovered in 1967 and is occasionally performed alone.

As in many Mahler works, nature and the human experience abound in the mammoth First Symphony. The orchestra required was the largest assembled in any symphony up to that date (Michael Kennedy). The music opens with strings playing a single tone (A) separated by seven octaves. This note is held like a backdrop against which different birdcalls (the clarinet cuckoo) emerge, and Mahler explained, “This sounds of nature, not music.” Amid growing momentum, the first theme emerges in the cellos borrowed from “Ging heut Morgen ubers Feld” (“I Crossed the Meadow at Morn”). The tune lies at the heart of the first movement, stimulates the scherzo, and re-emerges in the grand theme of the finale. Conveniently, the song begins with the falling fourth of

the cuckoo call heard earlier. This single melody is the major focus of the movement, influencing also the scherzo theme and the finale. In the development, a second theme emerges, leading the orchestra in a complex journey through various tonalities, and thereby maintaining unsettled emotions. The movement closes with birdcalls parading back from the introduction.

The second movement, a Ländler marked *Andante allegretto*, provides a gentle moment within the scope of the work. A lyrical theme is given to a trumpet, shared by winds, and later the violins.

The third movement (funeral march) references a satirical Jaques Callot painting (*The Hunter's Funeral Procession*) with all the animals making merry at the burial of the hunter. Cats, toads, and crows are all represented in sharing their fun about the hunter's fate. Kettledrums quietly set the funeral pace with alternating tones a fourth apart. A parody of "Frère Jacques," in a minor key, comes from a high range of muted basses lending a smirking quality to the atmosphere. The movement also includes a quote from the final songs of *Songs of a Wayfarer*. The mood alternates between merry-making and the funeral business at hand. Michael Steinberg noted, "People simply did not know what to make of this mixture, how to respond, whether to laugh or cry or both . . . They sensed that something irreverent was being done . . ." The final measures are interrupted by a "terrifying shriek," an outburst that Mahler described as "the outburst of a wounded heart." Mahler intended such irony in which "all the coarseness, the mirth and the banality of the world are heard in the sound of a bohemian village band, together with the hero's terrible cries of pain."

Mahler's perspectives are summarized in the last movement, marked *Sturmisch bewegt* (moving like a storm). The composer wrote, "The hero is exposed to the most fearful combats and to all the sorrows of the world. He and his triumphant motifs are hit on the head again and again by Destiny . . . Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand, and there is a great victorious chorale!" David Ewen remarked that "Everything ferments and fumes."

Listeners are immediately assaulted with a brutal cymbal crash, which the composer likened to a bolt of lightning, ripping from a black cloud. Violence and savagery take over before the music, as if exhausted, gives way to a lyrical melody. Quotes from preceding movements surface: hunting calls from the first movement pop in and out, a reference to an Eastern-European Jewish wedding takes a bow; this wild conglomeration of ideas tumble over one another and the general unrest never ceases. Then, amidst all the turmoil, Mahler instructs the winds to play with "bells in the air" and that the horn players must stand. He explained that, "at the end, the horns must cut through the massive sound in a chorale of salvation from paradise after the waves of hell." Finally, a breathtaking coda brings the music to a close, unmistakably reaching to heaven.



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# INTERNATIONAL VIOLIN COMPETITION OF INDIANAPOLIS

## 2022/2023 Laureate Series

## New York Philharmonic String Quartet

Tuesday, January 24 | 7:30 PM | Indiana Landmarks Center



## Regina Carter at the Walker: Inspirational Jazz

Wednesday, February 15 | 7:30 PM | Madam Walker Theatre



## 2010 Bronze Medalist Benjamin Beilman

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



## An Evening with Charles Yang and Peter Dugan

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



**TICKETS AT 317.637.4574 or VIOLIN.ORG**

# ISO Association



Janice Pierce  
ISOA Co-President



Terry Snell  
ISOA Co-President

As we start the new year, the ISOA is honored to work alongside the ISO and support the Michael Ben and Illene Komisarow Maurer Young Musicians Contest, which is underway for the 2022–2023 school year. Talented young instrumentalists from across the state compete for generous financial prizes and the opportunity to perform with the ISO. This contest encourages young Indiana musicians (through grade 12) to set and achieve goals of technical and artistic excellence by providing an opportunity to perform in a competitive environment. Past winners of this contest are now professional musicians across the nation, including our own ISO. This is a highly

respected music education competition that was established and endowed by The Michael Ben and Illene Komisarow Foundation. Illene Komisarow Maurer was a long-time ISOA member and today's ISOA continues this tradition of supporting aspiring young musicians in her honor as a critical part of the ISOA-supported music education programs.

Deadline for preliminary submissions is set for March 1. Winners will be notified by April 28, and a Winners Concert is scheduled for Wednesday, July 12. The first place winner receives \$2,500 and the opportunity to perform their winning concerto with the ISO at the Hilbert Circle Theater.

Another program the ISOA supports is the Metropolitan Youth Orchestra. We have pledged to raise \$100,000 this year to support and lend awareness to this valuable program. All proceeds from our Spring Jubilee on Saturday, April 22, 2023, at the Dallara IndyCar Factory, will support MYO. The MYO is a family development program that engages youth in activities that discourage at-risk behaviors and keeps them committed to staying in school. With over 200 participants annually and a 100% graduation rate, these students take the skills learned through the rehearsal and performance of music to become successful adults. The MYO students will be on hand the night of the Jubilee to explain how their lives have been changed by this program.

**SAVE THE DATE**  
**RACING TO THE MUSIC**  
2023 Spring Jubilee

**Saturday, April 22, 2023**  
Dallara IndyCar Factory

Please join reality TV star Laura Kanaan, a surprise IndyCar champion, and the ISO Association at the 2023 Spring Jubilee

 Support the students of the Metropolitan Youth Orchestra (MYO) by enjoying an exciting evening of live music, fabulous food and unique auctions!

To find out how you can attend our Jubilee, purchase a table, contribute a silent auction item, donate to the Fund a Need, or lend your support in another way, please contact Jane Wenzel at 314-602-1184 or [janewenzel@hotmail.com](mailto:janewenzel@hotmail.com). To learn more about ISOA visit [IndianapolisSymphony.org/support/get-involved/isoa](http://IndianapolisSymphony.org/support/get-involved/isoa).

# 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 October 4 to November 16, 2022.

## Memorial Gifts

*In Memory of Richard M. Tempero*  
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# GROUP SALES TICKETS NOW AVAILABLE

Bring your group to hear the Indianapolis Symphony Orchestra and receive a **10% discount** on your order!

For **Pops, Classical, and Film** concerts at Hilbert Circle Theatre, order 10 tickets or more.

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For **Kroger Symphony on the Prairie**, order 30 tickets or more.

**Requires 30% down payment**

*Group discounts do not apply to Hilbert Circle Theatre rentals or to Opening Night Gala.*

For more information, email [groups@indianapolissymphony.org](mailto:groups@indianapolissymphony.org).

# 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](mailto: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

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- 5** Help 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](mailto:rbranson@indianapolissymphony.org) or 317-262-1100 x2371

# The Lynn Society

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

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



## 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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# The Lynn Society

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# Arts in Indy

## 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](http://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](http://icchoir.org/join).



## Dance Kaleidoscope

ALL YOU NEED IS LOVE AND DANCE!

Come experience the wild, 60's inspired fantasy costumes and joyful dancing set to a multitude of Beatles' music. This colorful action packed Dance Kaleidoscope performance March 23-26 at the Indiana Repertory Theatre also includes new works from across the decades with choreography by company dancers. Get your tickets today at [dancekal.org](http://dancekal.org).



## Indianapolis Symphonic Choir

The Indianapolis Symphonic Choir believes that the arts play an integral role in cultivating a well-rounded education. Join us for our annual Gala supporting education & community engagement programming! Gala Bel Canto: Scheherazade takes place on Saturday, February 25, at the Biltwell Event Center from 6 to 11 p.m. Guests will enjoy complimentary valet parking, a cocktail hour with passed hors d'oeuvres, a silent auction, a performance by the Indianapolis Symphonic Choir, a seated-plated dinner, and dancing to the Cool City Jazz Band. For tickets and more information visit [indychoir.org/gala](http://indychoir.org/gala).



## Indianapolis Youth Orchestra

The Indianapolis Youth Orchestra has been providing excellence in music for young people in central Indiana since 1982. IYO comprises three ensembles totaling over 150 students. Join us for our mid-winter concert on February 19, 2023, at 5 p.m. at Hilbert Circle Theatre featuring all 3 of our orchestras and the winner of the Young Artist Competition Junior Division. Tickets are available through the ISO box office.



# Why We Give

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“Our Indianapolis Symphony Orchestra has earned its place as a trend-setter, a priceless treasure in the life of our community, and a balancing point in the ever-growing cultural enhancement of Indiana and beyond. Its very existence demands our continuing financial support—as well as our attendance—to enjoy the fruits of our musicians’ labor and to enhance our own lives.” —Carol Dennis

“I give so the arts stay in my community. I give so the next generation can share my love of classical music. I give so the music never stops.” —Brittany Sutton

“The music of the Indianapolis Symphony Orchestra lifts the spirit of the city of Indianapolis to a very special level. Without this fine orchestra, Indianapolis would be just another city; with it we become world class!” —Robert and Mary Swope

“Live music creates a symbiotic relationship between the orchestra and the audience, each feeding on the energy of the other. This relationship lives on even after the music has ended, sending subscribers home with renewed energy and a connection to life.”  
—Loui and Carl Nelson

“The arts are vital to the community. Music provides an opportunity for a common experience to connect people from a variety of backgrounds in our community.” —Lynn Wiesman

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INDIANAPOLIS SYMPHONY ORCHESTRA

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Jen Huber, *Communications Content Manager*  
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Olivia Burl, *Graphic Designer*  
Paige Grimmer, *Digital Marketing & Communications Manager*  
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Marianne Williams Tobias, *Program Book Annotator*

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Janine Knuutila, *Customer Care Representative*  
Isabelle Kohlberg, *Customer Care Representative*  
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Nick Neukom, *Customer Care Representative*  
Lakin Schoen, *Customer Care Representative*  
McKenzie Witherell, *Customer Care Representative*

## Education and Community Engagement

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Krystle Ford, *Director of Metropolitan Youth Orchestra*  
Stevie Cox, *Education Programs and Communications Manager*

## Finance

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Adam White, *Controller*  
Christopher Bowen, *Staff Accountant*  
Nate Rushton, *Staff Accountant*

## Human Resources

Larry R. Baysinger, *Vice President of Human Resources*  
Melissa Sanders, *Human Resources Generalist & Wellness Advocate*

# 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](mailto:subscriber@IndianapolisSymphony.org). One of our Customer Care Representatives will return your email as soon as possible.

## Coat Checks and Restrooms

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

## Ushers

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

## Emergency

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

## Beyond the Concert

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

## Parking

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

Other parking options include:

- Valet Service is offered for the DeHaan *Classical Series*, Printing Partners *Pops Series*, 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](http://parkindy.net) for details.
- Visit [downtownindy.org](http://downtownindy.org) for additional parking options.

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

We welcome your comments at [iso@IndianapolisSymphony.org](mailto:iso@IndianapolisSymphony.org)!

# 2022–23 Season Sponsors

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

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

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## Premier Sponsors



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Gifts of \$100 or more can receive donor benefits such as discounts on tickets, presale ticket access, invitations to an open rehearsal, and more!

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





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